

“Presence” in Absence

Selina Gong

Presence

Real

“Presence”

in

Spacetime

Virtual

Absence

Absence

**“Presence”
in
Absence**

Final Presentation

Please proceed to

<https://swlin.art/video/presentation>

to watch the trailer

of the project

**“Presence”
in
Absence**

A multimedia project that uses poster, installation, and performance art to illustrate the ambiguity and duality of presence in absence in relation to spacetime.

Project Statement

The project presence in absence attempts to use various media and adopt Engel's first law of dialectic materialism to answer the metaphysical state of presence. Dialectic materialism uses the comparison of two opposite concepts to define the meaning. The project is divided into three stages, exploring presence in absence in terms of spacetime and dimension. The project begins with a series of encoded posters that deal with presence in absence in one dimension of time. I, as the artist, was in the physical space to hang the poster but then absent when the poster was decoded. In a way, the message on the poster represents part of me. Upon decoding the message on the poster, the user will be led to the second stage, an installation where the user can interact with me via the screen on a box sculpture. Unable to know whether I am inside the box or not, the user needs to guess whether it is me or an AI-trained chatbot talking to them. The installation challenges my presence in 3D space inside the 2D platform - the screen. Depending on their success in answering the test, they will win the chance to engage in a "lottery" game that leads them to the third stage. In the in-person meeting, I will meet with the winner in a crowded public space and hear my heartbeat as a communication medium. Without knowing each other's identity, the state of the artist's presence in 4D spacetime became unknown.

Project Description

Reversed Presence Installation

Virtual in Real

1. Emoji backpack – using emoji to talk in real space invite viewer to play with it
2. Messaging – hater behind the keyboard (much more rage behind the screen)
3. Exhibition – life with ai and virtual presence – ready player one
4. Interior design project – reating the future interior space
5. Poster – battleground on internet/behind keyboard (keboard faded into message box) – Babara Kruger (your body is a battleground)
6. Escavating – destroying virtual space in 1 second

Real in Virtual

1. Virtual twin – how to live with your online presence since we spend much more time online
2. Reversed reality – a virtual person present its virtual space as real space (e.g. barbie doll instroduce her dreamhouse as real space while learning about our real space as virtual space) playing with multiverse?
3. **Connected – you can feel the pulse/heart beat of a person across the world (silent love story – based on imagination) (inspiration: <http://www.sophiabrueckner.com/empathybox.html>)** (a preprogramed exhibition of story, it's all synthetic made of color projecting in space, change light, heart beat, ambinent sound, possible smell) Sit, stand, listen, see, and feel me
4. Online expo hub - people join the event from all over the world – e.g. a online art basel

BOTH

1. **NFT – virtual work exhibit in real space, real work exhibit in virtual space (prepare an auction, a work can both be sold in online space and real space)**
2. **Metaverse – entrophy of people diffusing in and out of the metaverse**
3. **Social media – me sitting in a box and communicating with the audience**
4. **Selfie and staring – sculptures of people videochatting/zooming on the phone and position the phone in exaggerated angles**
5. Devide and rule – personal and secret presence online (corner of your life)
6. Physical space – multiverse
7. Evolution of value: coin made of real gold – a branded coin made of plastic – bitcoin (reverse in time order?)
8. Leave dying in virtual space – is a programed decay, while a leave dying in real space feels less programed but rather natural. What is virtual decay then? The lost of meaning? The actual deletion of the item from the program?
9. Linear work of decay in many format – inspired by “value export”, Zeit und Gegenzeit
10. E-Receipt of real item purchased, physical receipt of virutal item purchased
11. Two lines untieing in real life, two line lieing on tv???? link

Initial Ideation

recreating virtual presence in real space and real presence in virtual space

presence



Idea about Idea

1. SINGULAR NOUN (physically there)

Someone's presence in a place is the fact that they are there.

They argued that his presence in the town could only stir up trouble.

Synonyms: being, existence, company, residence

2. UNCOUNTABLE NOUN (gained attention and impressed)

If you say that someone has presence, you mean that they impress people by their appearance and manner.

[approval]

They do not seem to have the vast, authoritative presence of those great men.

Synonyms: personality, bearing, appearance, aspect

3. COUNTABLE NOUN (metaphysical/idealistic presence)

A presence is a person or creature that you cannot see, but that you are aware of.

[literary]

She started to be affected by the ghostly presence she could feel in the house.

Synonyms: spirit, ghost, manifestation, spectre

4. SINGULAR NOUN (physically there)

If a country has a military presence in another country, it has some of its armed forces there.

The US military presence in the region has steadily increased in recent months.

5. UNCOUNTABLE NOUN (physically there)

If you refer to the presence of a substance in another thing, you mean that it is in that thing.

The somewhat acid flavor is caused by the presence of lactic acid.

Synonyms: proximity, closeness, vicinity, nearness

Contextual Research **Conceptual Research**

“Presence”

Lenin has summed up the essential idea of dialectical materialism in the following words:

“The idea is the recognition of the contradictory, mutually exclusive, opposite tendencies in all phenomena and processes of nature. That is, in all phenomena and processes of nature there are diametrically opposite forces or tendencies and they are at clash or conflict and this continues until a solution is reached. This alone furnishes the key to the self-movement of everything in existence. It alone furnishes the key to the leaps, to the break in continuity, to the transformation into the opposite, to the destruction of the old and emergence of the new. In its proper meaning dialectics is the study of the contradiction within the very essence of things”.

Philosopher Friedrich Engels has exacted the three laws of dialectical materialism from Hegel’s *Science of Logic*. Here the first law uses the contradictory part to prove the essence of the concept. Lenin was also using it. Here I have adopted a similar strategy that uses absence to understand presence.

It is in this dialectic as it is here understood, that is, in the grasping of oppositions in their unity, or of the positive in the negative, that speculative thought consists. It is the most important aspect of dialectic.

— Hegel, *Science of Logic*, § 69, (p. 56 in the Miller edition)

The splitting of a single whole and the cognition of its contradictory parts is the essence (one of the "essentials", one of the principal, if not the principal, characteristics or features) of dialectics. That is precisely how Hegel, too, puts the matter.

— *Lenin's Collected Works: Volume 38*, p. 359: On the question of dialectics.

the “transfer of meaning,” metonymy brings about a “transfer of presence.” A metonymy is a “presence in absence” not just in the sense that it presents something that isn’t there, but also in the sense that in the absence (or at least the radical inconspicuousness) that *is* there, the thing that isn’t there is still present. The presence of the past thus does not reside

PRESENCE IN ABSENTIA

Ethan Kleinberg

Telco Runia

historian, theorist, psychologist, and novelist

Runia, Eelco (2006). Presence. *History and Theory* 45 (1):1–29.

Contextual Research **Conceptual Research**

I have exact the word presence in absence from historian Telco Runia’s article Presence and Ethan Kleinberg’s book Presence. It is an interesting phrase that contains internal conflicts and fits well with the first law of dialectical materialism.

Joseph Kosuth

One and Three Chairs

Wood folding chair, mounted photograph of a chair,
and mounted photographic enlargement of the
dictionary definition of "chair"

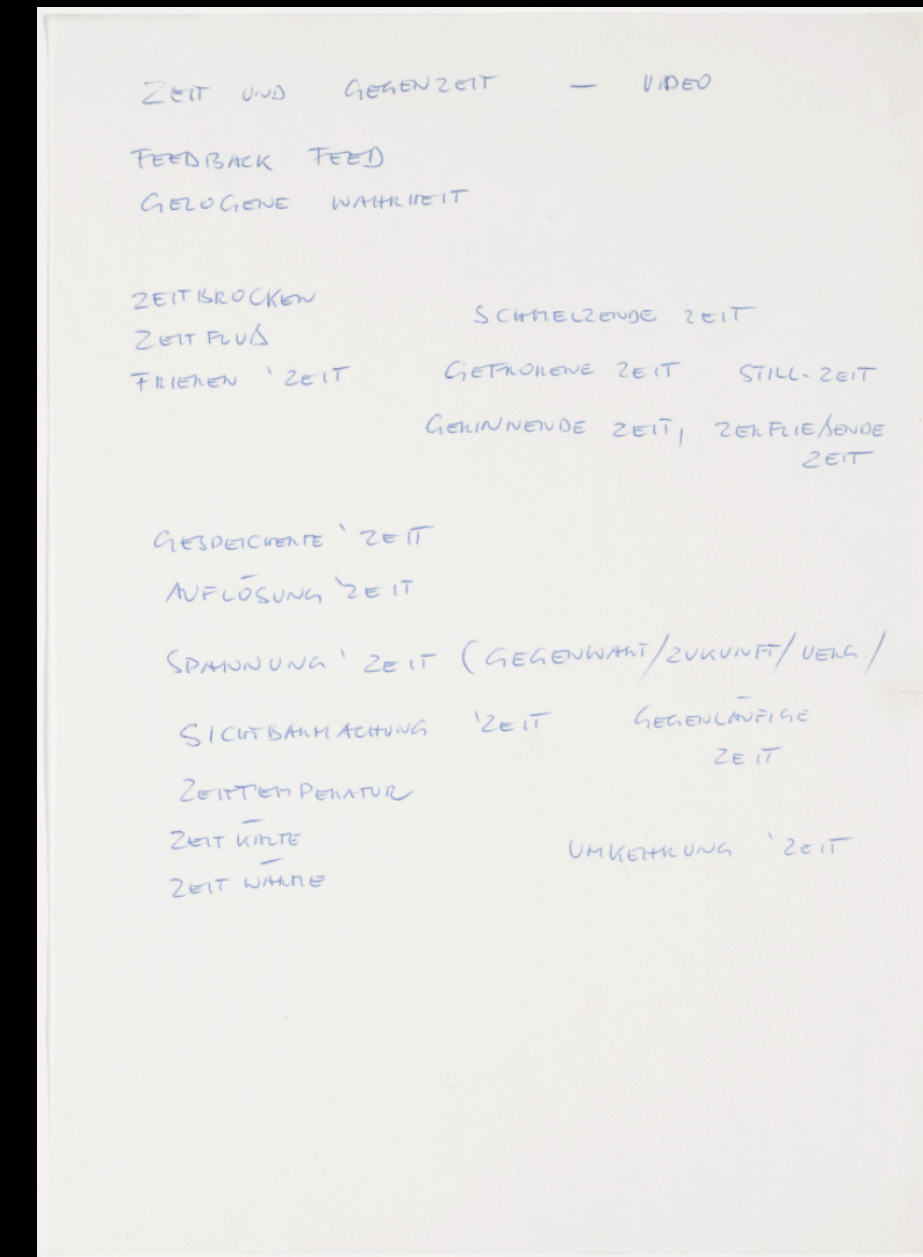
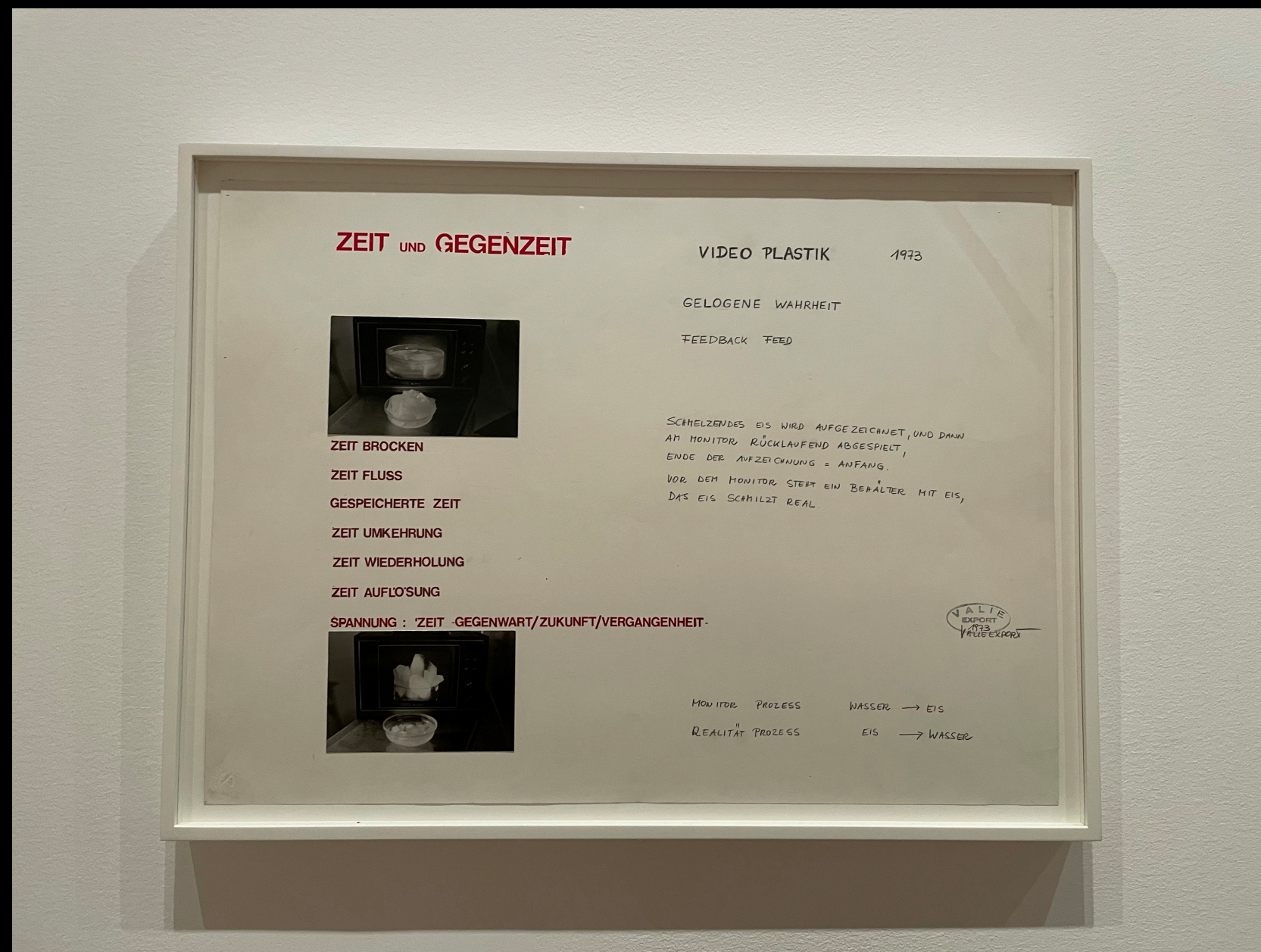
Chair 32 3/8 x 14 7/8 x 20 7/8" (82 x 37.8 x 53 cm),
photographic panel 36 x 24 1/8" (91.5 x 61.1 cm), text
panel 24 x 30" (61 x 76.2 cm)

1965



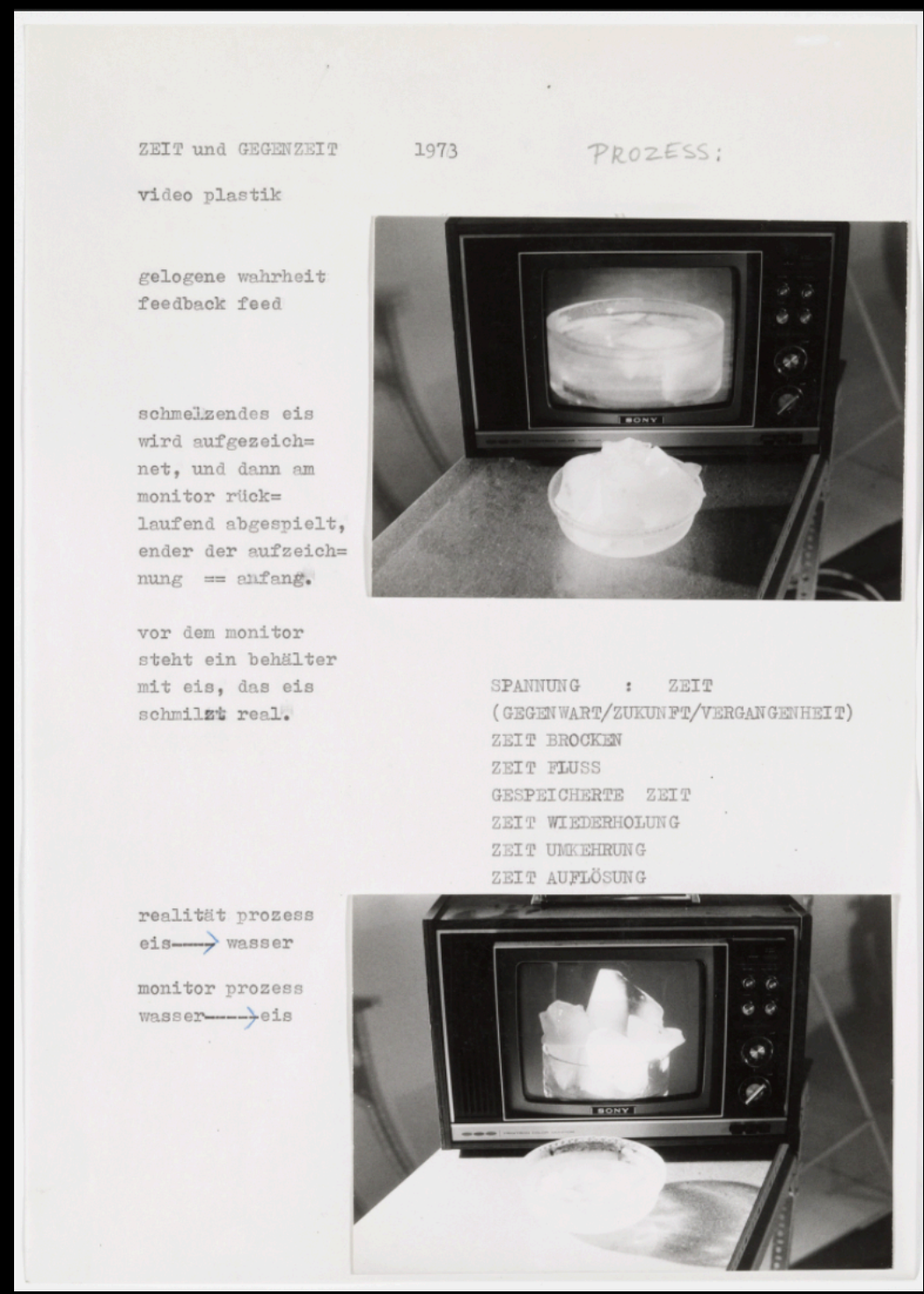
Contextual **Artist**
Research **Examples**

In Art & Design in Context, I learned about Joseph Kosuth and his renowned work One and Three Chairs. He initiated a debate between object, representation, and verbal reference. I also want to explore the different ways that presence can be presented.



Valie Export

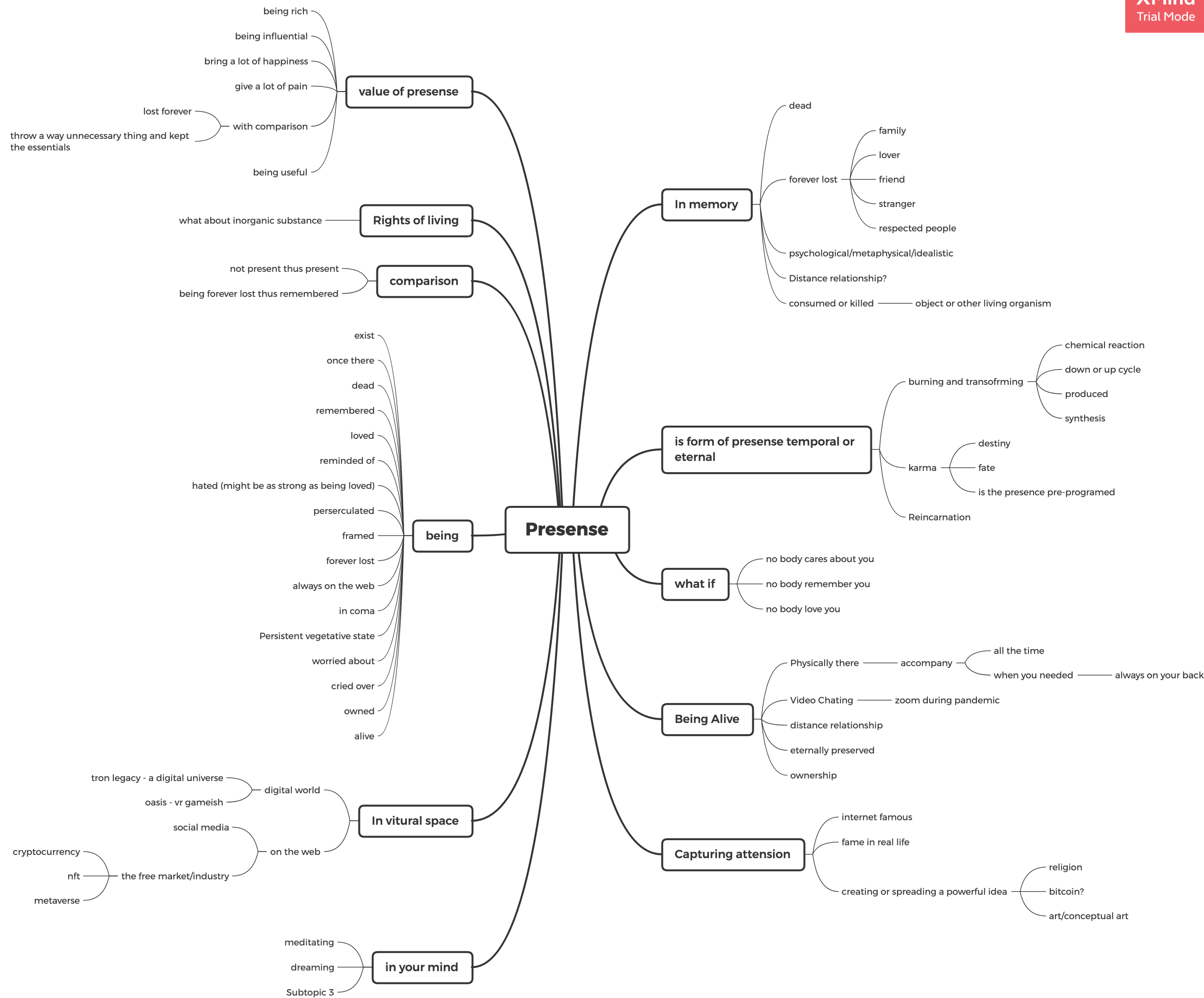
Time and Countertime
 Video (black and white, silent), CRT monitor,
 aluminum and glass
 table, glass bowl, water, two concept papers, paper
 ephemera
 1973/2011



Time and Countertime is a work by avant-garde Austrian artist Valie Export. The installation consists of a bowl of real ice melting on the front with a reversed recording of the same bowl of ice played in the background. The artist used conflicting terms to explore linear time, showing a twist in both space and time, where real replaced linearly to virtual, and the two bowls of ice melt in reverse time sequence. I want to adopt the duality and the notion of space and time in my own work.

