
The Art.CHI Gallery: An Embodied Iterative Curation Experience

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Abstract

We present an exhibition of the 2015 Art.CHI Gallery as an embodied and iterative curation experience. We develop a method to represent the initial curated collection of interactive art works as a holistic exhibition. We explore how to physically manifest and present the exhibition at the CHI conference. Our exhibition will invite visitors to interact with the gallery as an embodied experience. They will browse the exhibit, as a whole, and view details of individual works. Participants will be encouraged to iteratively curate their own miniature gallery as they peruse. These curations will be made accessible online and shared through social media.

Author Keywords

Art Exhibition; Digital Art; Performance Art; Interaction; Interdisciplinary; Curation; Installation

ACM Classification Keywords

H.5.m [Information interfaces and presentation]: Misc.

Introduction

We present an interactive exhibit for presenting a new experience of this year's collection of interactive digital art works curated for the new Art.CHI program. The contribution of this work is based both in featured art works and new techniques for exhibiting digital art

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collections. Interactive art and experience design have emerged as important intersecting topics of discourse within the CHI community [3]. The 2014 CHI workshop took steps to initiate an Art.CHI Gallery and Catalogue [5], and specify a medium for its presentation [8]. CHI 2015 will follow with a workshop that curates cutting edge works representing the state-of-the-interactive-arts [4]. The workshop will produce an online catalogue, in which each individual work, or *element of curation* [6], is represented by contextualized metadata, images, and video.

We will develop a spatial, visual, and semantic representation for the catalogue, as a whole, in the medium of *information composition* [6]. Information composition is a holistic medium of curation. It supports gathering, assembling, annotating, and exhibiting information to express relationships and promote ideation [7]. This Art.CHI 2015 gallery information composition will be displayed at the exhibit and available online.

The present exhibit will use this holistic presentation as the basis for an experience of embodied browsing and iterative curation. The center of the exhibit will offer embodied browsing experiences of the holistic catalogue. These will be connected to personalized experiences along the periphery of the space and on the Web. As they browse, each participant will engage in iterative curation, creating their own sub-exhibition taken from the whole [1]. This personal curation will serve as an online souvenir [2] that they can take home and share via social media.

This work involves collaboration among the Art.CHI program organizers [4], the artists, and ourselves, which intends to represent the emerging interests of the community. The present exhibit is being designed to work in conjunction with web and print renderings of the

catalogue. The goal is for these media to combine synergistically to contribute to establishing CHI as a venue for exploring the space between interactive art and HCI research.

Exhibition Experience

The physical exhibition will consist of a large display and a set of smaller multitouch displays (see Figure 1). The large display will show the interactive information composition of the gallery. Smaller displays will allow participants to curate their own versions of the gallery.

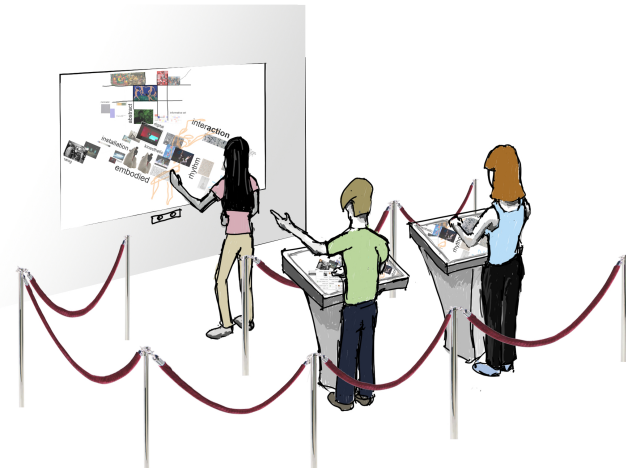


Figure 1: A sketch of the exhibition showing the large display and two smaller touch displays.

The exhibition experience will begin with a visitor approaching the large display and beginning to browse the Art.CHI 2015 gallery information composition. The works in the gallery will be arranged spatially, in thematic groups, to convey conceptual relationships. As a participant browses the information composition,

embodied gestural affordances will enable her to transition from viewing the whole (see Figure 2) to viewing a smaller group of elements in detail (see Figure 3). She will be able to choose specific works that stand out to her and saves them in a personal curation, which she will be able to revisit online and share via social media.



Figure 3: A zoomed in view of *The Digital Curated's* analog installation cluster.

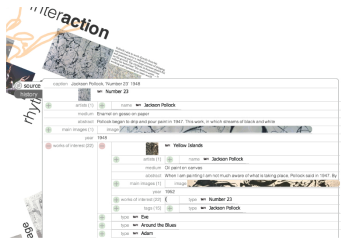


Figure 4: A view of the detailed associated metadata.



Figure 2: *The Digital Curated*, an IdeaMâché curation, of different types of art works, which makes use of freeform visual arrangement and multi-scale organization [8].

Holistic Exhibition Medium

The catalogue as a whole will be represented in the holistic medium of information composition, using the

IdeaMâché system [<http://ideamache.ecologylab.net/>]. Each work in the exhibition will be represented as an element of curation, using images and videos (see Figures 2 and 3), combined with metadata (see Figures 4). Each element of the exhibit will be organized visually and spatially, like a physical terrain, on a zoomable 2D canvas. Transformations of scale, rotation, and blending will contribute to layering in the presentation of the whole.

Grouping will be used to conceptually organize clusters of the works across different levels of scale. Visual techniques, such as proximity in space, size, color, and weight will be used to create faux 'exhibit rooms'. This will avoid cluttering digital exhibition space with words and removes the need for rigid hierarchies. The result will be a multi-scale organization that assists participants in browsing the gallery via a gradient of information.

Multi-scale curation mixes scales to create organization and meaning [7]. A large picture can serve as the centerpiece of a theme. Smaller media, representing related works, can be placed nearby. This allows a viewer to zoom in to related work, without showing them too many items at once.

Embodied Gestural Browsing

In order to support exhibit visitors in meaningfully browsing the digital gallery, we plan to design a simple embodied browsing experience using computer vision. To accomplish this, we will use a Microsoft Kinect to sense a set of embodied gestures performed by visitors within the exhibit space (see Figure 1).

Visitors will be able to explore different views of the Art.CHI 2015 gallery information composition by simply moving their body around the space in front of the large display. As they spatially explore the gallery, they will call

up and focus in on details of individual pieces. Meanwhile, onlookers will be able to spectate and converse with the active participants.

As visitors explore and discover interesting works within the digital gallery, they will be able to collect these pieces by performing an embodied gesture. This may look like the participant holding up their hand and pressing it towards the large display. This will add the selected element to their own personal curation, to be accessed on one of the smaller multitouch displays. After traversing the whole, and collecting multiple elements, the participant will move to an individual station to interact with their collected works in detail.

Iterative Curation

Visitors will be invited to engage in an iterative curation process [1]. The art works selected by a visitor while she browsed the interactive gallery will be gathered onto one of the smaller multitouch surfaces. She will then be able to create her own exhibit of the works she collected while browsing the whole. Using IdeaMâché, she will apply her own unique visual transformations, grouping, scaling, and annotations. This emergent curation will be saved online where it can be accessed and shared via social media.

Conclusion

This proposed collaboration and interactive exhibit will work to help better establish CHI as a venue for exploring the space between interactive art and HCI research. We seek to create an exhibit which will bring together artists, researchers, and conference attendees to further the ongoing discourse on the role and presence of art in the CHI community. The discourse will continue as attendees explore and share their own re-curations.

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