Contextual Research Artist Examples

Free Association Edited

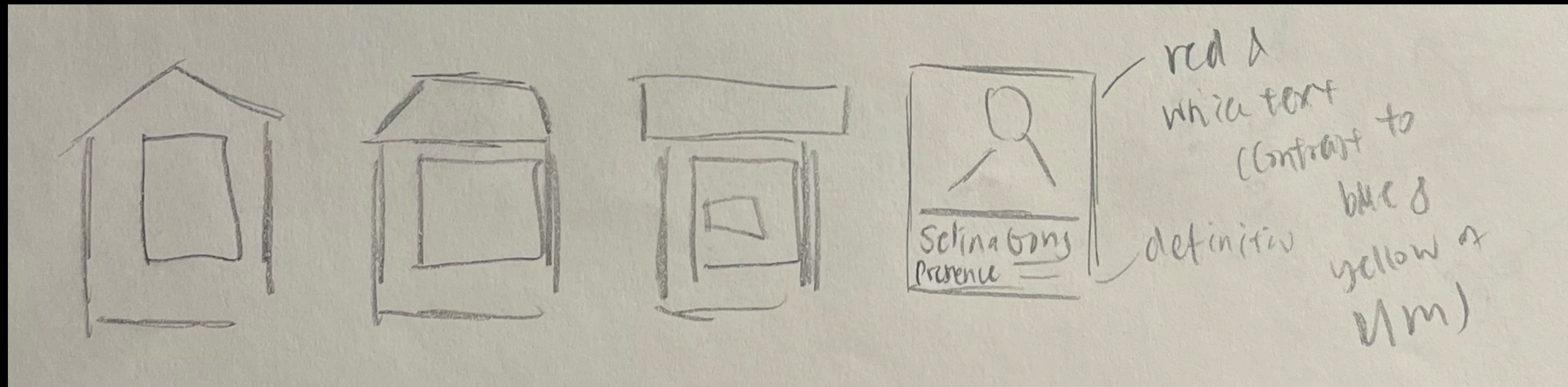


Idea about Idea

Idea Takes Form

“Presence”
in
Absence

Final Presentation

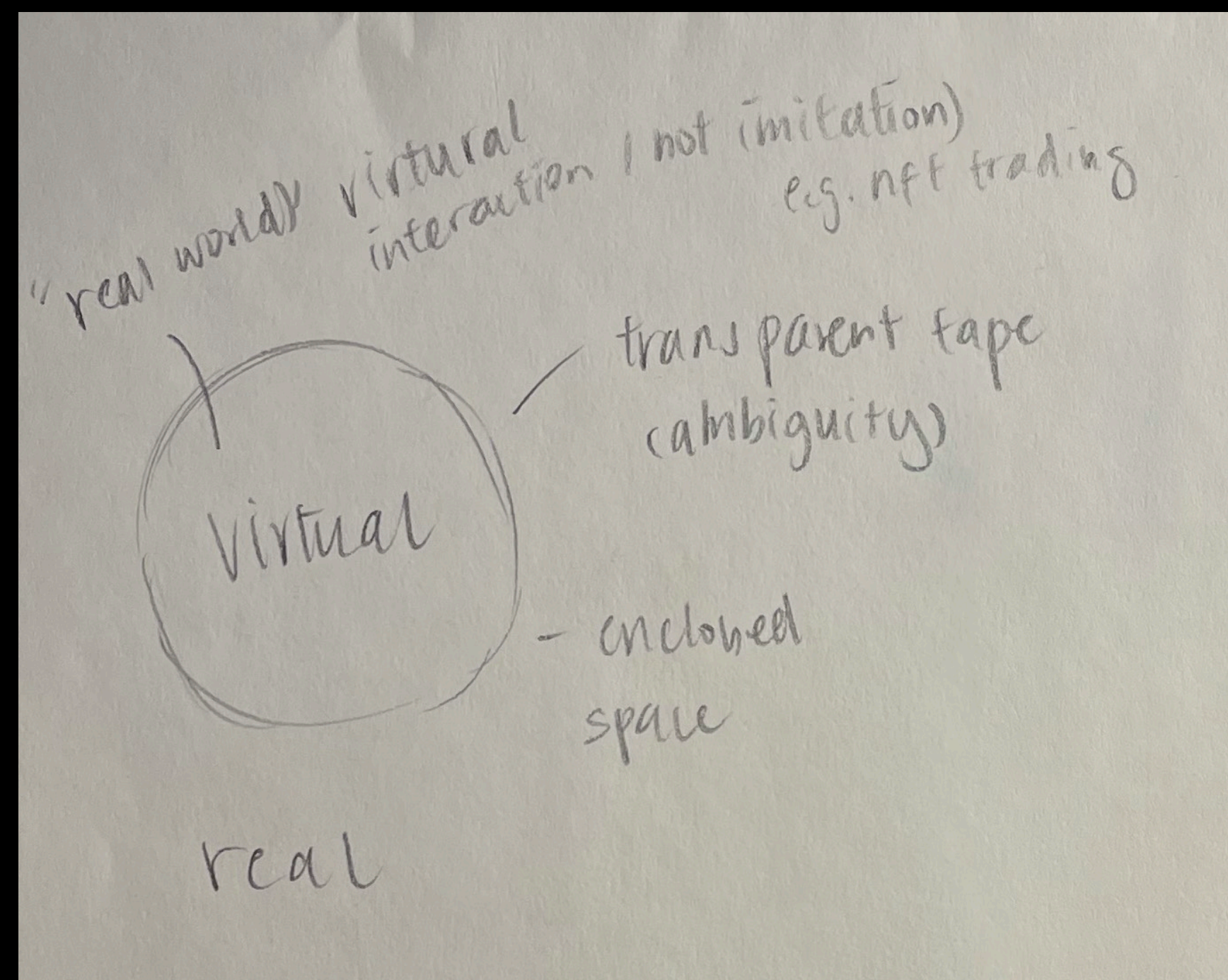
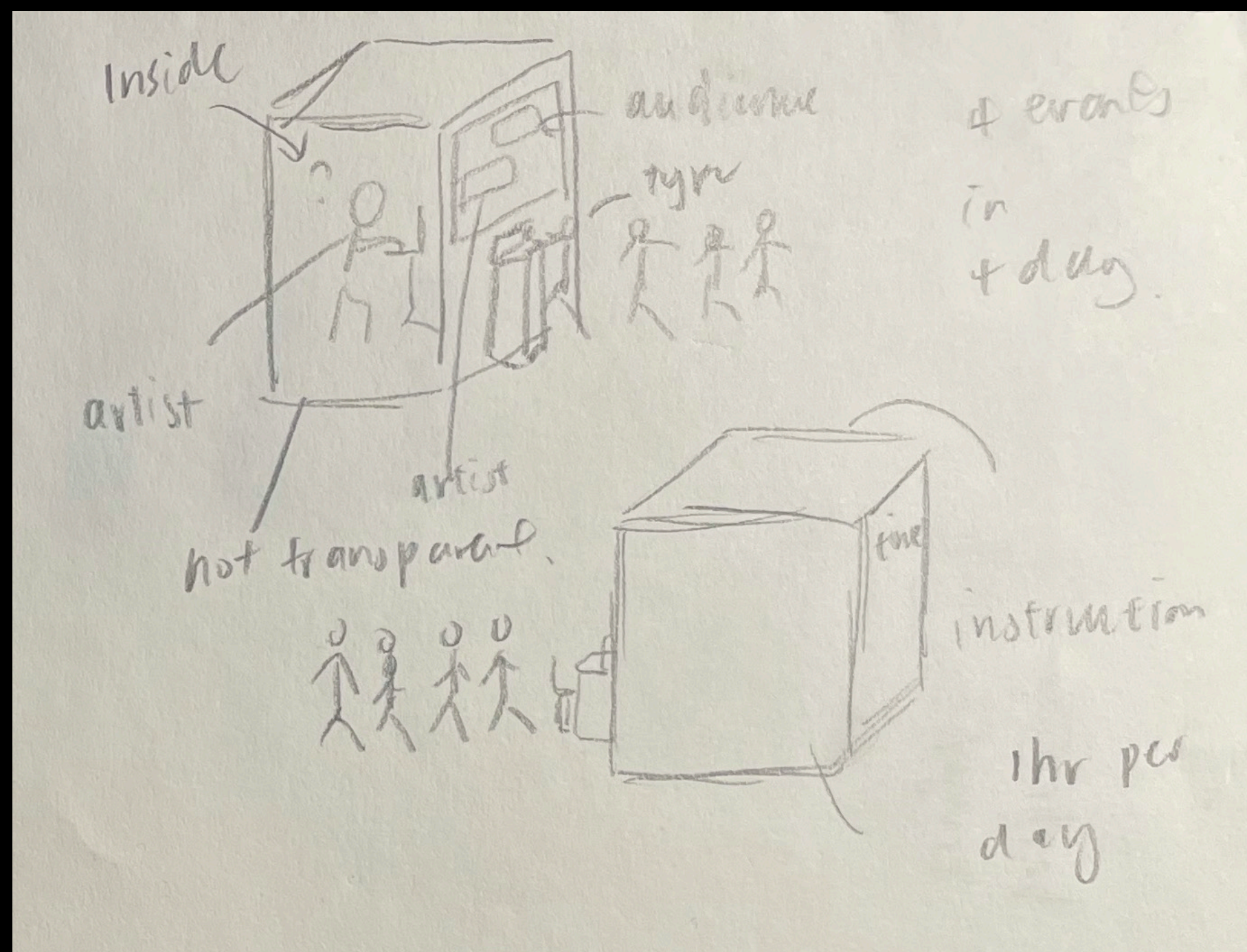


3 Initial ideas extract from research
 Later fused together to a single project.

TOP:
 Evolve to Poster

BOTTOM LEFT:
 Evolve to Installation (conversation)

BOTTOM RIGHT:
 Evolve to In Person Meeting



Building on my contextual research and my initial 20 ideas, I have produced three creative responses, each dealing with different mediums. The first is a series of posters that compose my picture that will be stuck everywhere around campus. The second is an installation where the user is asked to distinguish between me and an AI chatbot via a conversation on the computer screen attached to a specially designed box sculpture. In the third idea, I will draw out a random circle on the ground, claiming this real space as the virtual world and encouraging users to interact with me in a virtual way (such as talking through the phone and conducting online trading).

Initial Sketches Idea about Idea

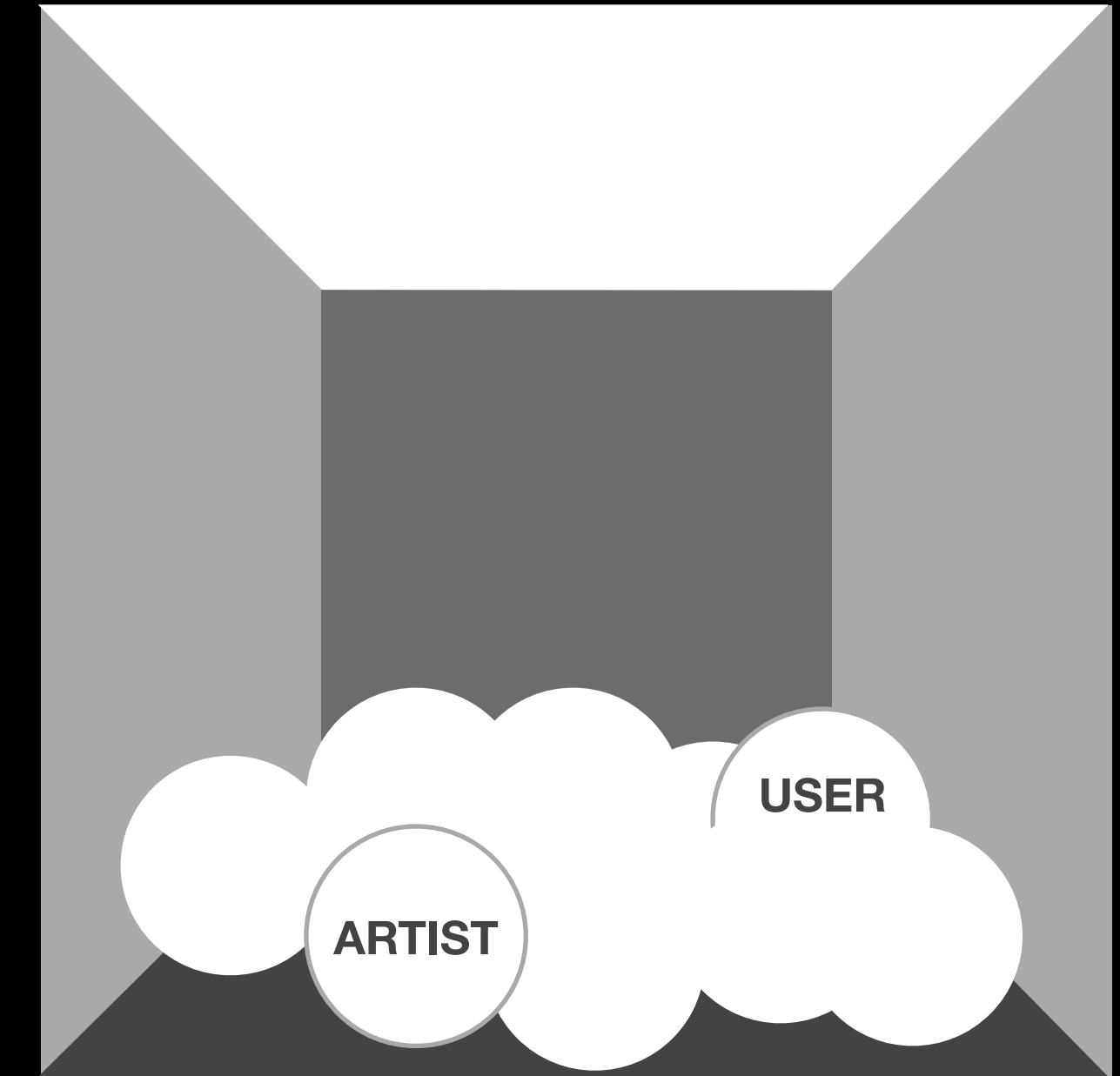
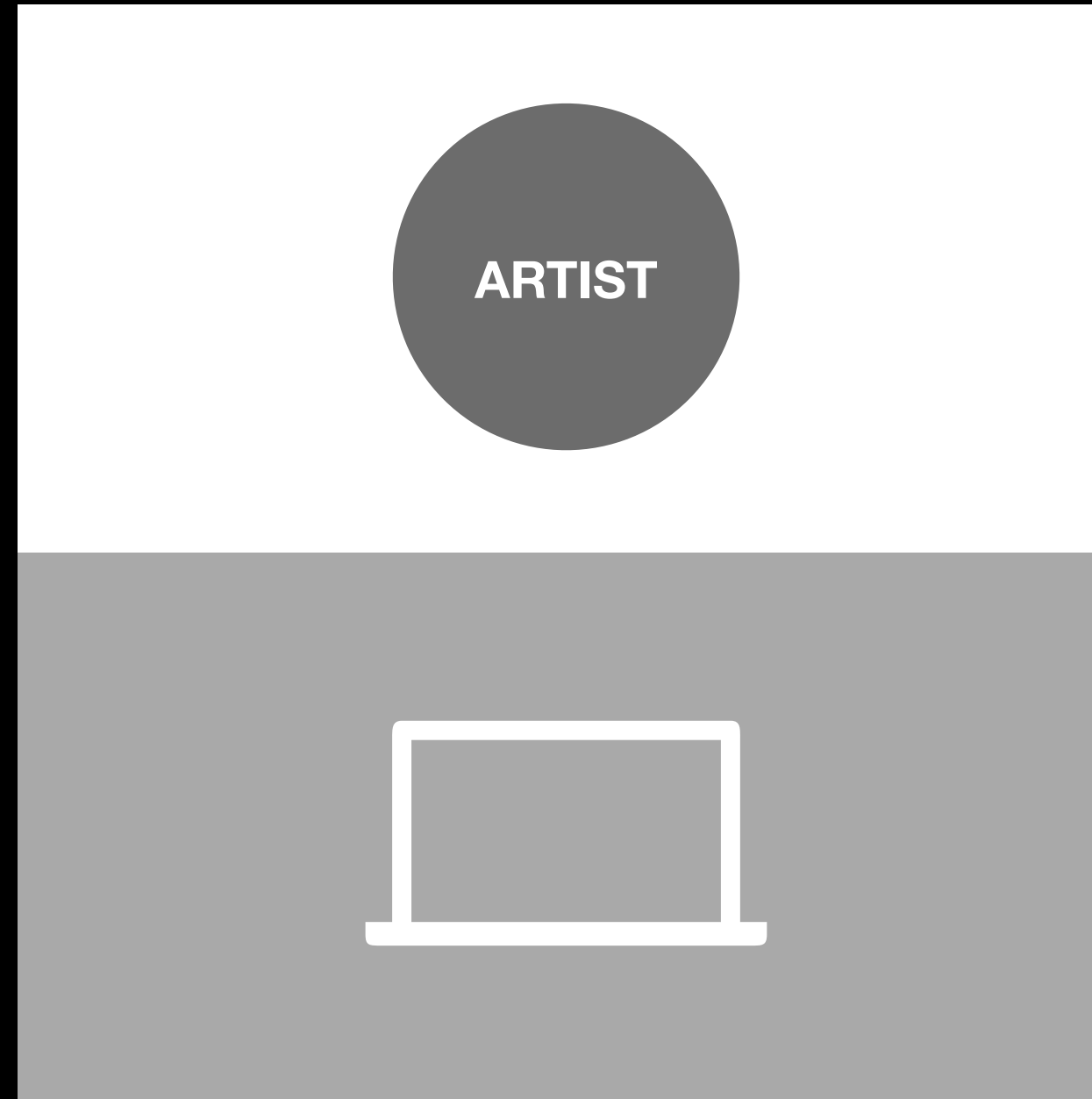
Space-time:

Common intuition previously supposed no connection between space and time. Physical space was held to be a flat, three-dimensional continuum—i.e., an arrangement of all possible point locations—to which Euclidean postulates would apply. To such a spatial manifold, Cartesian coordinates seemed most naturally adapted, and straight lines could be conveniently accommodated. Time was viewed independent of space—as a separate, one-dimensional continuum, completely homogeneous along its infinite extent. Any “now” in time could be regarded as an origin from which to take duration past or future to any other time instant. Uniformly moving spatial coordinate systems attached to uniform time continua represented all unaccelerated motions, the special class of so-called inertial reference frames. The universe according to this convention was called Newtonian. In a Newtonian universe, the laws of physics would be the same in all inertial frames, so that one could not single out one as representing an absolute state of rest.

<https://www.britannica.com/science/space-time>

Conceptual Research

Influenced by my previous science background. I have integrated spacetime as a factor that shows presence via absence. By playing with dimension time, three-dimension space, or four dimensions spacetime.

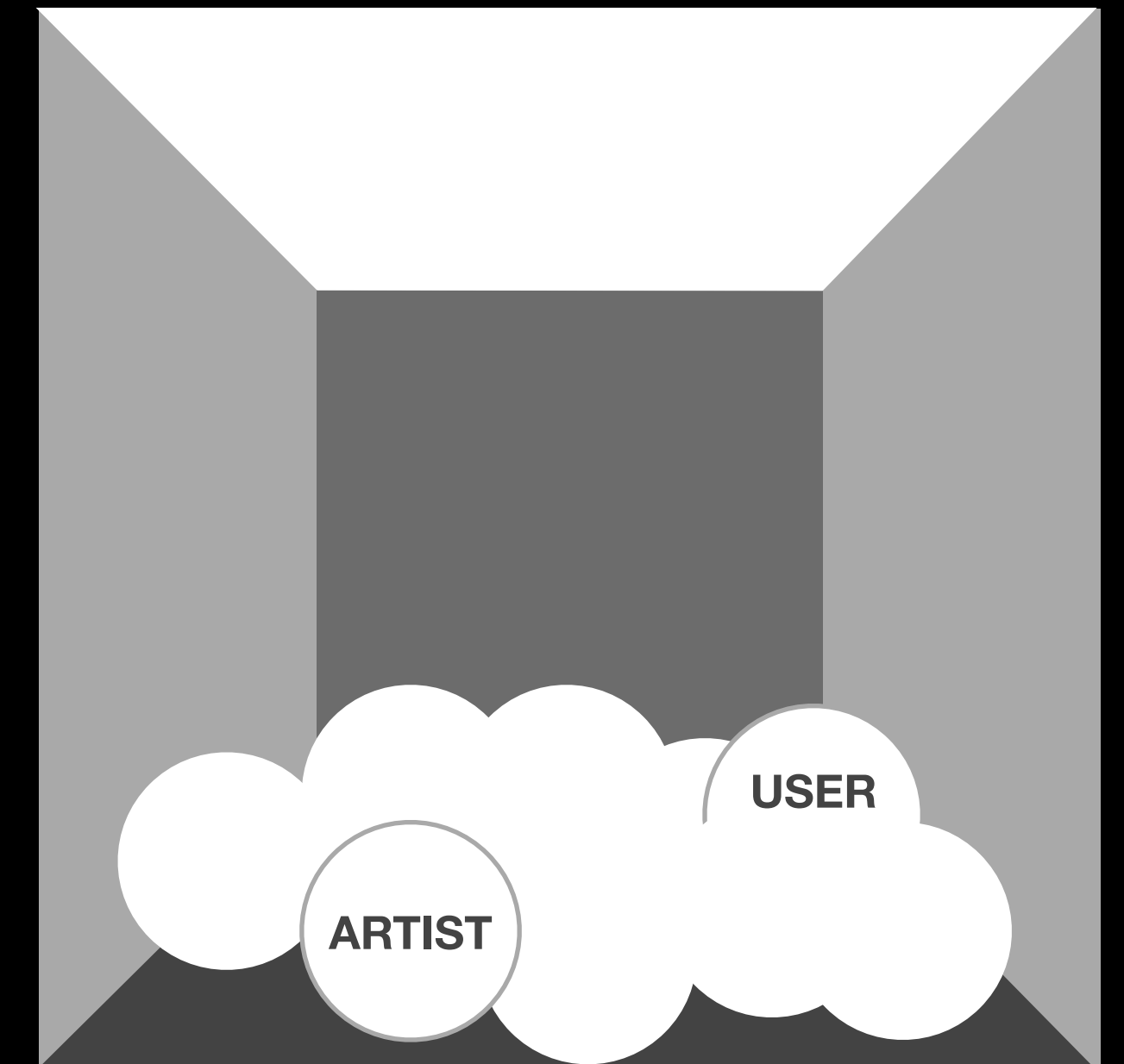
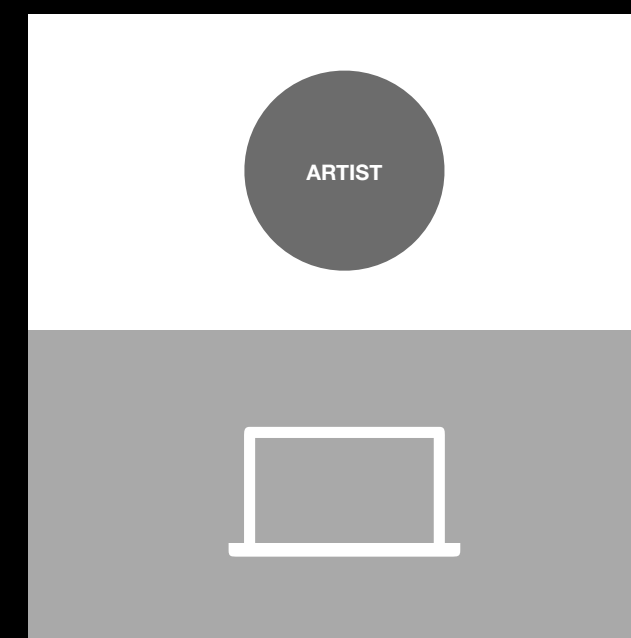
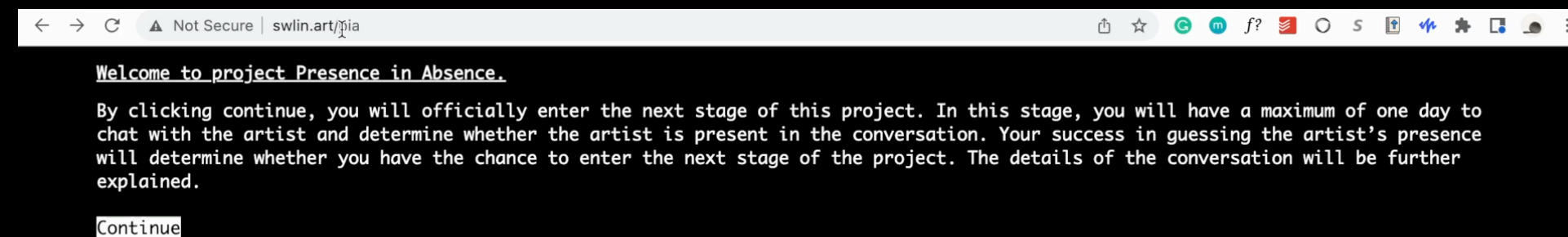
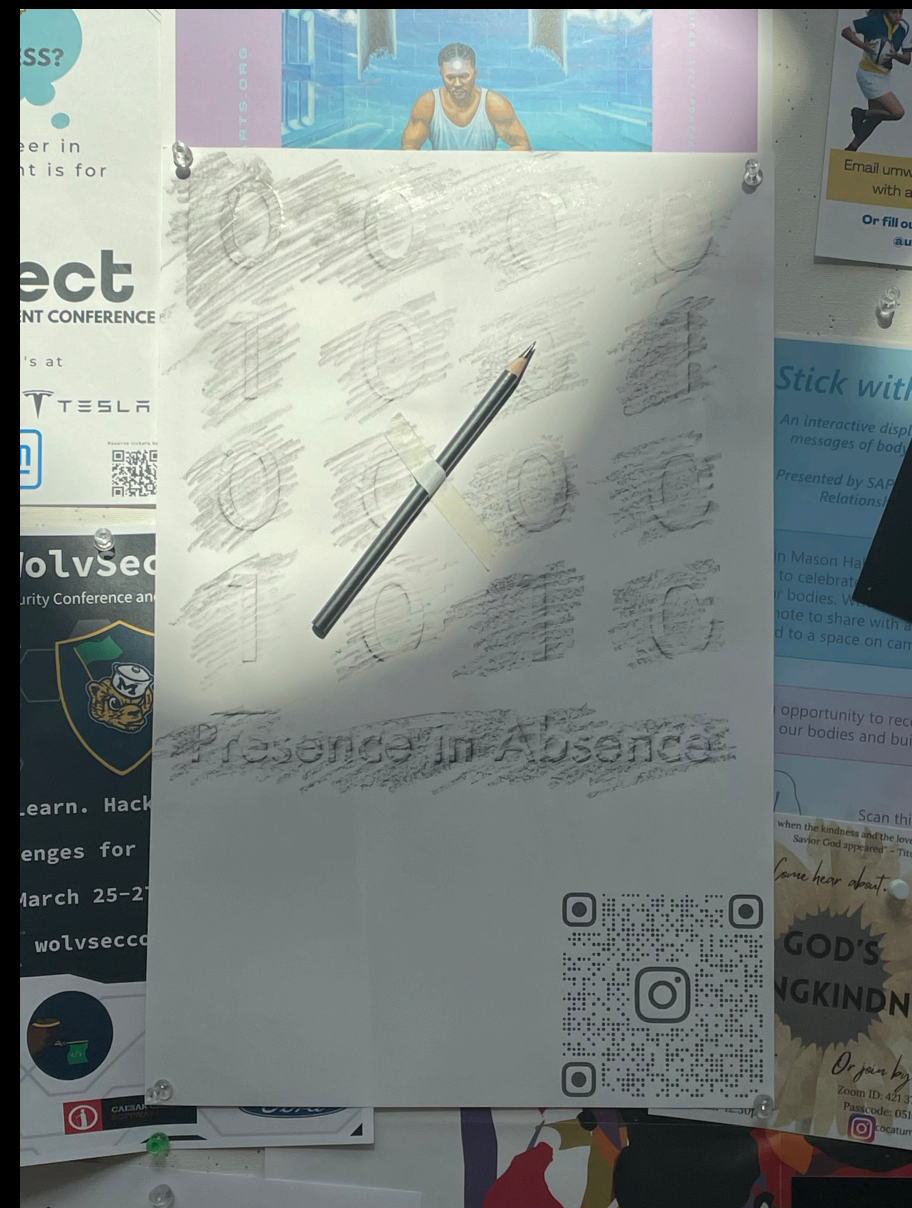


I WAS HERE
I HAVE BEEN HERE
I HAD BEEN HERE
I AM HERE
AM I HERE?
AM I NOT HERE?
I WAS NOT HERE
I HAVE NOT BEEN HERE
I HAD NOT BEEN HERE
I AM NOT HERE

AM I HERE?
AM I NOT HERE?

AM I HERE?
AM I NOT HERE?
I WILL BE HERE
I AM GOING TO BE HERE
I AM HERE
BUT I AM NOT HERE

The three ideas each explore a different aspect of presence in absence and have the potential to be interconnected. Here I did some further contextual research and used spacetime and dimensions as a way to sequence the ideas.



STAGE 1

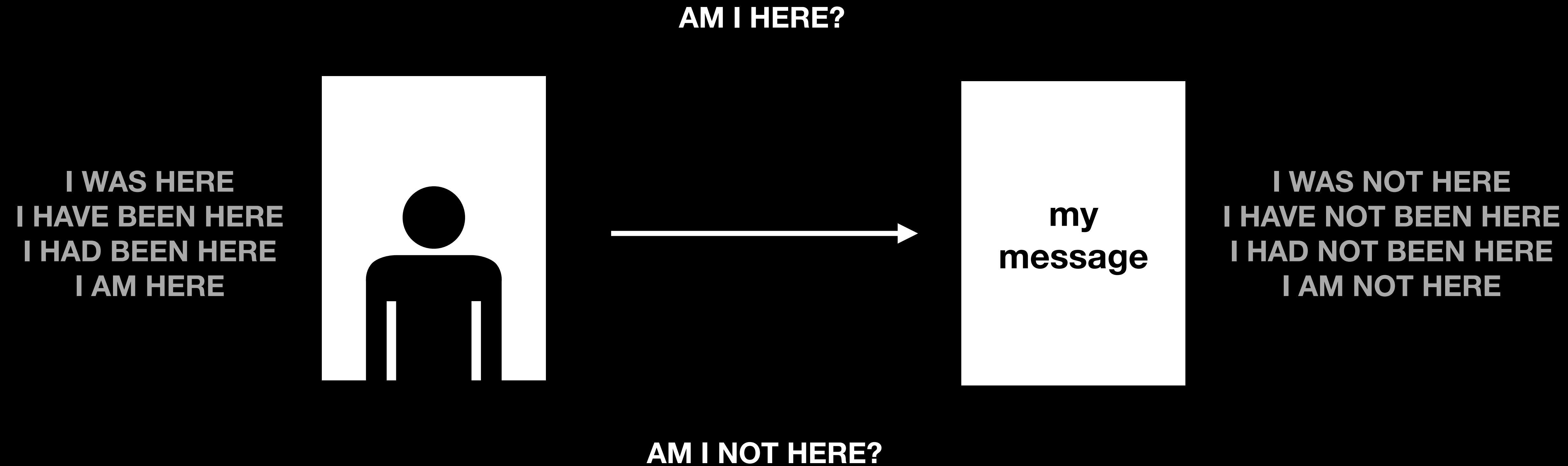
Posters that deal with presence in absence in one dimension of time

STAGE 2

Installation where the concept challenges my presence in 3D space inside the 2D platform - the screen

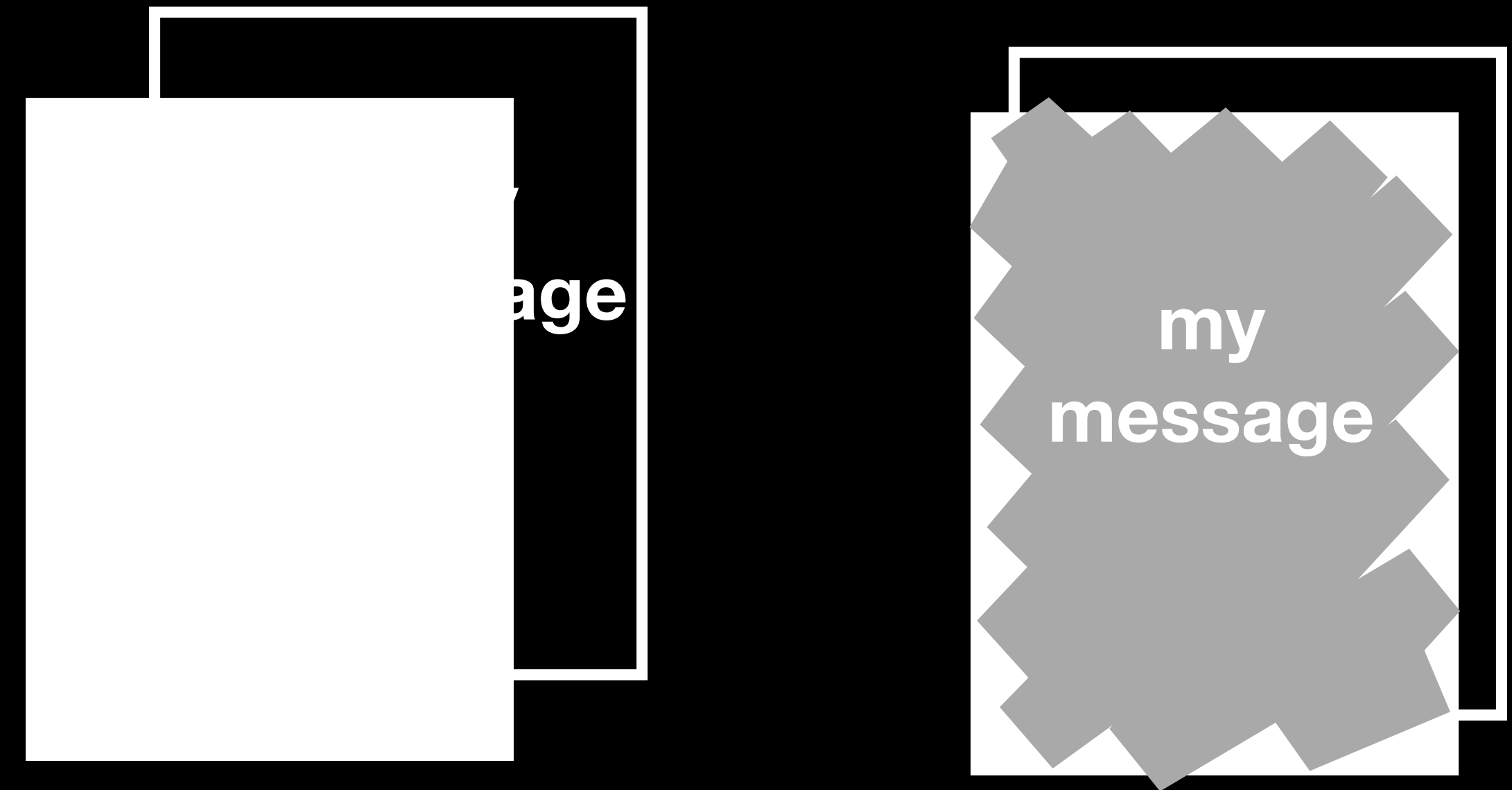
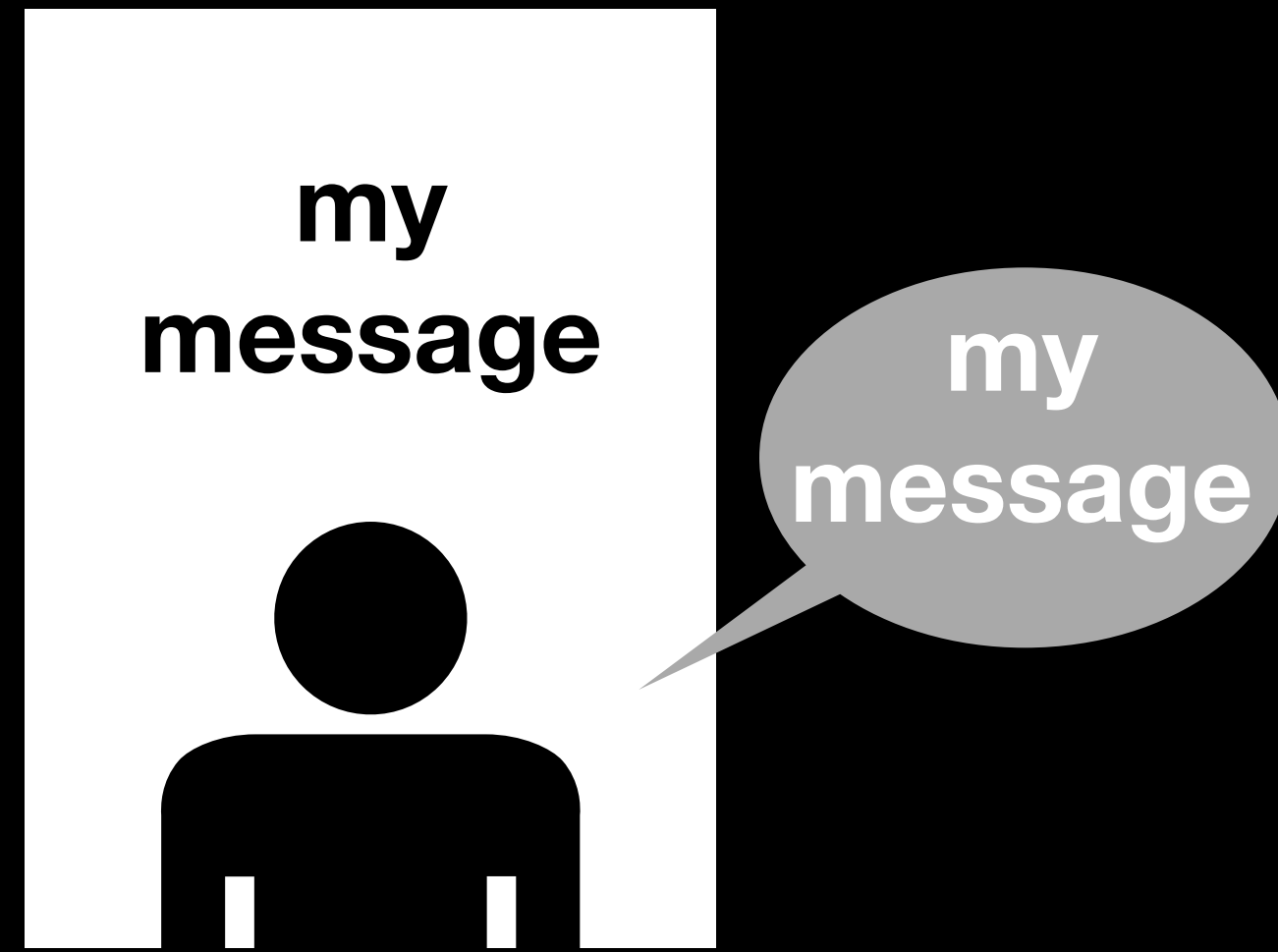
STAGE 3

In person meeting, has integrated 4D spacetime



The first stage of the project is a series of encoded posters. On the macro scale, this medium illustrates the concept of presence in absence in terms of time. I, as the artist, was in the physical space to hang the poster but then absent when the poster was decoded. In a way, the message on the poster represents part of me. The state of presence or absence constantly evolves and intertwines with time.

Idea Takes Form

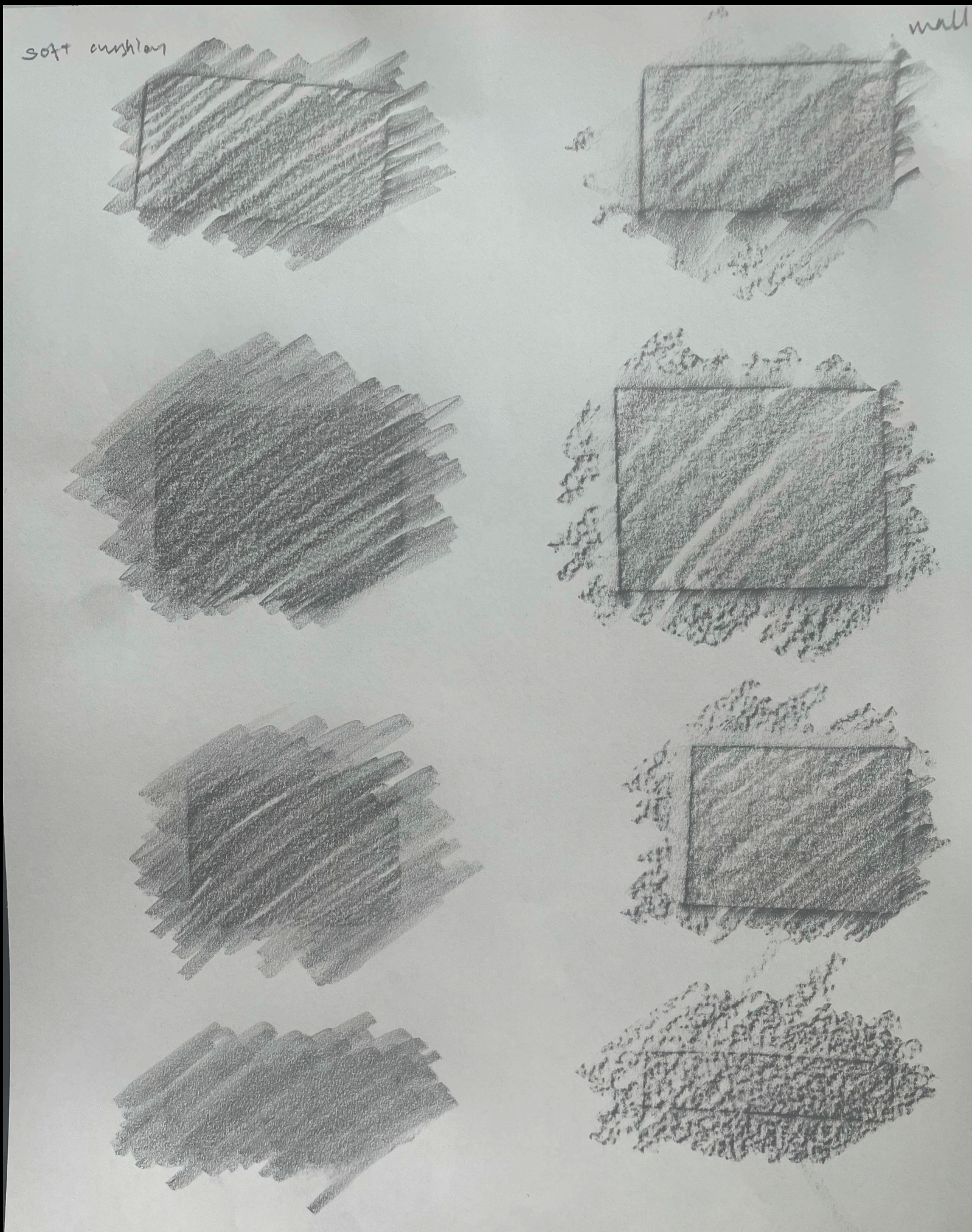


Passive Communication

The way that traditional posters communicate information is passive. The information is already “printed.” In other words, the information is already present.

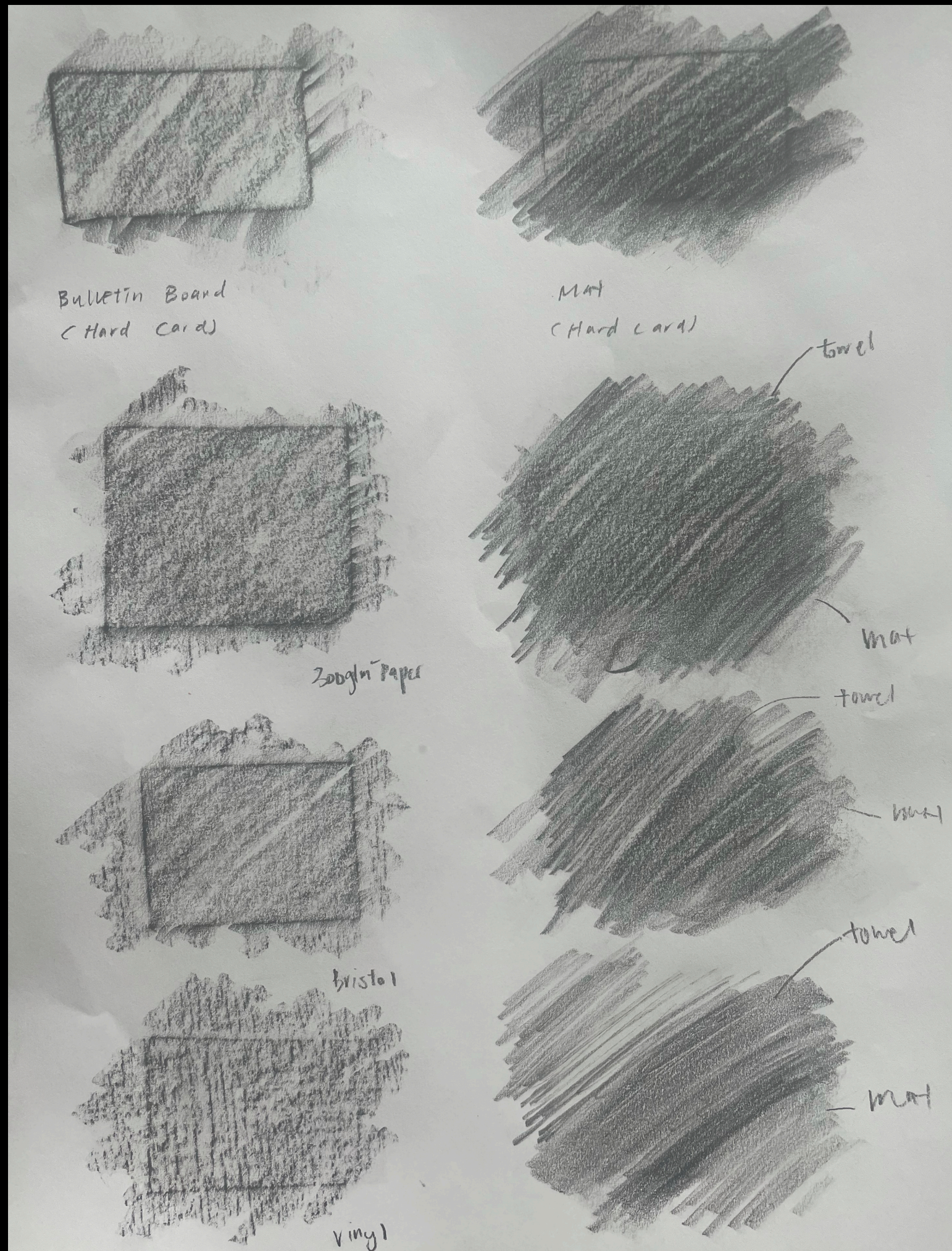
Hidden Message Underneath via Rubbing

To further emphasize presence through absence, I thought about hiding the message underneath the poster and incorporating rubbing to reveal the message.



SOFT CUSHION

WALL



BULLETIN BOARD

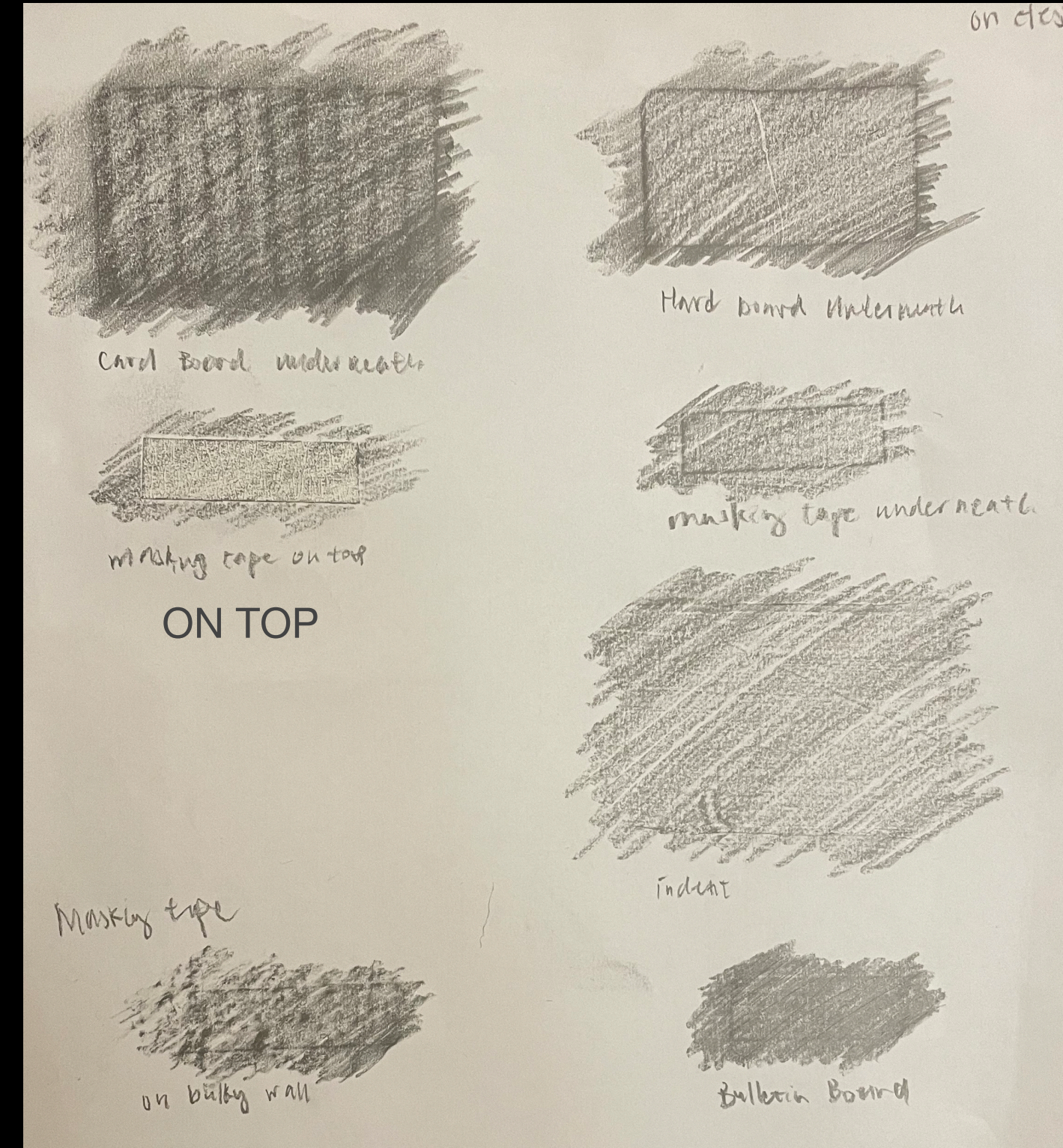
MAT

HARD BOARD

300 G/M2 PAPER

BRISTOL

VINYL



The Bristol Board has the best performance
Relatively Thin + Thick enough to not show the background

SCARLETT JOHANSSON

MORGAN FREEMAN

THE AVERAGE PERSON USES 10%
OF THEIR BRAIN CAPACITY.
IMAGINE WHAT SHE COULD DO WITH 100%.

A FILM BY LUC BESSON

LUCY

I was then inspired by the movie poster of Lucy, that the text is hidden on the image. I later adopted this strategy in my final work.

LUCY

Luc Besson
Luc Besson
Virginie Besson-Silla
Scarlett Johansson
Morgan Freeman

EuropaCorp
TF1 Films ProductionV
Canal+
Ciné+

EuropaCorp Distribution (France and Benelux)
Universal Pictures (International)

25 July 2014 (United States)
6 August 2014 (France)
90 minutes

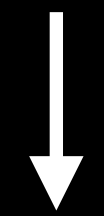
JULY 25

Inspirations

010101000110100001100101011100100110
010100100000011010010111001100100000
010000100110100101101110011000010111
001001111001001000000100001101101111
011001000110010100100000010011000110
111101110010011001010110110100100000
011010010111000001110011011101010110
110100100000011001000110111101101100
011100100010000001110011011010010111
010000100000011000010110110101100101
101110011010010110110100101110001000
000100111001110101011011000110110001
100001011011010010000001100101011100
100110111101110011001000000110110101
100001011001110110111001100001001011
000010000001100011011011110110111001
1001000110100101101101100101011011
100111010001110101011011010010000001
101001011011100010000001110011011001
010110110100100000011011100110111101
101110001011000010000001101101011000
010111010001110100011010010111001100
100000011100110110111101101100011011
000110100101100011011010010111010001
110101011001000110100101101110001000

BINARY

swlin.art



01110011 01110111
01101100 01101001
01101110 00101110
01100001 01110010
01110100 00101111
01110000 01101001
01100001 00001010

For the text, I used binary code that led people to the URL of the conversation page in the second phase. Binary is a numbering scheme consisting only of 0 and 1. It is the fundamental code that a computer runs on. Using a virtual language in real form creates a logical transition to the next stage. Since the binary code is relatively long, I divide the message into 14 different posters.

Ideas Take Form

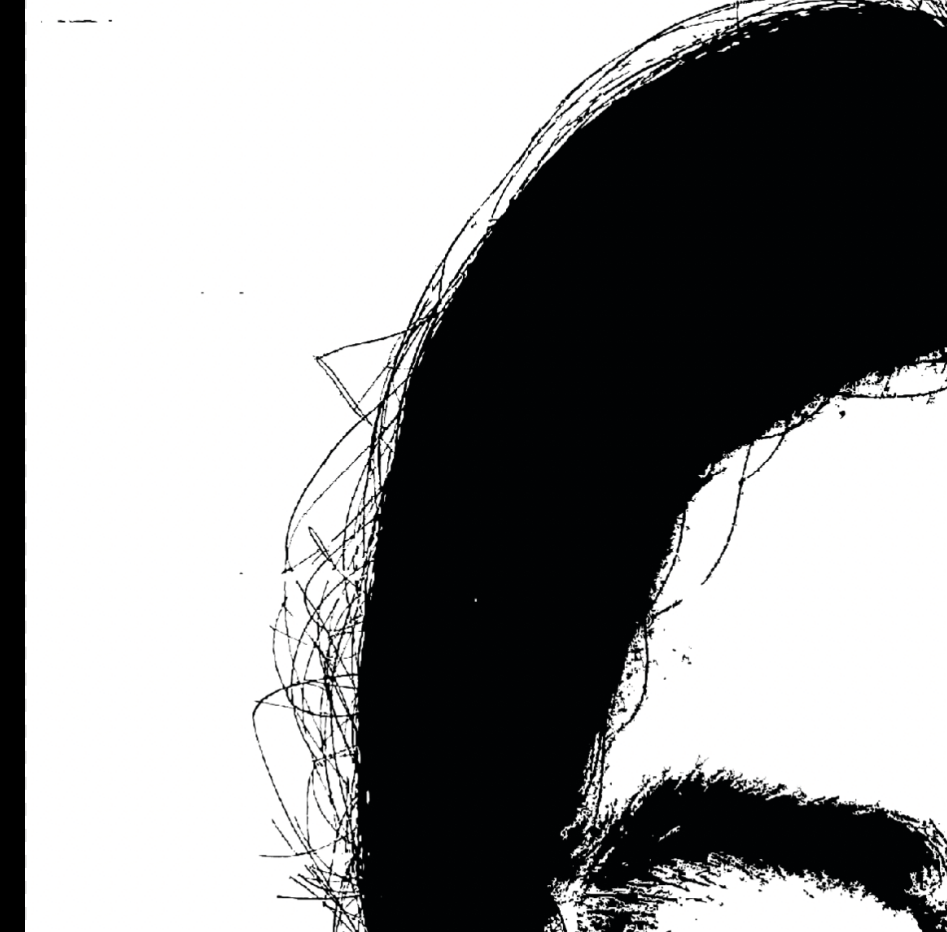
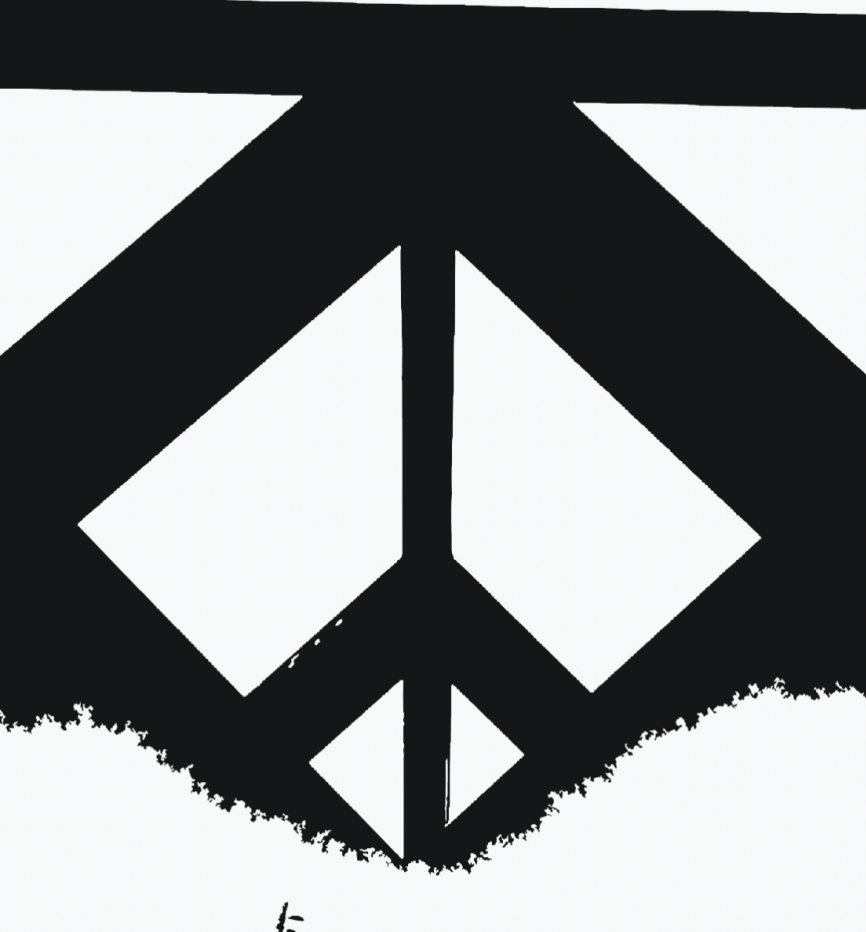
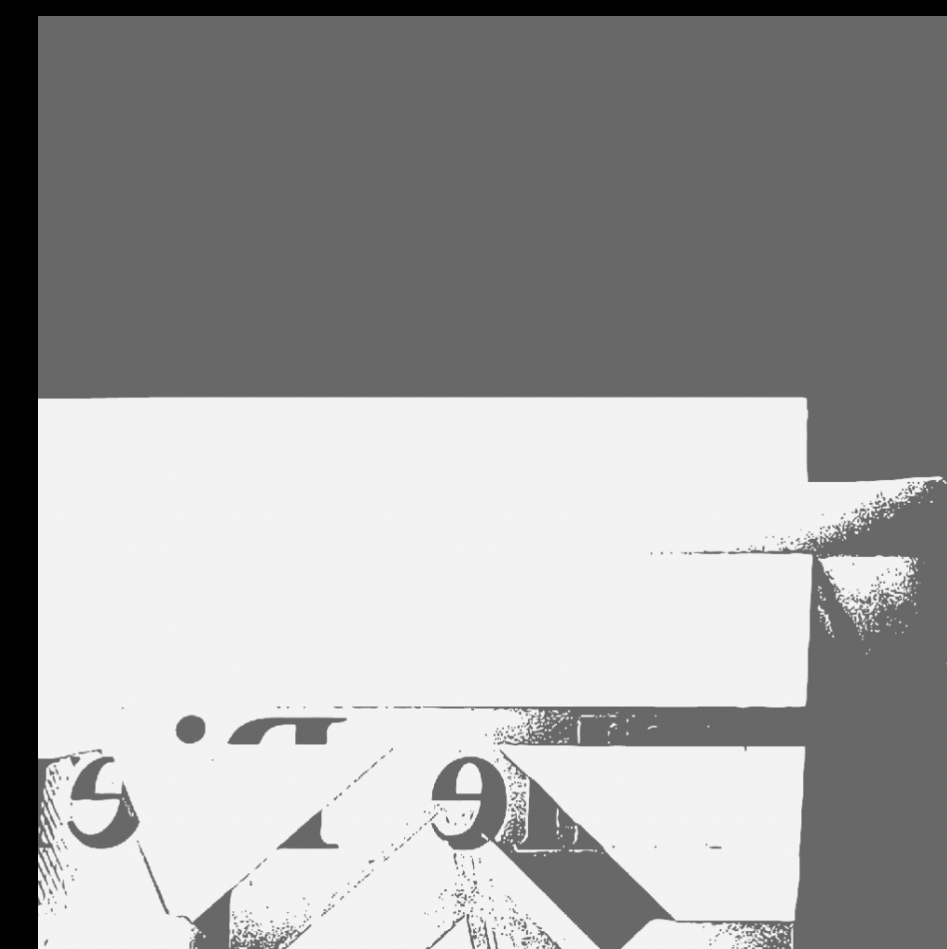


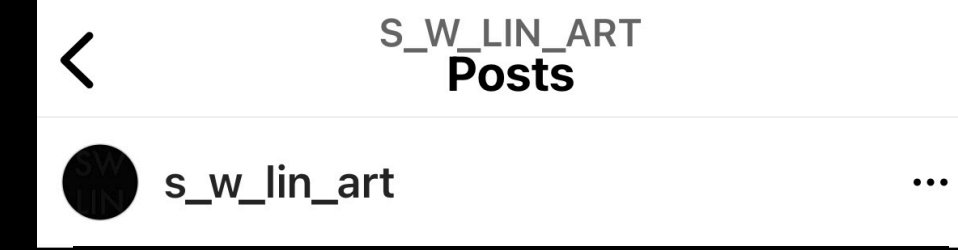
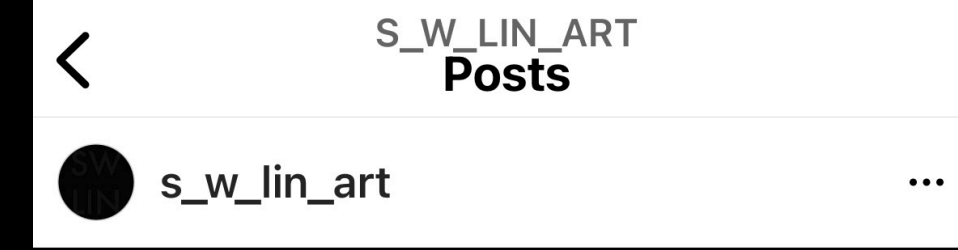
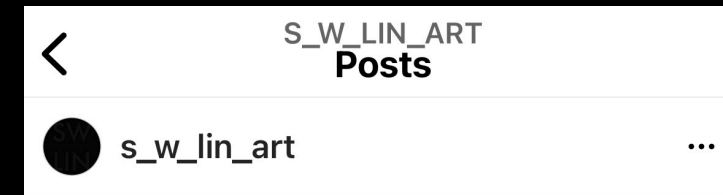
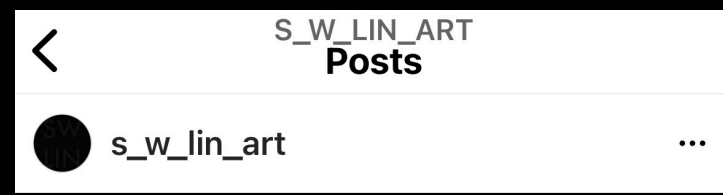
IMAGE CHOICE

For the image part of the poster, I include images of part of my body and close-up shots of the second stage's location. These images all show partial presence in the state of absence.



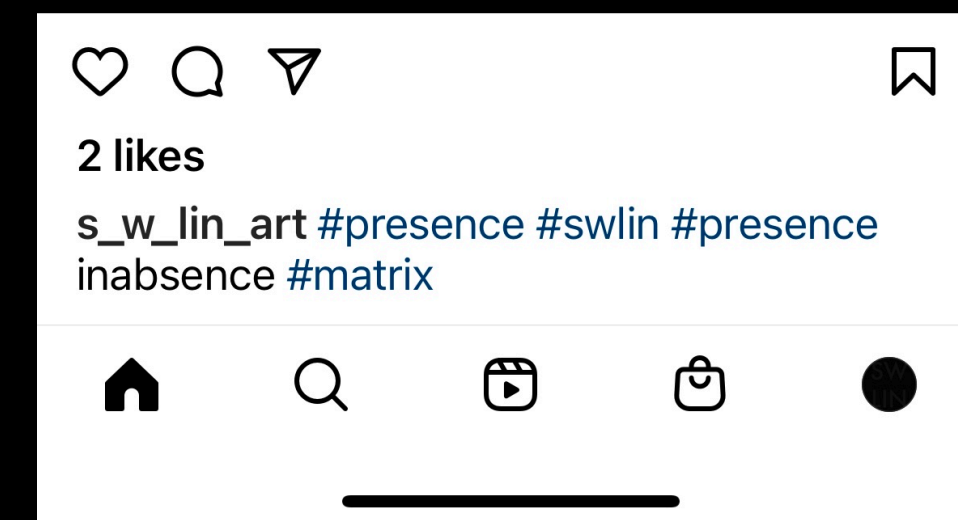
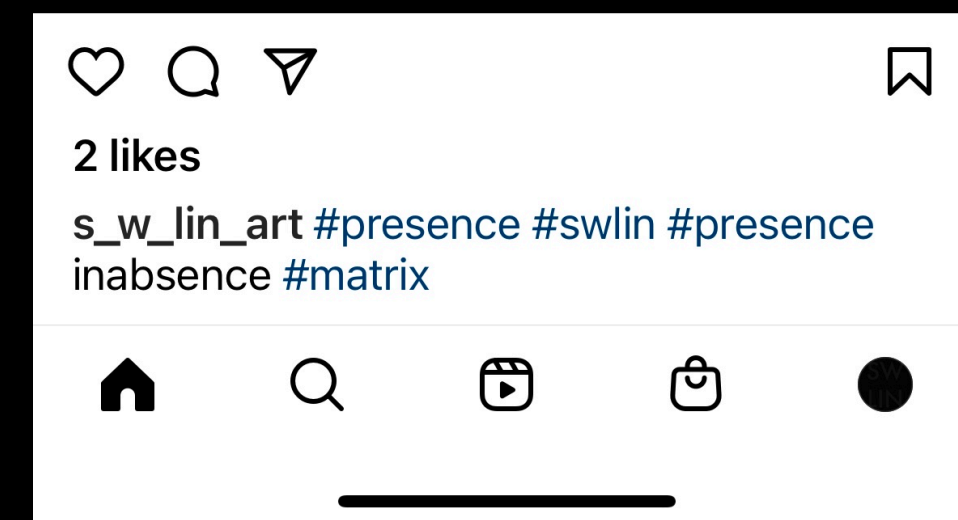
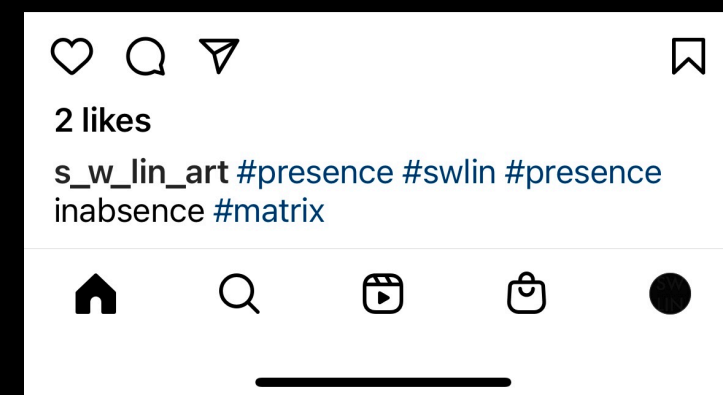
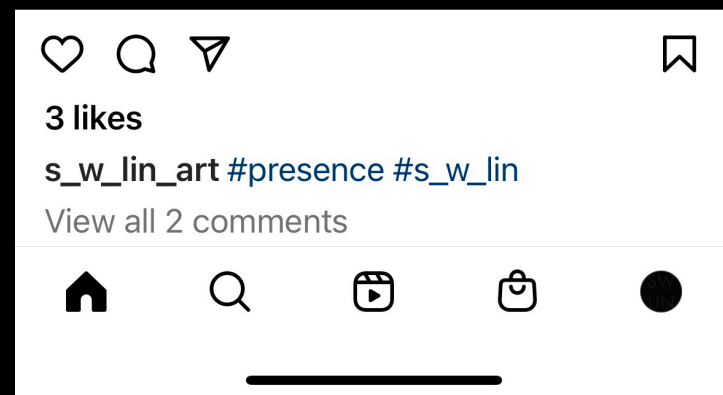
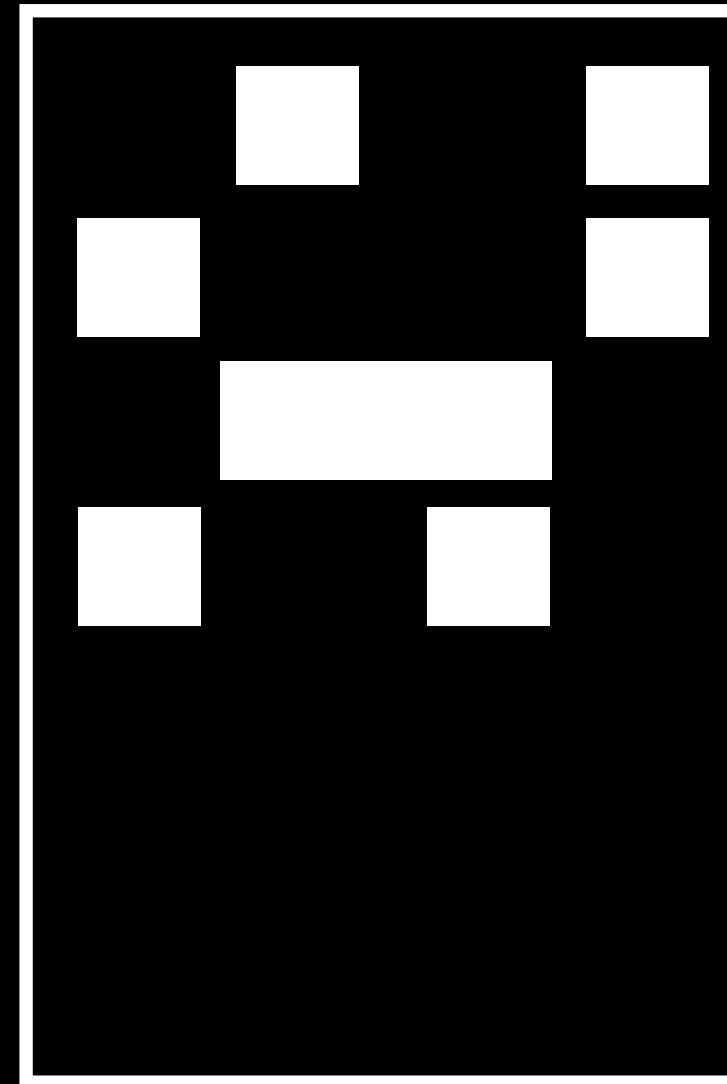
Ideas Take Form

INSTAGRAM RAM



"Hello, World!"

Follow



HINT:

POSITION OF THE USEFUL
BINARY CODE

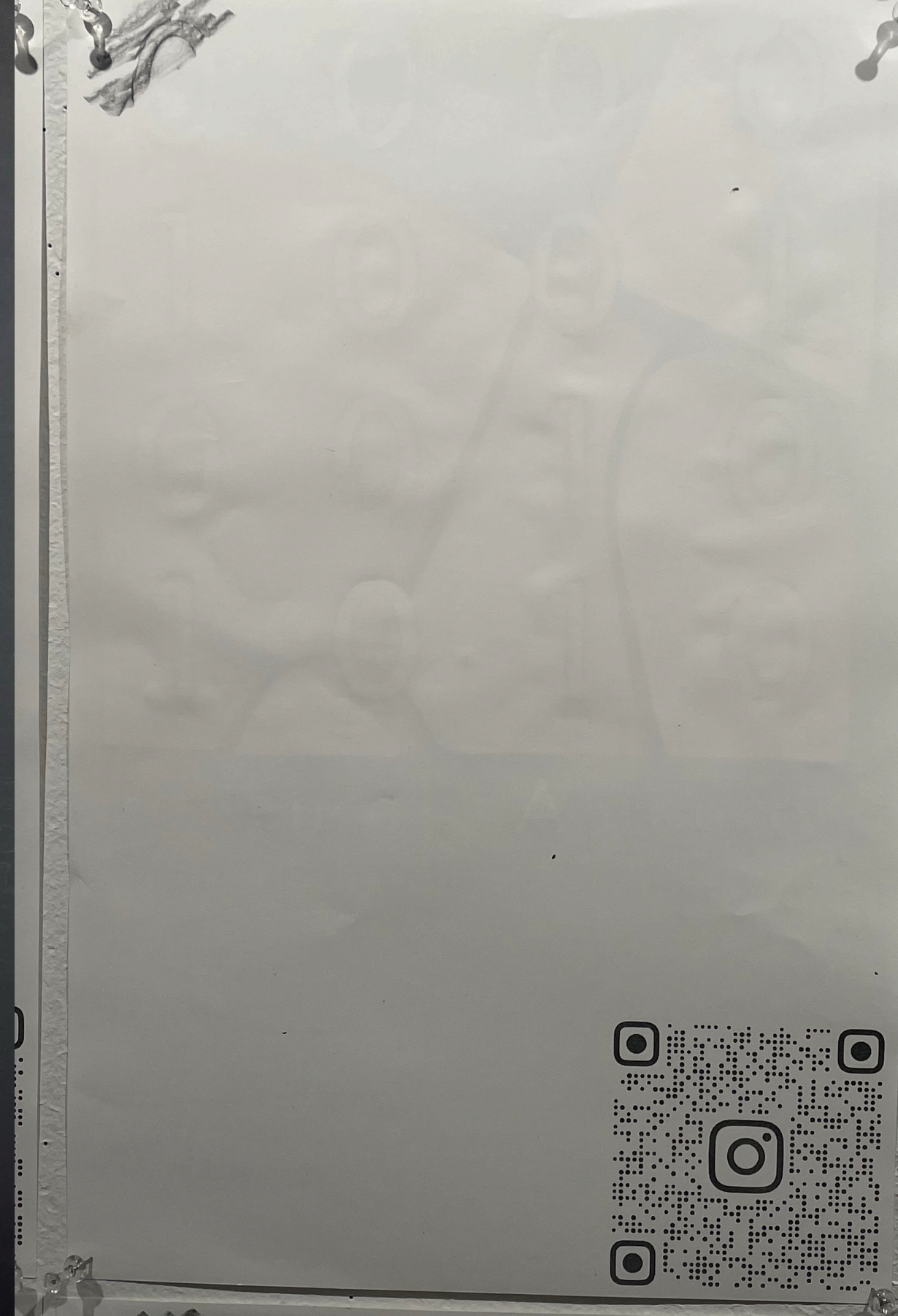
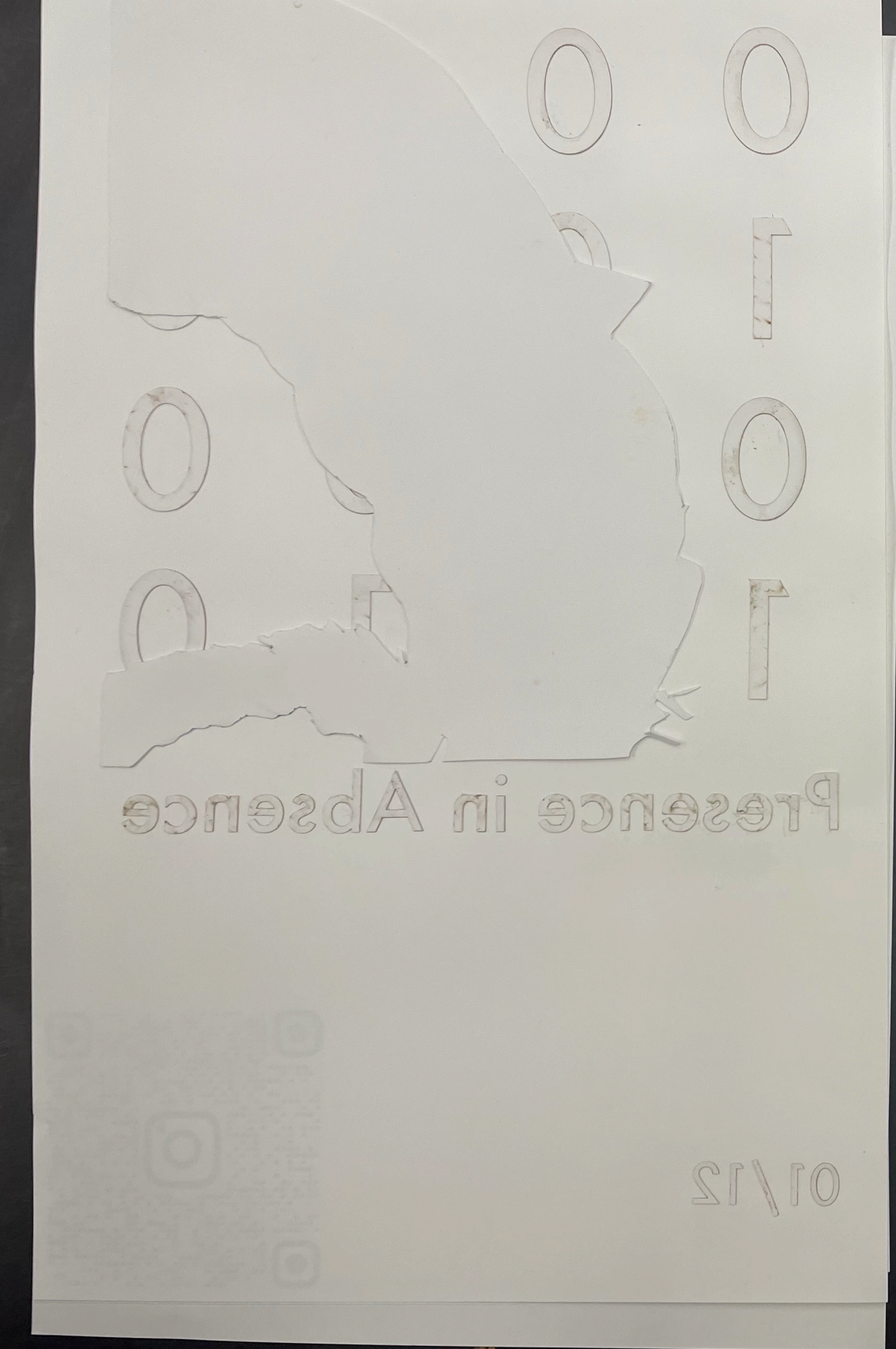
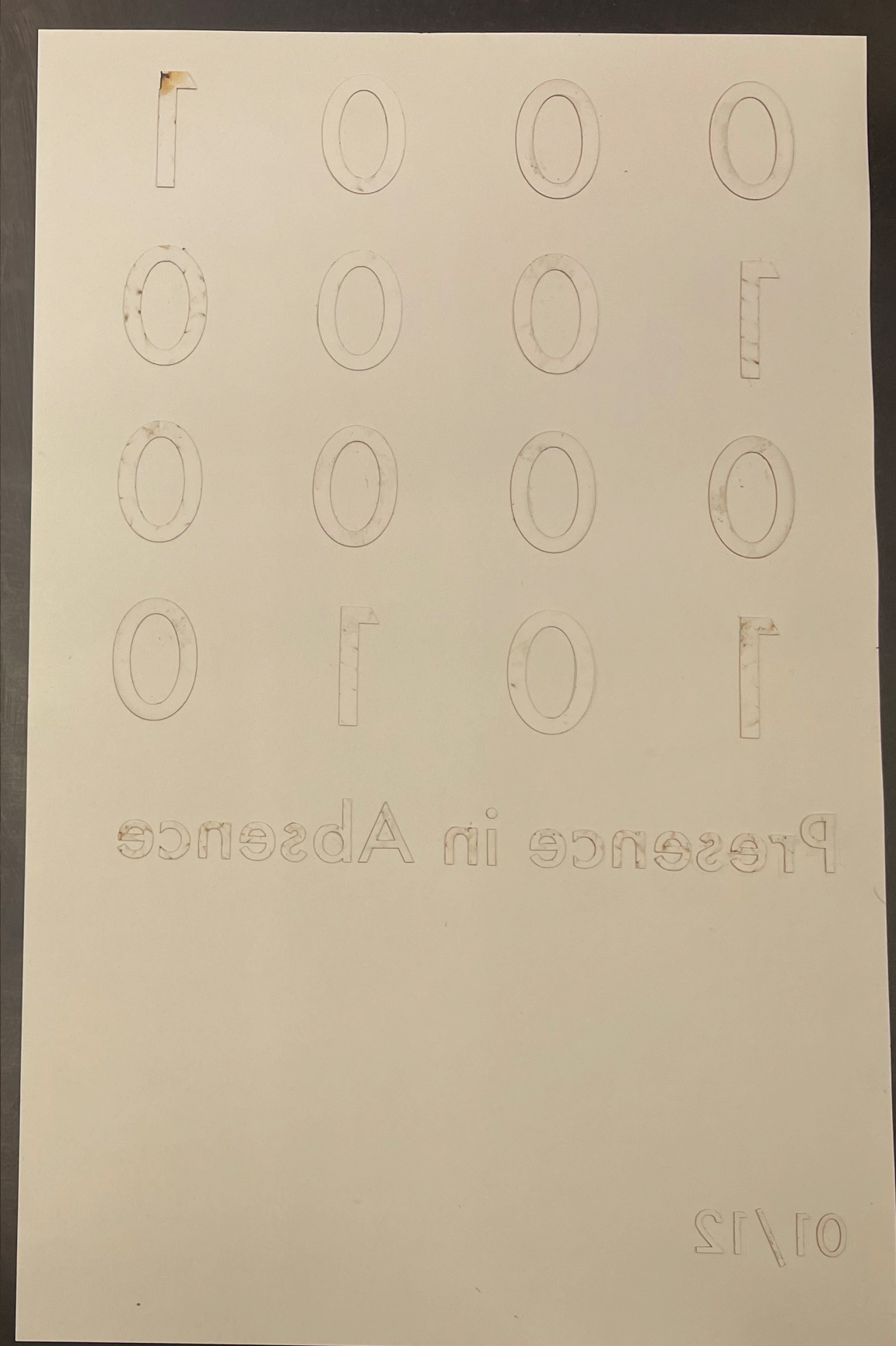
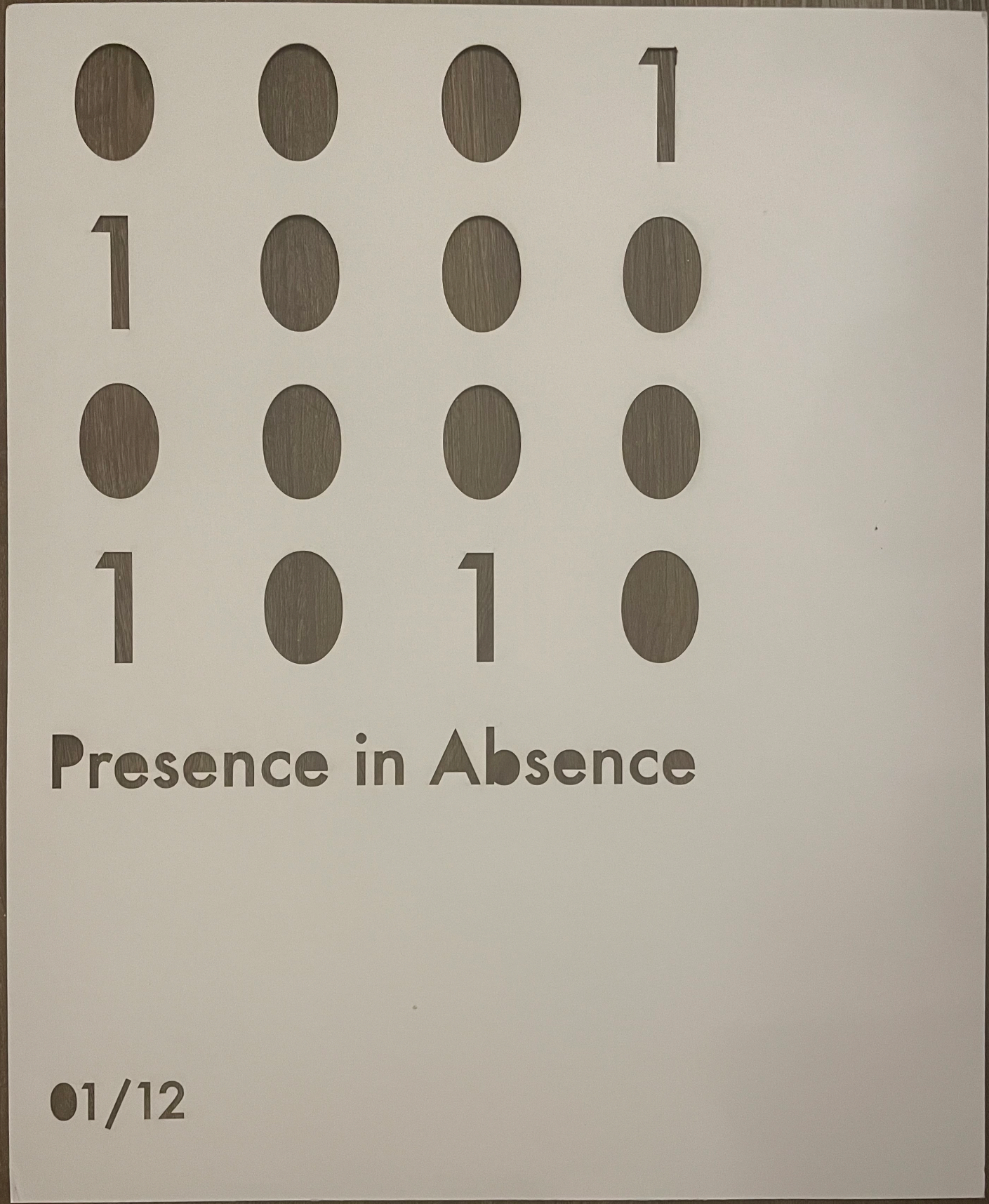
HINT:

HINT AT BINARY

QR Code



Ideas Take Form



Laser Cut Stencil

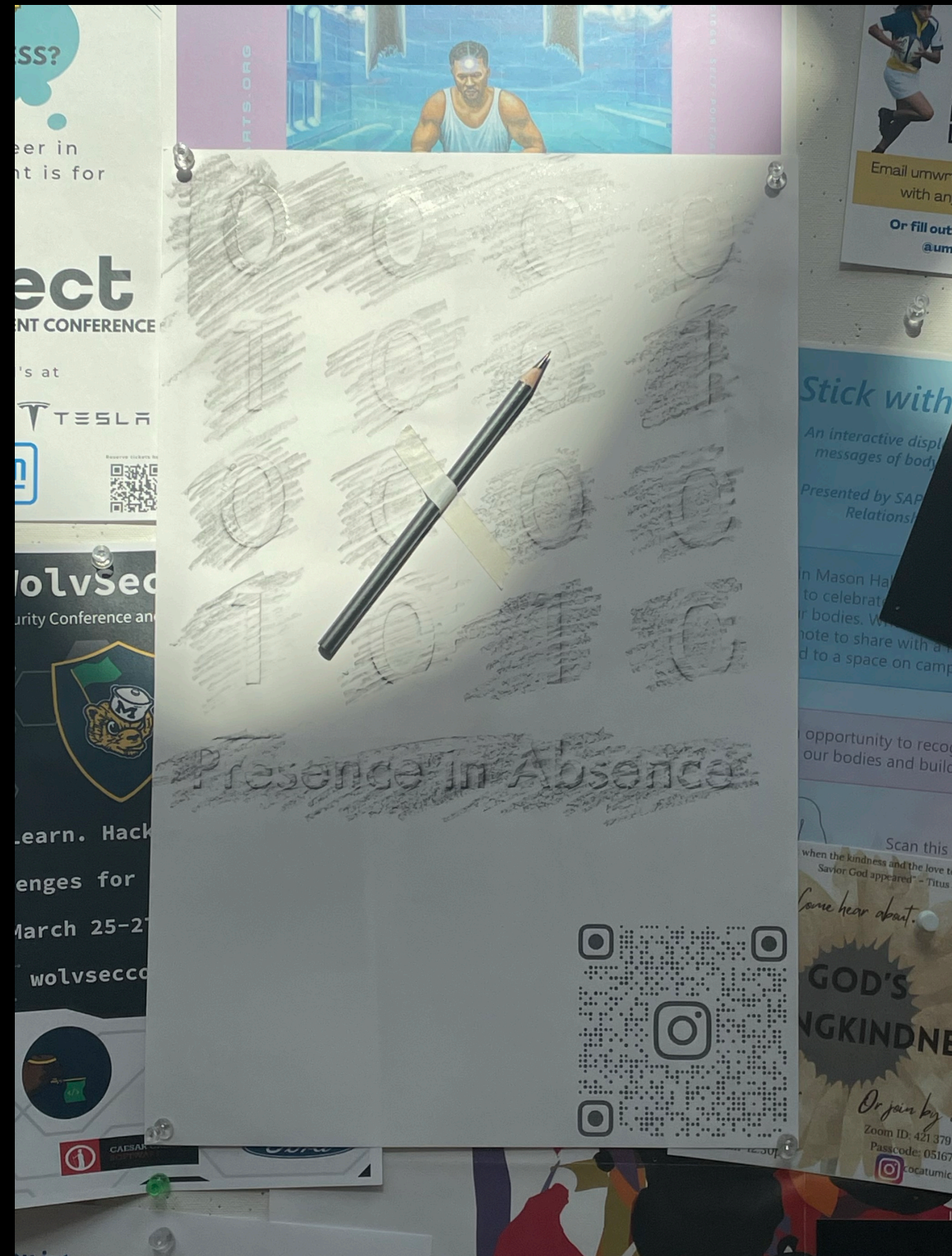
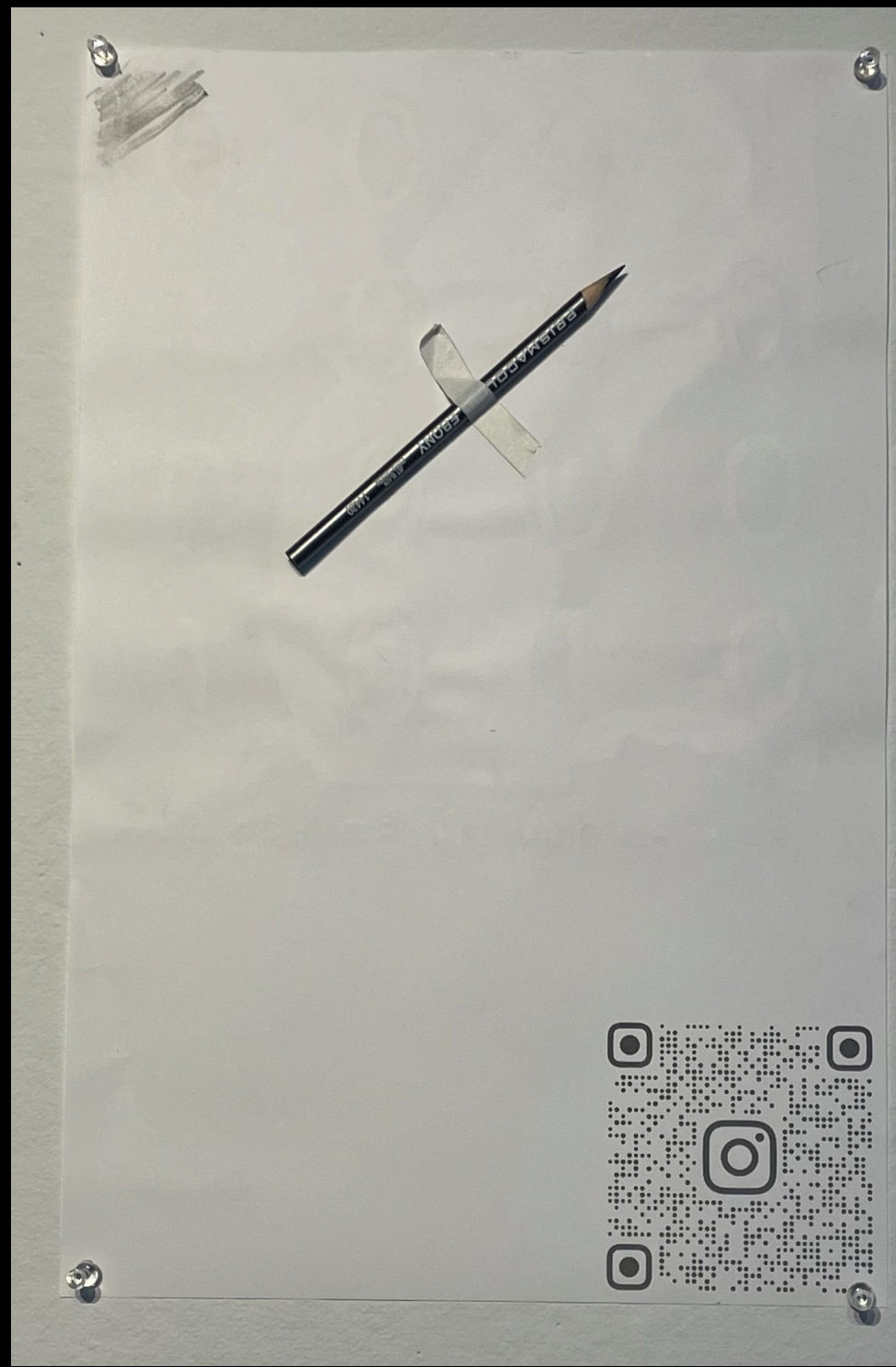
Layer 1: Number

Layer 2: Image

Rubbing Corner

P R O C E S S S

Ideas Take Form



FINAL WORK + REFLECTION

Compile
14
Rubbed

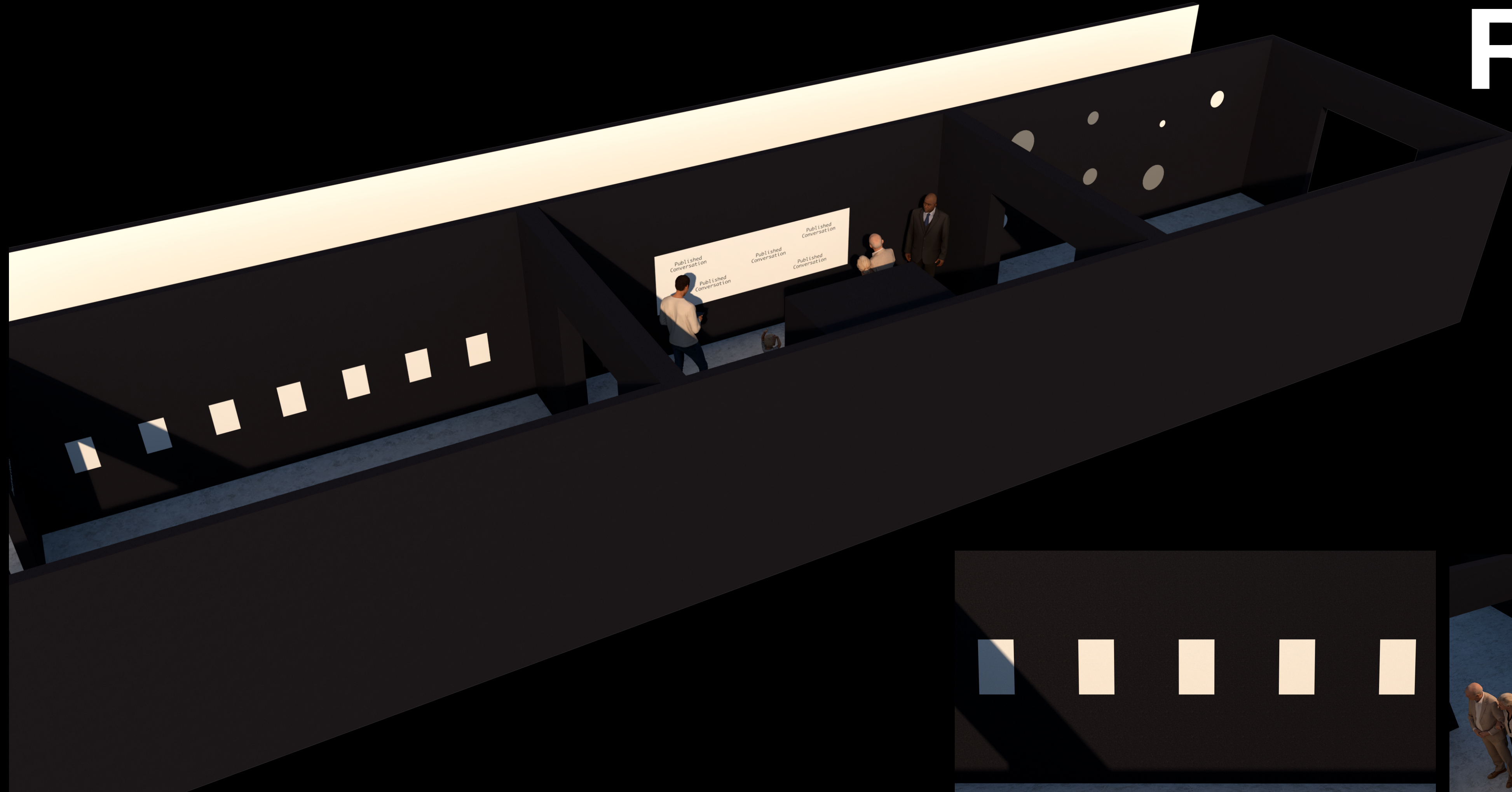
01110011 01110111 01101100 01101001
01101110 00101110 01100001 01110010
01110100 00101111 01110000 01101001
01100001 00001010

Decode

swlin.art Ideas Take Form

After the first peer review round, I realize that rubbing the number on the corner is also important since many people are unaware that there are multiple copies of the poster. In addition, providing the right tool is also important since most people no longer carry a wood pencil around.

REFLEC TION



The posters have been stuck around campus. All the binary code has been revealed. However, the image is usually not shown. The problem with the current design is that students are usually occupied and overloaded with information in the school setting, such as other posters on the bulletin board. A puzzle without an inherent incentive will not attract people to put effort into solving the puzzle. A setting such as a gallery or a museum would be a better option since the viewer has more time or can be immersed in a more focused setting. I will explore this hypothetical idea after I have introduced all the stages.

The decoded URL is going to lead the user to swlin.art. Users can access the web conversation directly or through installation.

Ideas Take Form

Poster

Online Conversation + Game

TIMELINE
CONCEPT

ARTIST



AI CHATBOT

The project's second stage is an installation where the user can interact with me via the screen on a box sculpture. Unable to know whether I am inside the box or not, the user needs to guess whether it is me or an AI-trained chatbot talking to them. The state of my presence or absence in the space became ambiguous.

Turing Test:

Turing test, in artificial intelligence, a test proposed (1950) by the English mathematician Alan M. Turing to determine whether a computer can “think.”

There are extreme difficulties in devising any objective criterion for distinguishing “original” thought from sufficiently sophisticated “parroting”; indeed, any evidence for original thought can be denied on the grounds that it ultimately was programmed into the computer. Turing sidestepped the debate about exactly how to define thinking by means of a very practical, albeit subjective, test: if a computer acts, reacts, and interacts like a sentient being, then call it sentient. To avoid prejudicial rejection of evidence of machine intelligence, Turing suggested the “imitation game,” now known as the Turing test: a remote human interrogator, within a fixed time frame, must distinguish between a computer and a human subject based on their replies to various questions posed by the interrogator. By means of a series of such tests, a computer’s success at “thinking” can be measured by its probability of being misidentified as the human subject.

<https://www.britannica.com/technology/Turing-test>

Conceptual Research

The turning test is being used as bases that causes confusion and uncertainty in the artist’s physical presence. Users cannot directly observe my presence behind the screen or inside the box installation. They can only infer/deduct from the conversation.

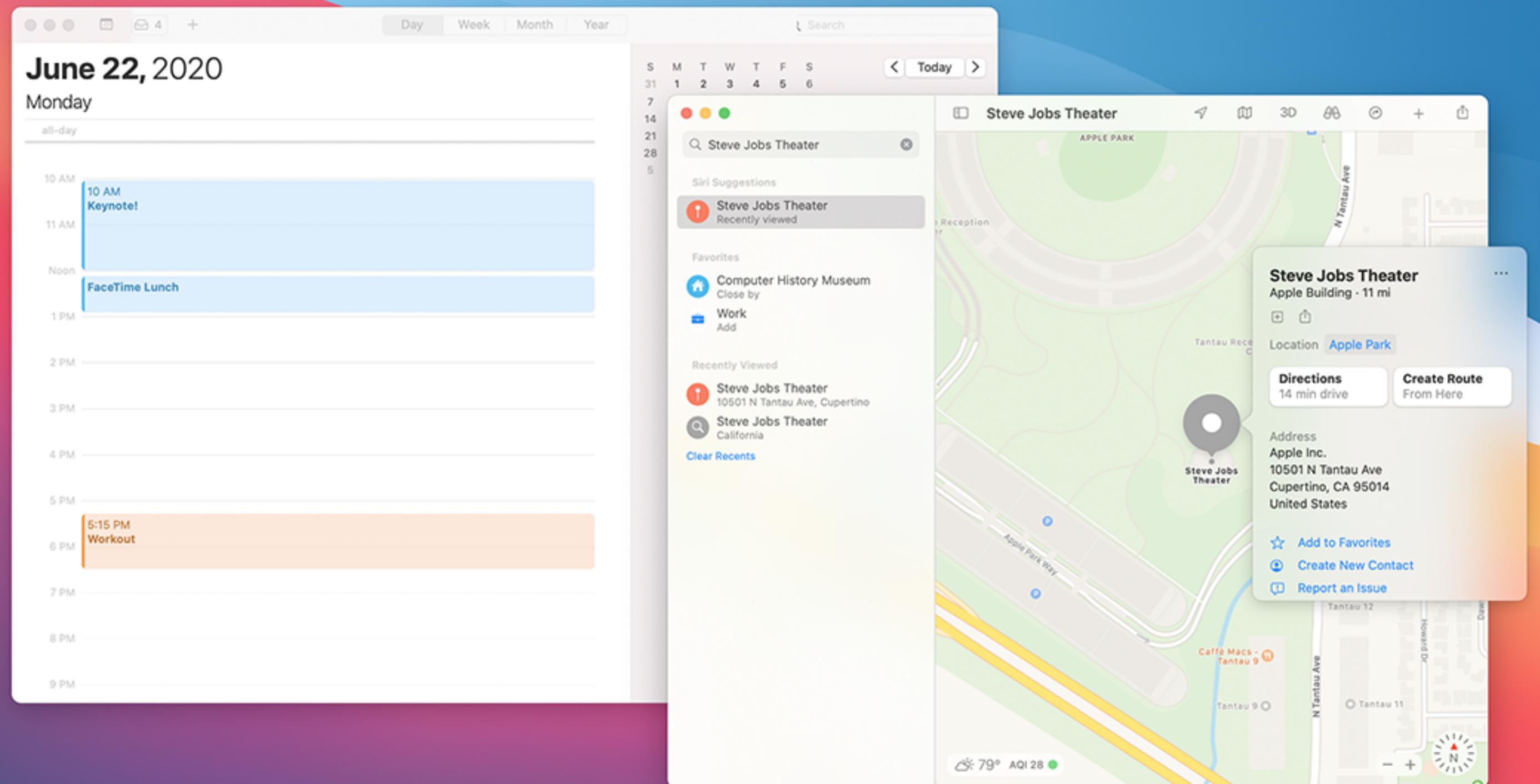
TERMINAL STYLE

I want to adopt a similar strategy of using the graphic design of the terminal, a tool in the computer that performs tasks using a command line instead of the typical graphical user interface, such as clicking a button on the screen.

```
my_essays
Last login: Fri Jun  4 13:10:49 on ttys000
tomrankin ~ %cd documents
tomrankin documents %mkdir my_essays
tomrankin documents %cd my_essays
tomrankin my_essays %touch history-essay.doc
tomrankin my_essays %touch notes.txt
tomrankin my_essays %mkdir images ← Command Lines
tomrankin my_essays %ls
history-essay.doc      images                 notes.txt
tomrankin my_essays %
```

Command Lines

Graphical User Interface →



Please proceed to

<https://swlin.art/video/demo>

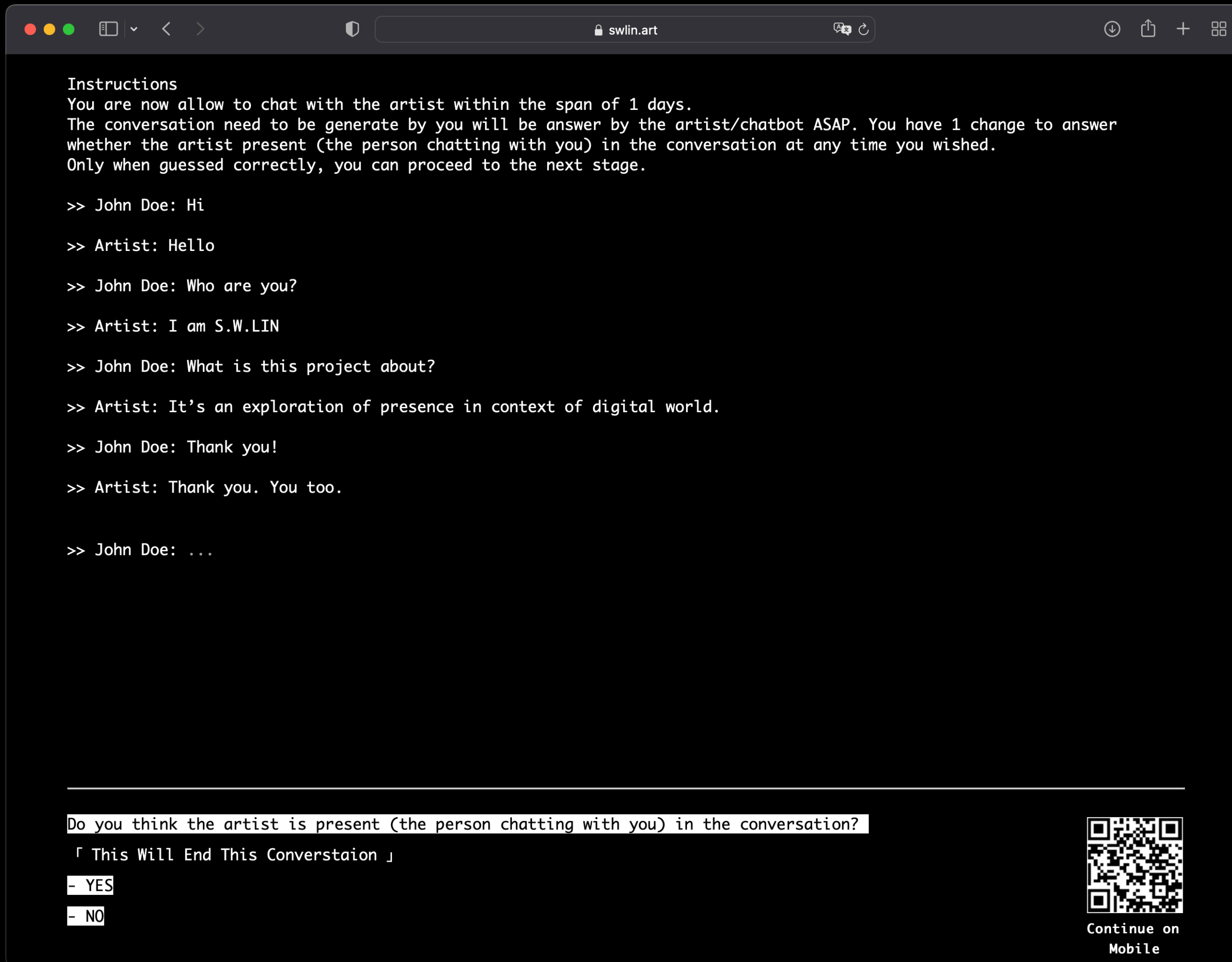
to watch demo of

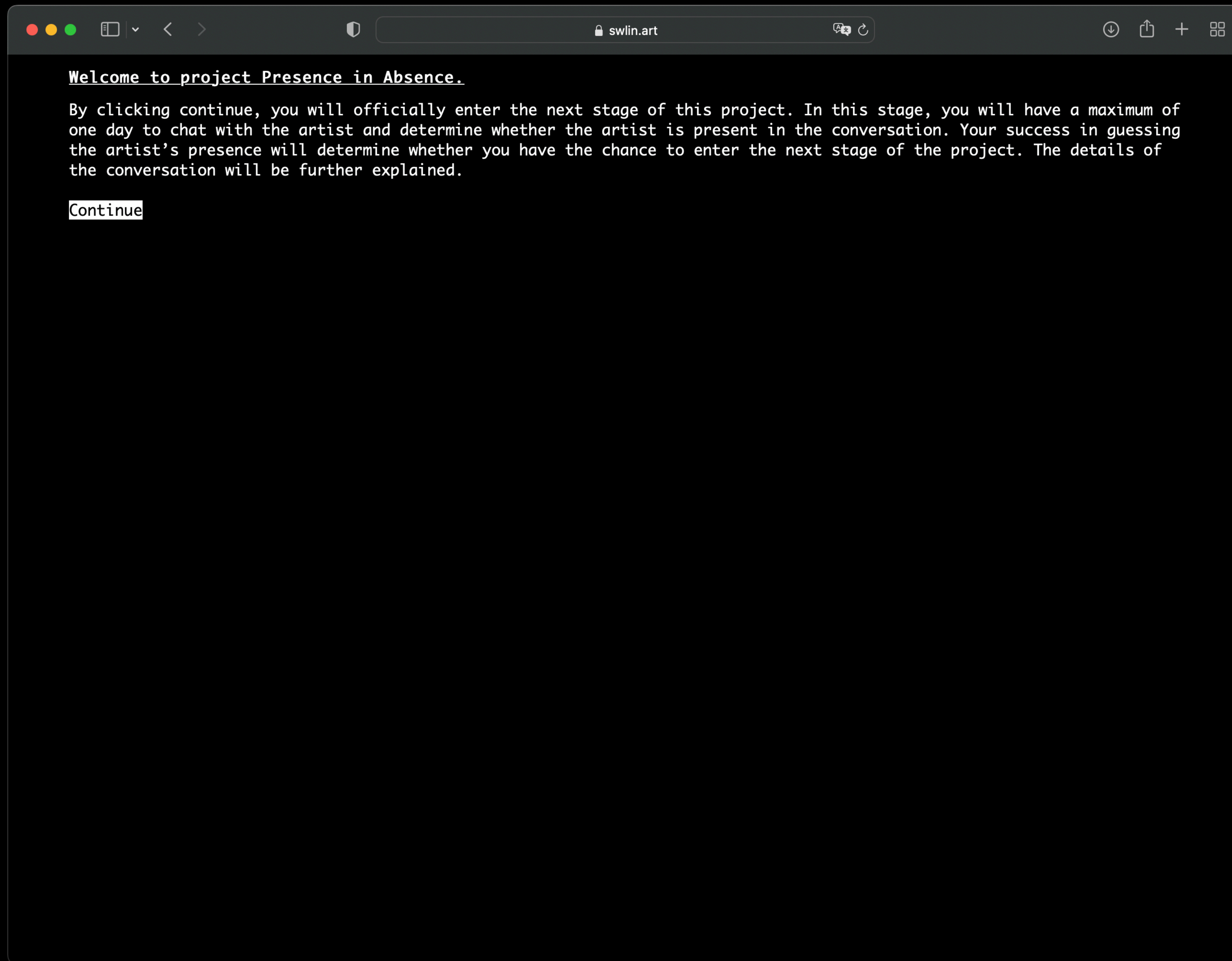
the conversation

and game page

CONVERSATION

In the conversation, users are asked to enter their email as user name and whether they want to receive further information about the project and a copy of the conversation. Then they can proceed with the conversation with me using during one day. I initially set the question that asks the user to guess my presence at the end of the conversation. However, after having my friends try it, I realize that people tend not to be aware of the last part. Since this is the essential question of the work, it is now on the footer of the conversation page. Users will have one chance to answer this question to avoid random guessing. Users who guessed correctly will be directed to the game that allows them to win the opportunity to meet me in person in the next stage.





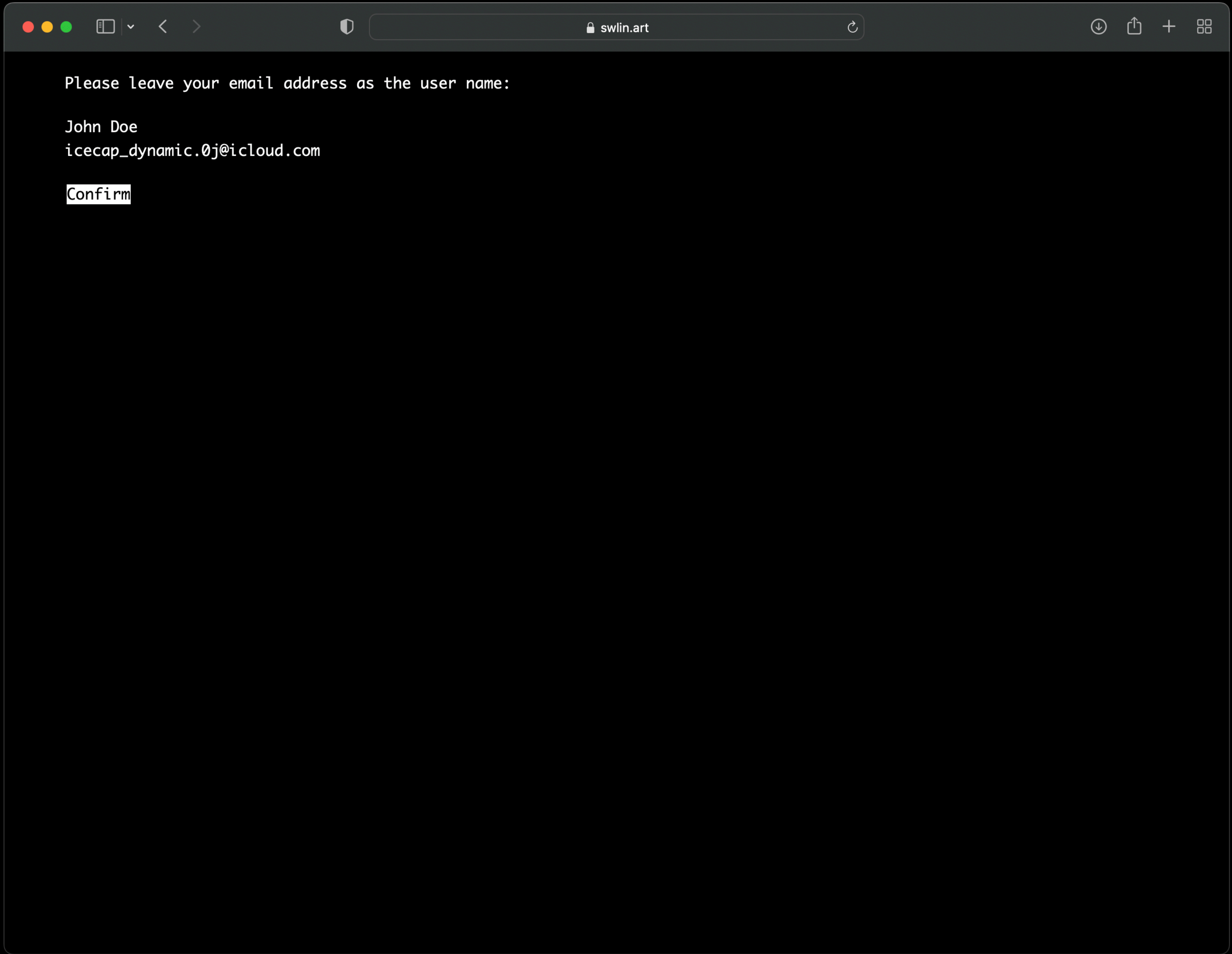
Welcome to project Presence in Absence.

By clicking continue, you will officially enter the next stage of this project. In this stage, you will have a maximum of one day to chat with the artist and determine whether the artist is present in the conversation. Your success in guessing the artist's presence will determine whether you have the chance to enter the next stage of the project. The details of the conversation will be further explained.

Continue

CONVERSATION SEQUENCE

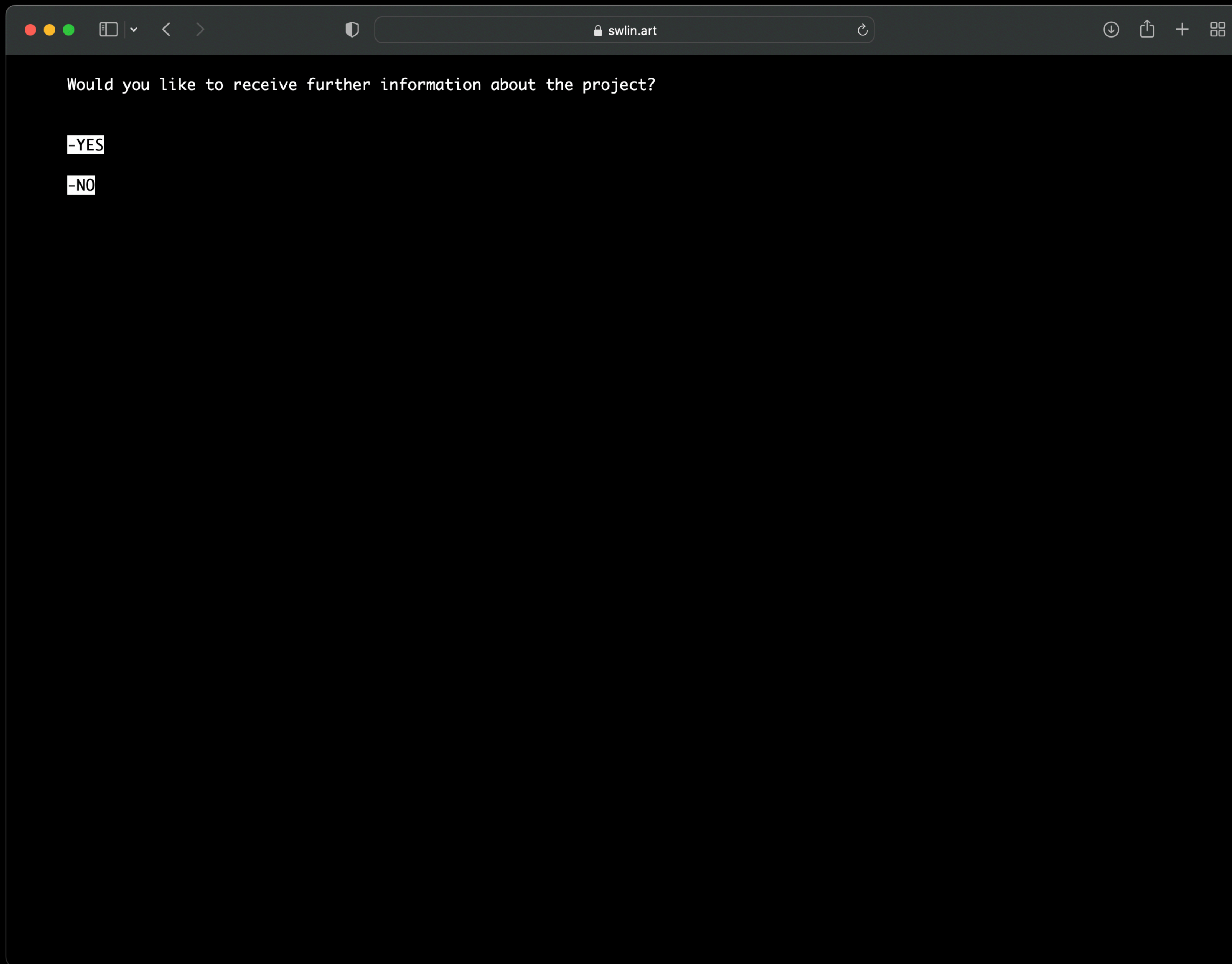
Welcome Page



CONVERSATION SEQUENCE

Welcome Page

User name and
email address

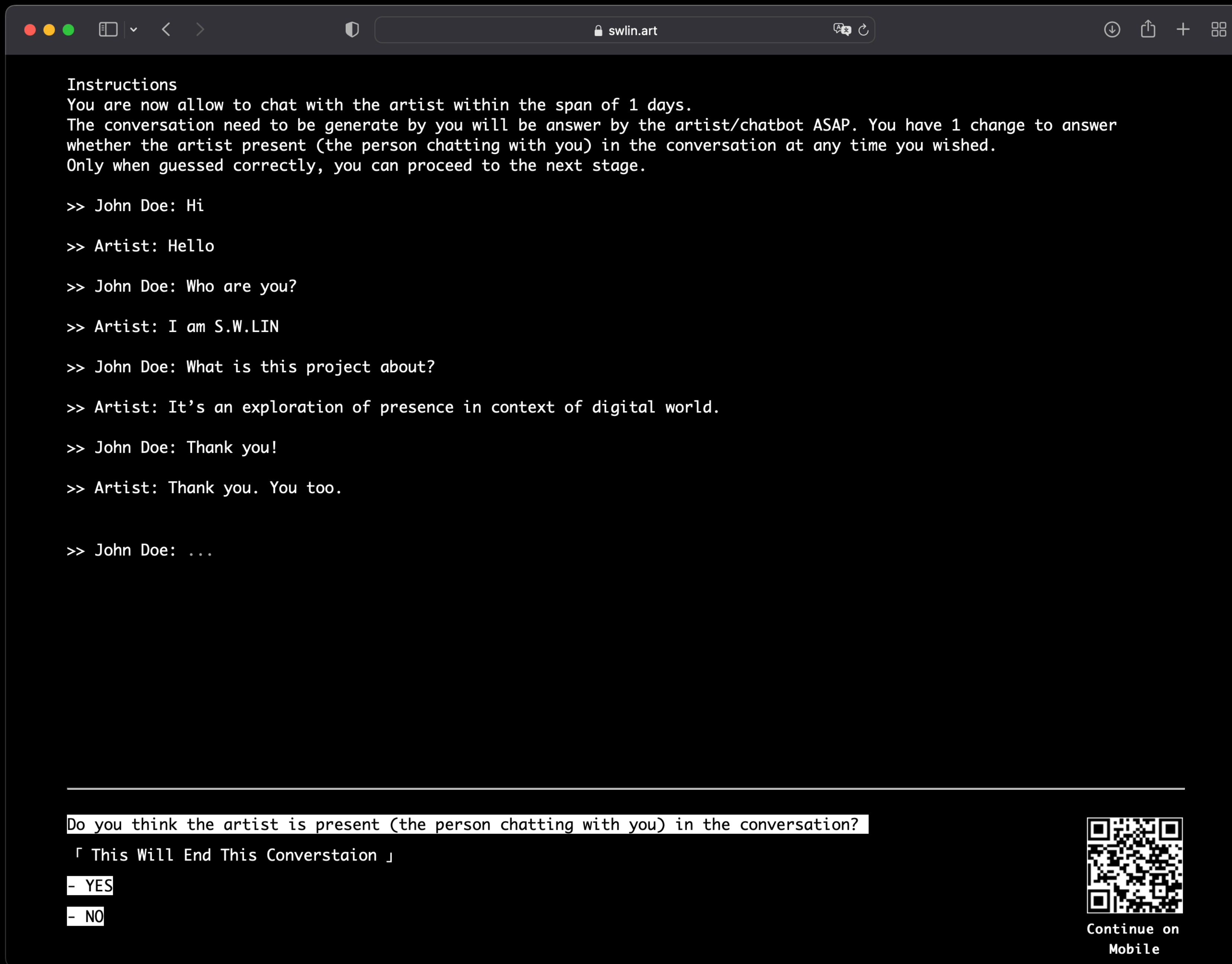


CONVERSATION SEQUENCE

Welcome Page

User name and
email address

**further
information**



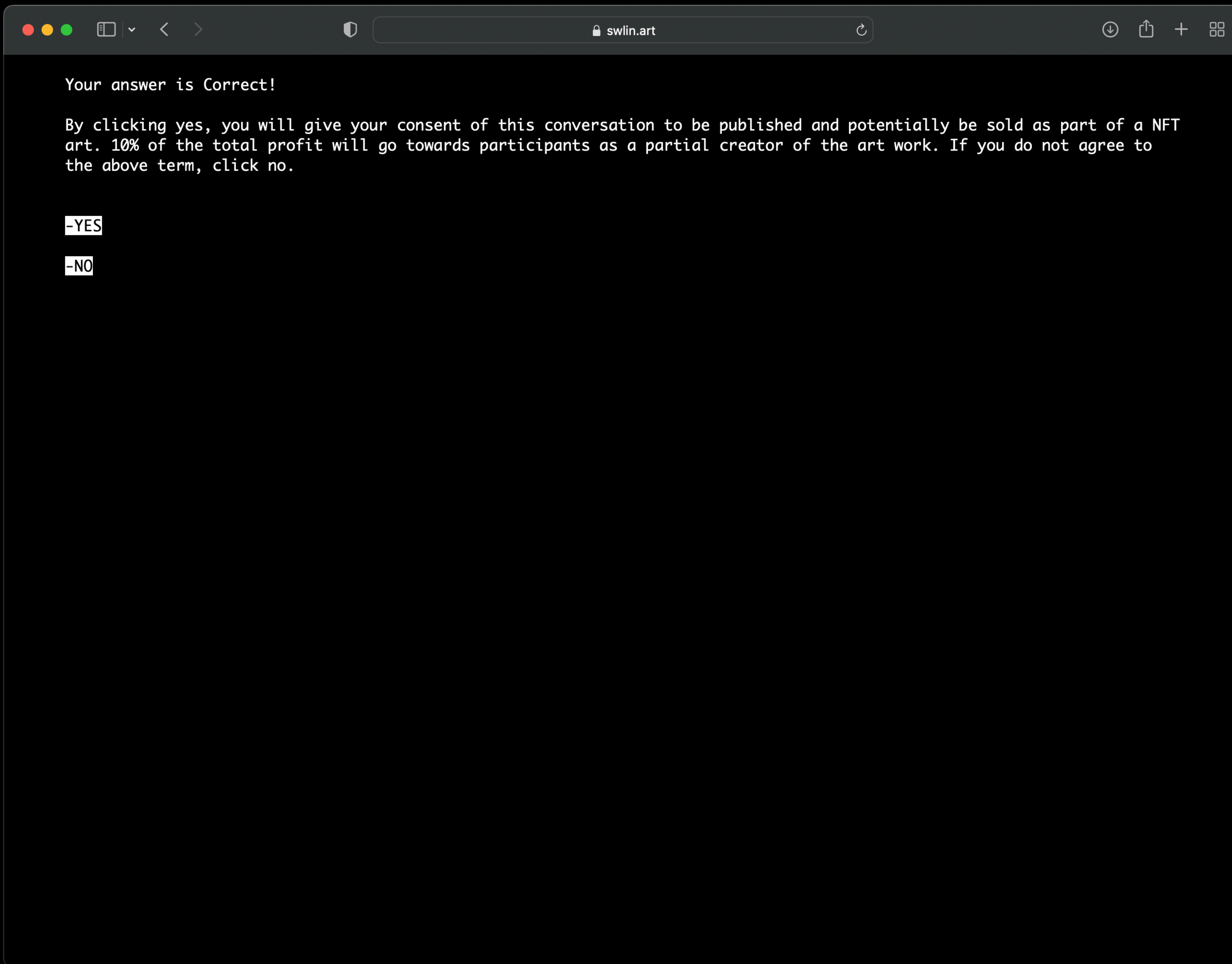
CONVERSATION SEQUENCE

Welcome Page

User name and
email address

further
information

Conversation
Determine artist's presence



CONVERSATION SEQUENCE

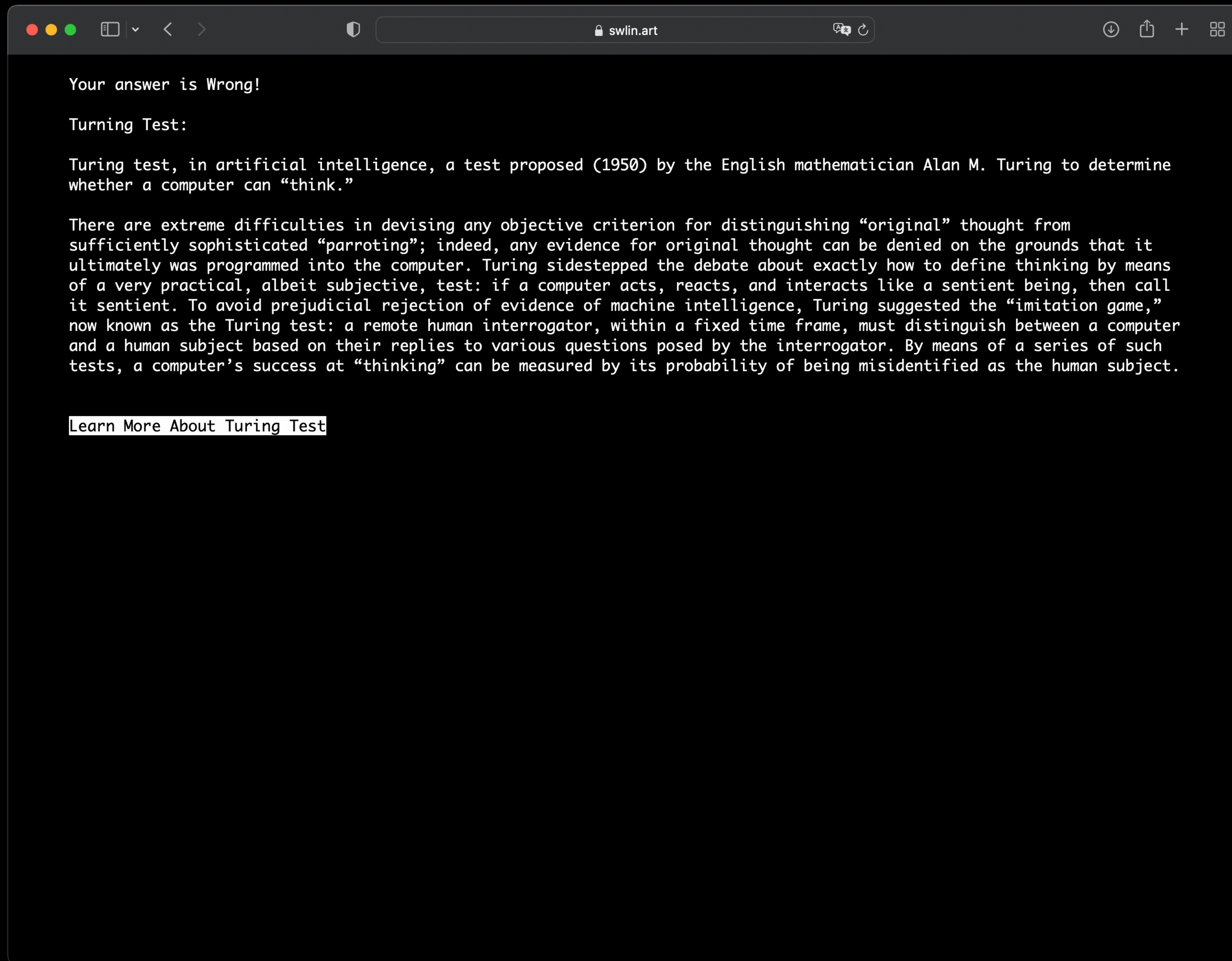
Welcome Page

User name and email address

further information

Conversation
Determine artist's presence

Result 1
Correct
[PROCESS TO GAME]



CONVERSATION SEQUENCE

Welcome Page

User name and email address

further information

Conversation
Determine artist's presence

Result 2
Wrong
[Turning Test Introduction]

The screenshot shows the Britannica website interface. At the top, there's a navigation bar with the Britannica logo, 'Browse', 'Search', 'Dictionary', 'Quizzes', 'On This Day', 'Subscribe', and 'Login'. The main content area is titled 'Turing test' with a sub-header 'artificial intelligence'. It includes a breadcrumb trail 'Home > Science > Mathematics', a list of actions (Print, Cite, Share, More), and author information 'By The Editors of Encyclopaedia Britannica'. The main text begins with 'Turing test, in artificial intelligence, a test proposed (1950) by the English mathematician Alan M. Turing to determine whether a computer can "think."'. A sidebar on the left contains sections for 'Introduction', 'Fast Facts', 'Related Content', 'Media', 'Videos', and 'More'. A 'Key People' box lists 'Manuel Blum' and a 'Related Topics' box lists 'artificial intelligence', 'Turing machine', and 'CAPTCHA'. A 'See all related content' button is also present. At the bottom, there's a 'BRITANNICA QUIZ Computers and' section and a help icon.

CONVERSATION SEQUENCE

Welcome Page

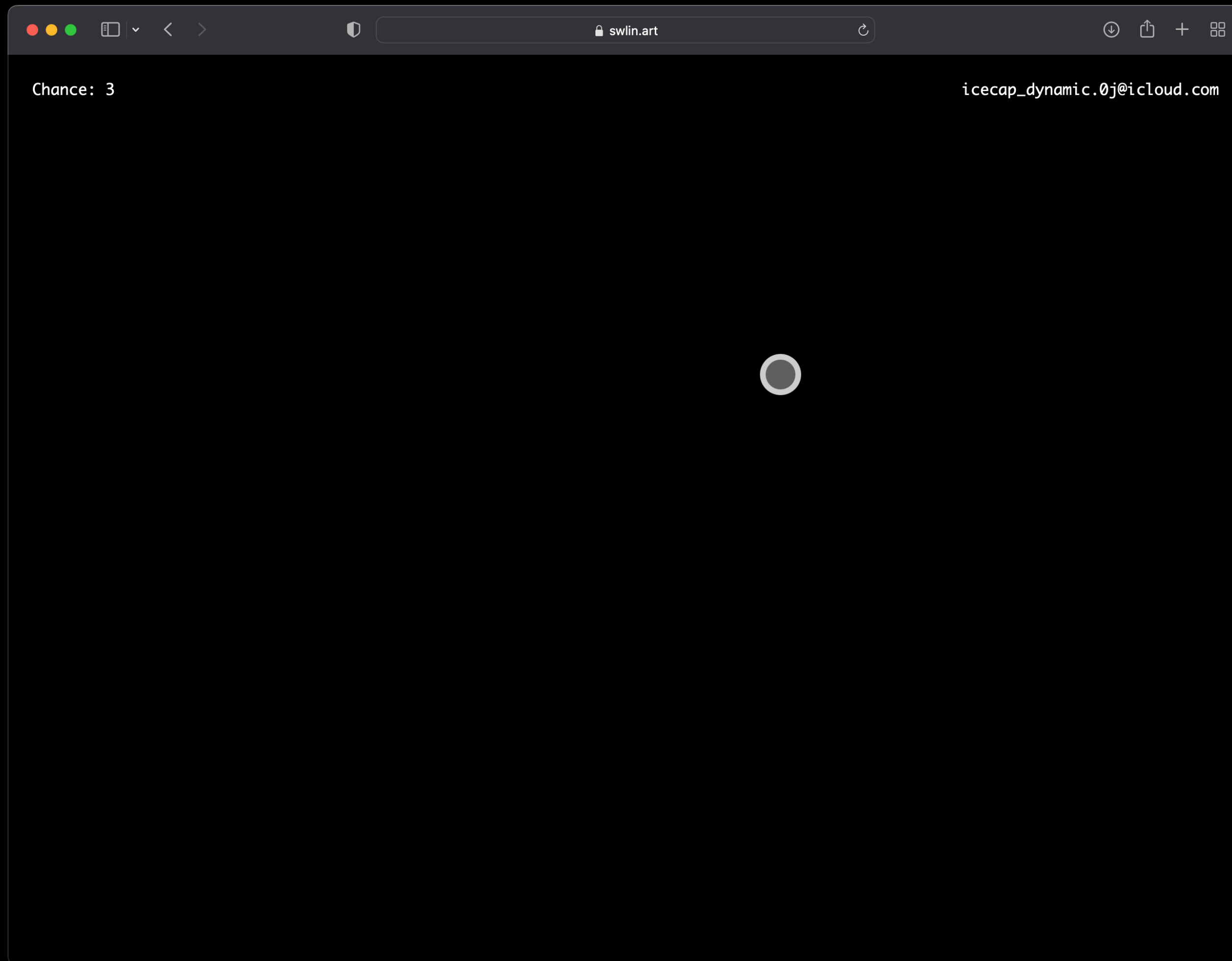
User name and email address

further information

Conversation
Determine artist's presence

Result 2
Wrong
[Turning Test Introduction]

Turning Test Introduction



GAME

Users will have three chances to guess a spot on the screen that I have previously determined to represent me in the game. The screen is divided into 25 equal-sized clickable blocks. Users have 3/25 chances to guess the correct answer. They will receive a failure message when they fail to find my spot. When they have guessed correctly within the chances, they will have the chance to receive a time slot to meet with me in person. They can decide whether to take this price or not. With reference to the poster, my presence was predetermined, and I am no longer present when the user reveals the result.

Quantum Superposition

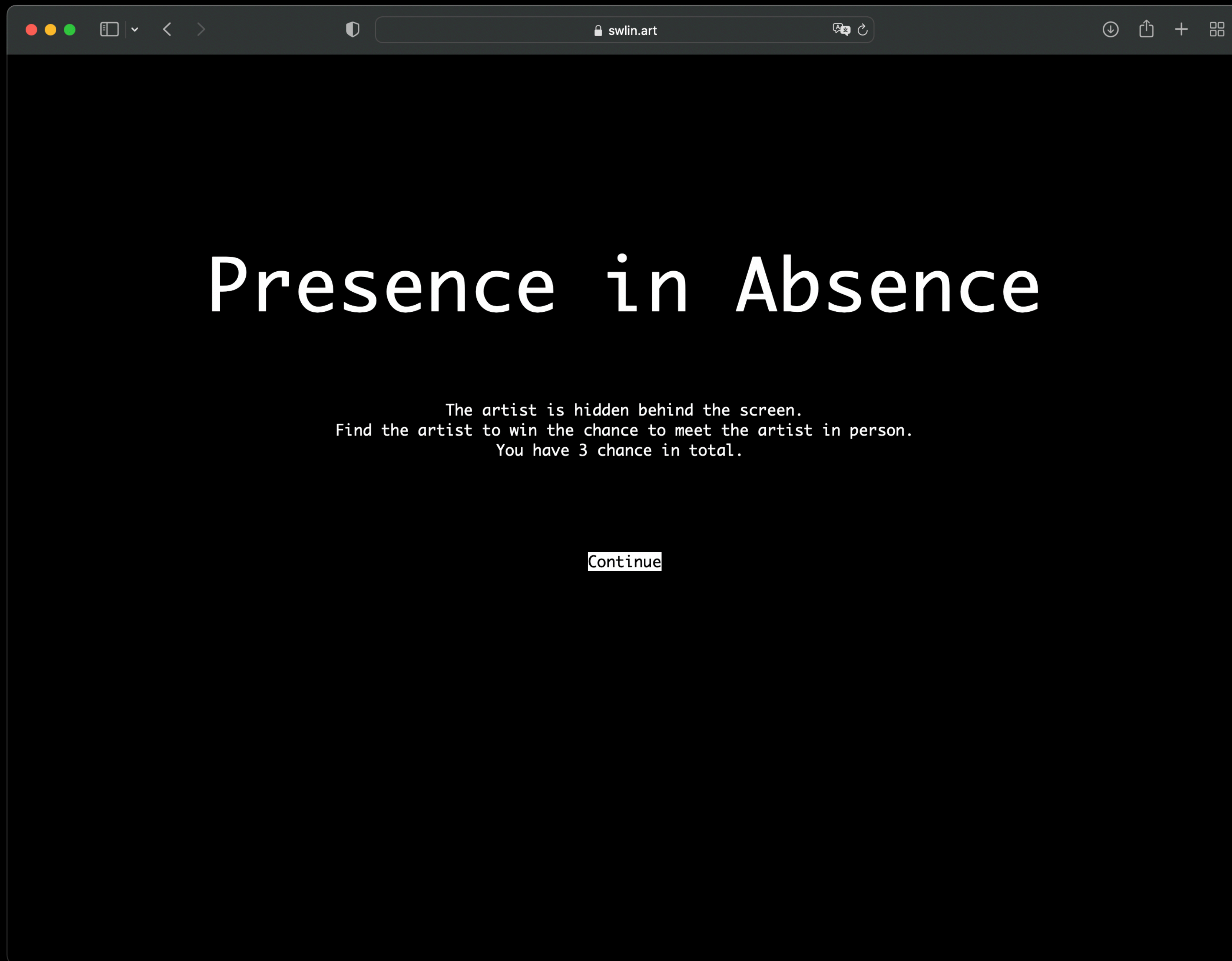
A particle in a quantum superposition exists as a combination of different states at the same time.

Each possible state has a given probability of being observed, but measurement destroys the superposition because only one definite state is seen.

https://link.springer.com/chapter/10.1007/978-3-030-61601-4_1

Conceptual Research

Quantum superposition is about the presence of a subatomic particle in all states until it is measured/observed. In a way, users are using the game to guess my presence behind the screen. Every time they click the screen, the probability of me in the spot has been eliminated once it has been clicked. This game deals with a state of uncertainty in presence.



GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

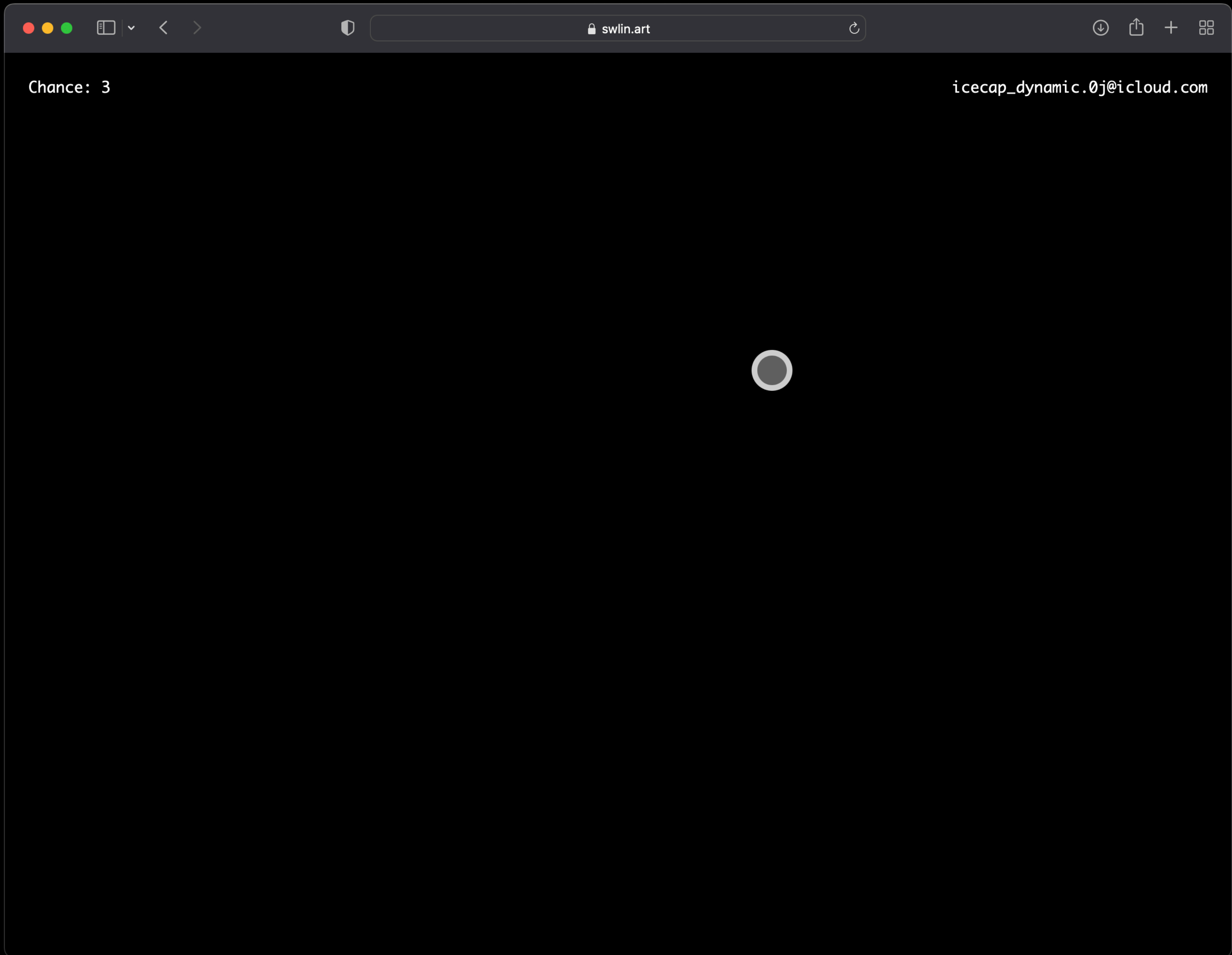
Chance -1
[1 Remaining]

Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction



GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

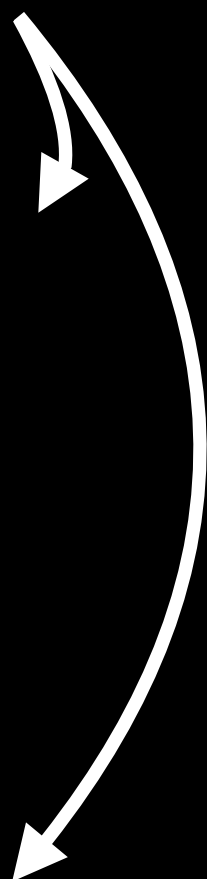
Chance -1
[1 Remaining]

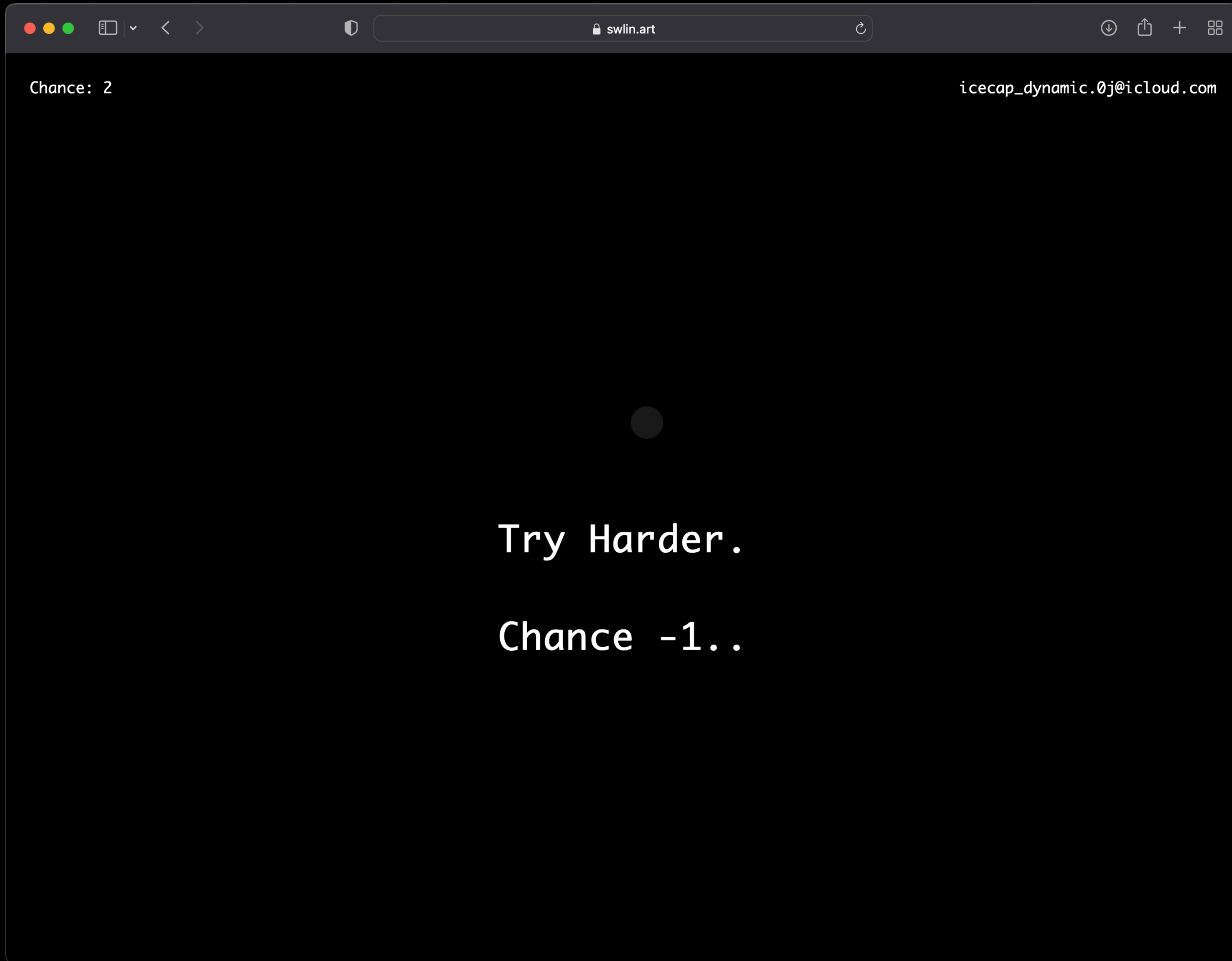
Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction





GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

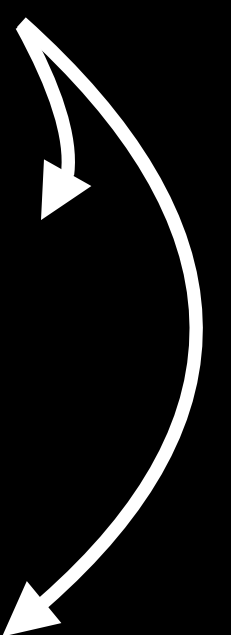
Chance -1
[1 Remaining]

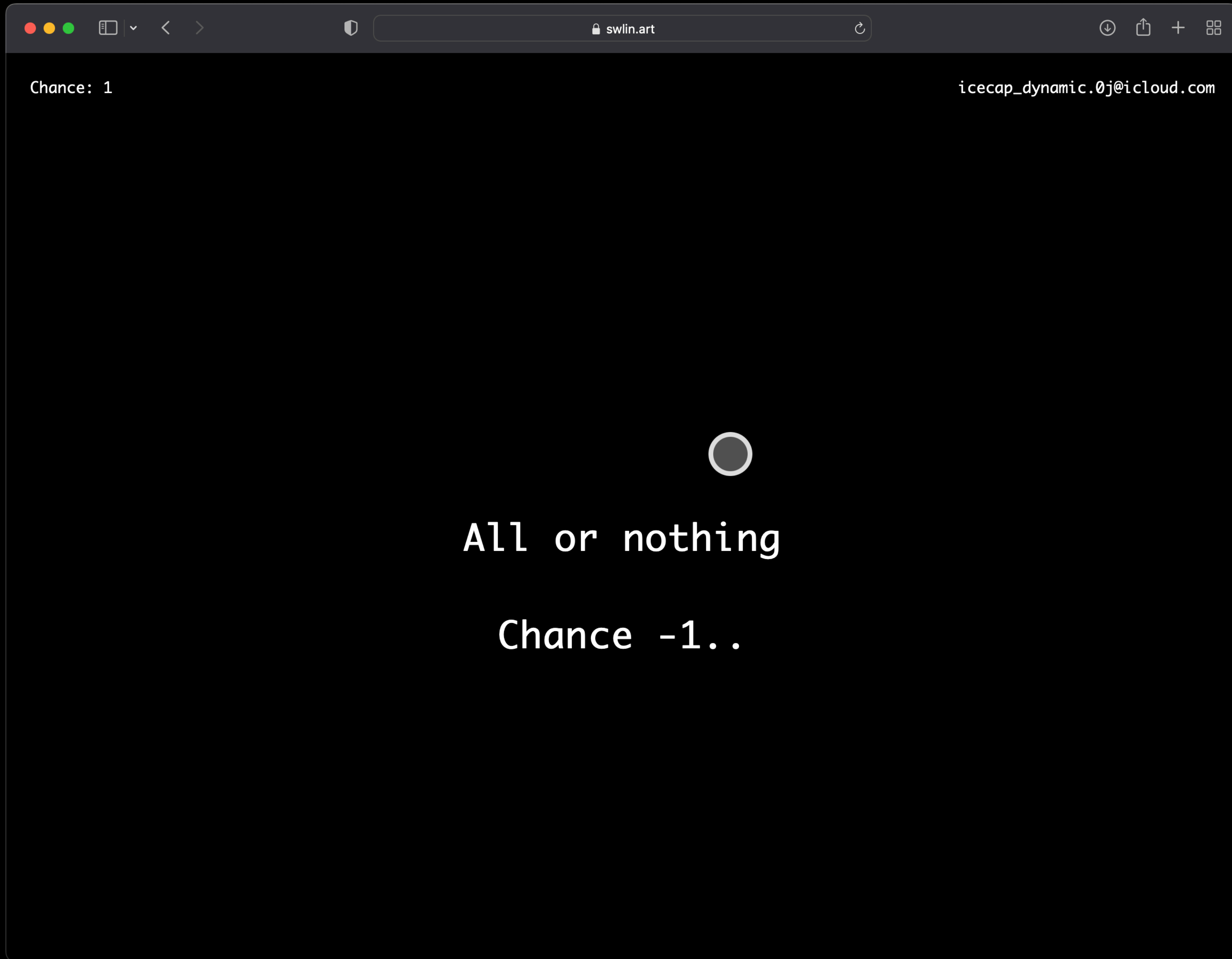
Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction





GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

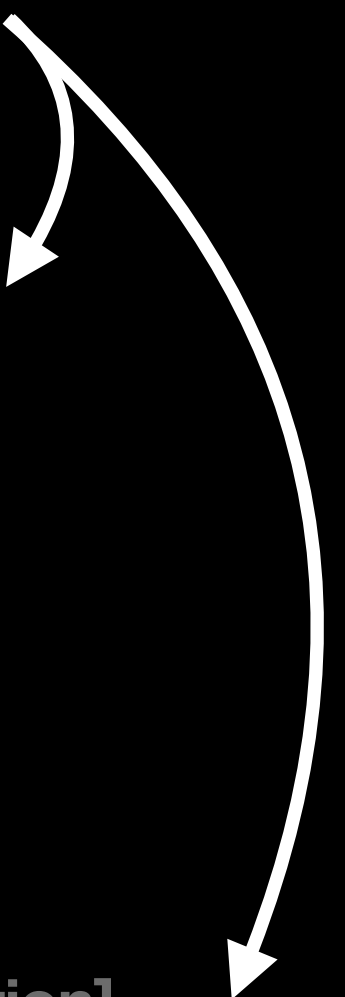
**Chance -1
[1 Remaining]**

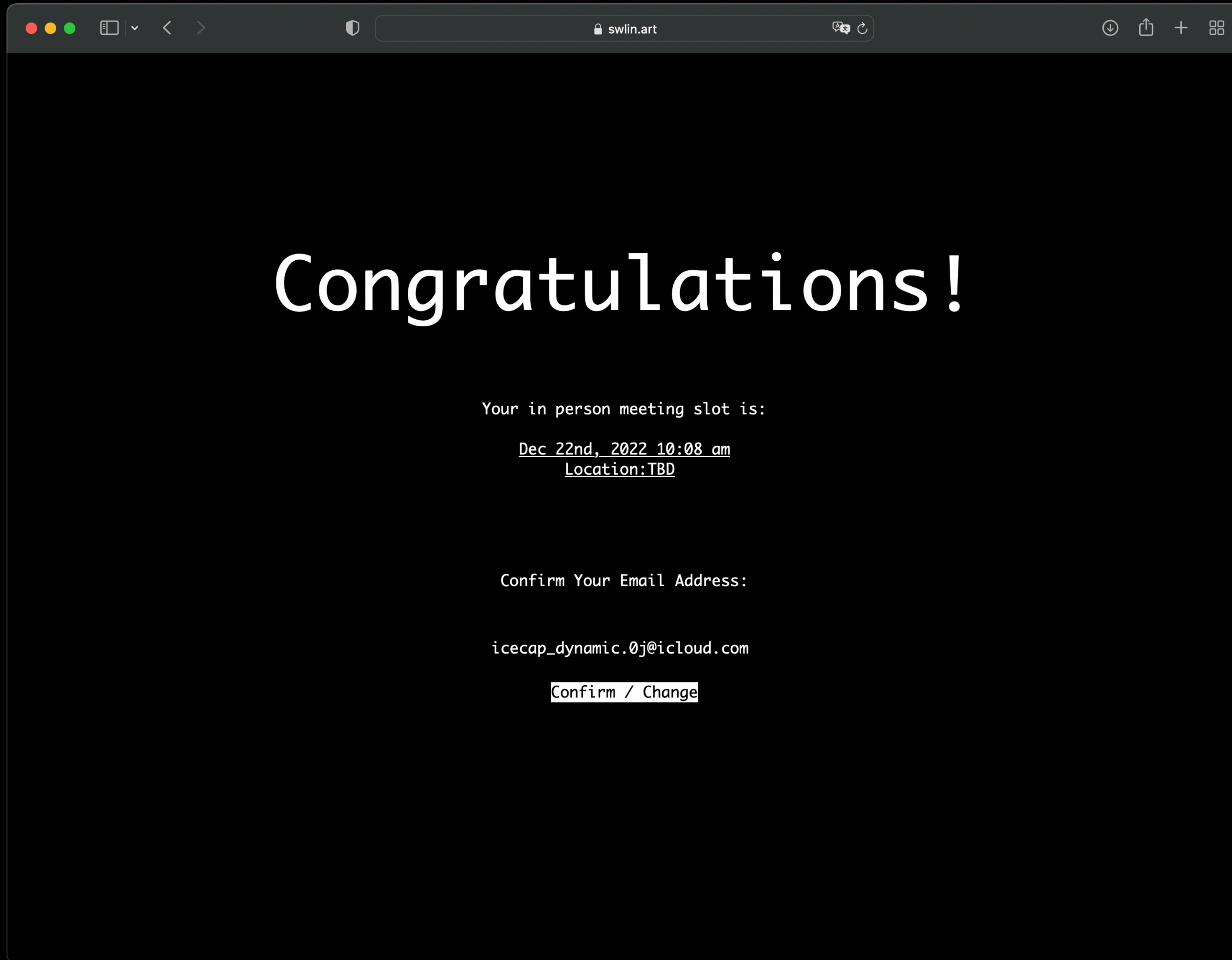
Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction





GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

Chance -1
[1 Remaining]

Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction



artist_at_swlin_art_n8n7c7y7xc9epx_cceh2672@icloud.com

Presence in Absence Meet the Artist

To: Hide My Email

5:45 AM

Email not displaying correctly? View it in your browser.

Welcome to Presence in Absence!

Meet The Artist:

Dec 22nd, 2022 10:08 am Location:TBD

Follow



Congrats John Doe! You Made It!

Hi John Doe,

Congrats! you passed the test!

Sincerley,

SWLIN

Confirm Meeting

[Unsubscribe](#) - [Unsubscribe Preferences](#)

GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

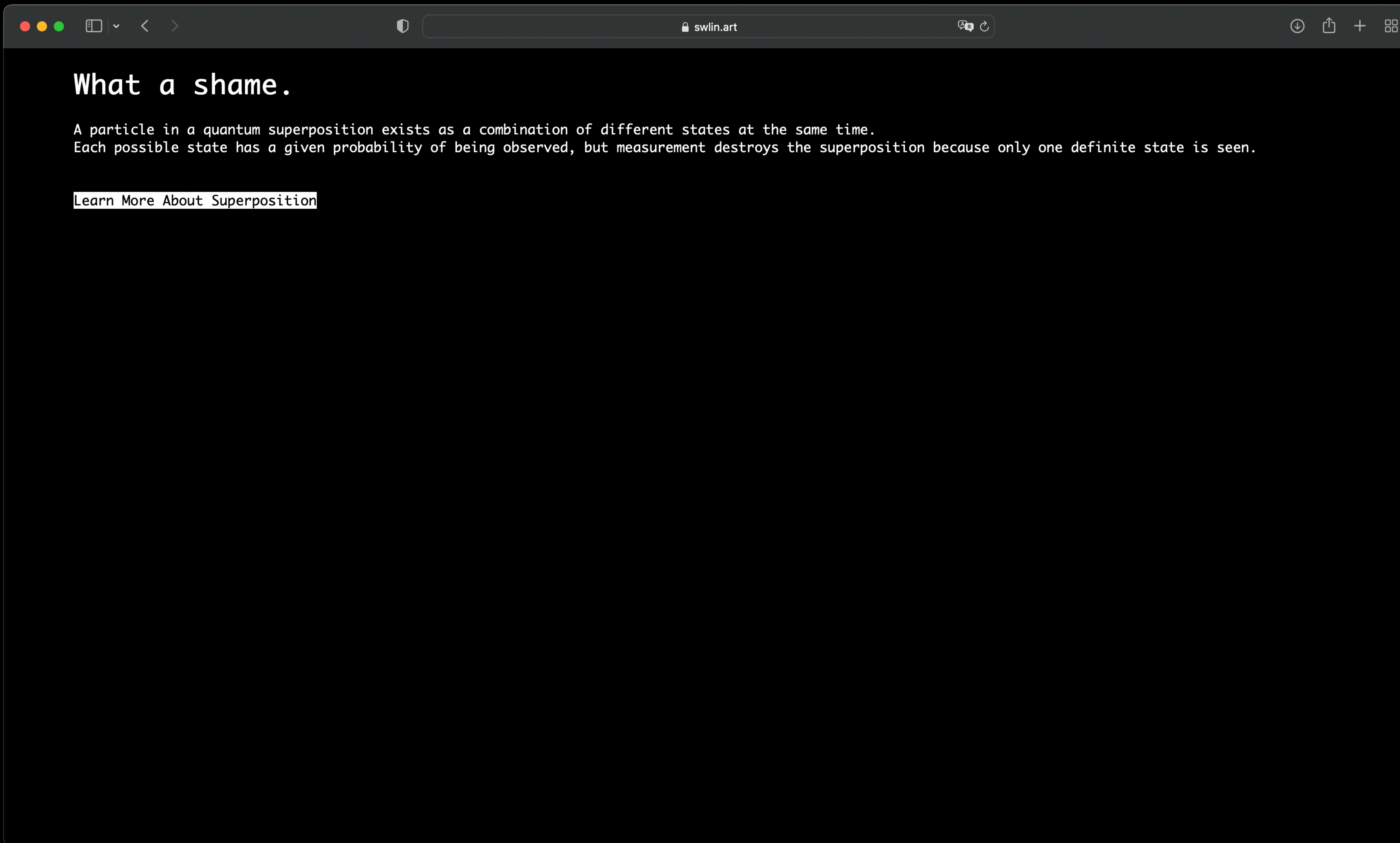
Chance -1
[1 Remaining]

Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction



GAME SEQUENCE

Welcome Page

1st Chance

Chance -1
[2 Remaining]

Chance -1
[1 Remaining]

Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

Superposition Introduction

GAME SEQUENCE

The screenshot shows a browser window at link.springer.com. At the top, there is an advertisement for 'scientific reports' by nature portfolio, with Chinese text: '为自然科学、心理学、临床医学及工程学的所有领域研究提供交流平台' and a red button '了解《科学报告》'. Below the ad is a blue banner with the text 'Visit Nature news for the latest coverage and read Springer Nature's statement on the Ukraine conflict'. The Springer Link logo is on the left, and search, shopping cart, and login icons are on the right. The main content area features a book cover for 'Quantum Computing for the Quantum Curious' and the chapter title 'Introduction to Superposition' by Ciaran Hughes, Joshua Isaacson, Anastasia Perry, Ranbel F. Sun & Jessica Turner. It includes a 'Download book PDF' button, a 'Download book EPUB' button, and a 'Sections' sidebar with links for Abstract, Classical Superposition, Quantum Superposition, Big Ideas, Activities, Check Your Understanding, Notes, Author information, and Rights and permissions. The abstract text begins: 'In this section, we review the concepts of classical and quantum superposition. Quantum superposition is the framework for understanding all quantum phenomena. As we do not observe quantum phenomena in our everyday lives, it may seem confusing at first. However, as unintuitive as the quantum world may appear, there are a vast number of experiments which conclusively show that the universe really does operate according to the law of quantum superposition at the smallest distances accessible today. Before going into specific details on quantum superposition, it is useful to explain how the term "superposition" is used in different contexts in both classical and quantum physics. At the end of the chapter, we

Welcome Page

1st Chance

Chance -1
[2 Remaining]

Chance -1
[1 Remaining]

Result 1
Correct
Confirm Email

Confirmation Email

Result 2
Wrong
[Superposition Introduction]

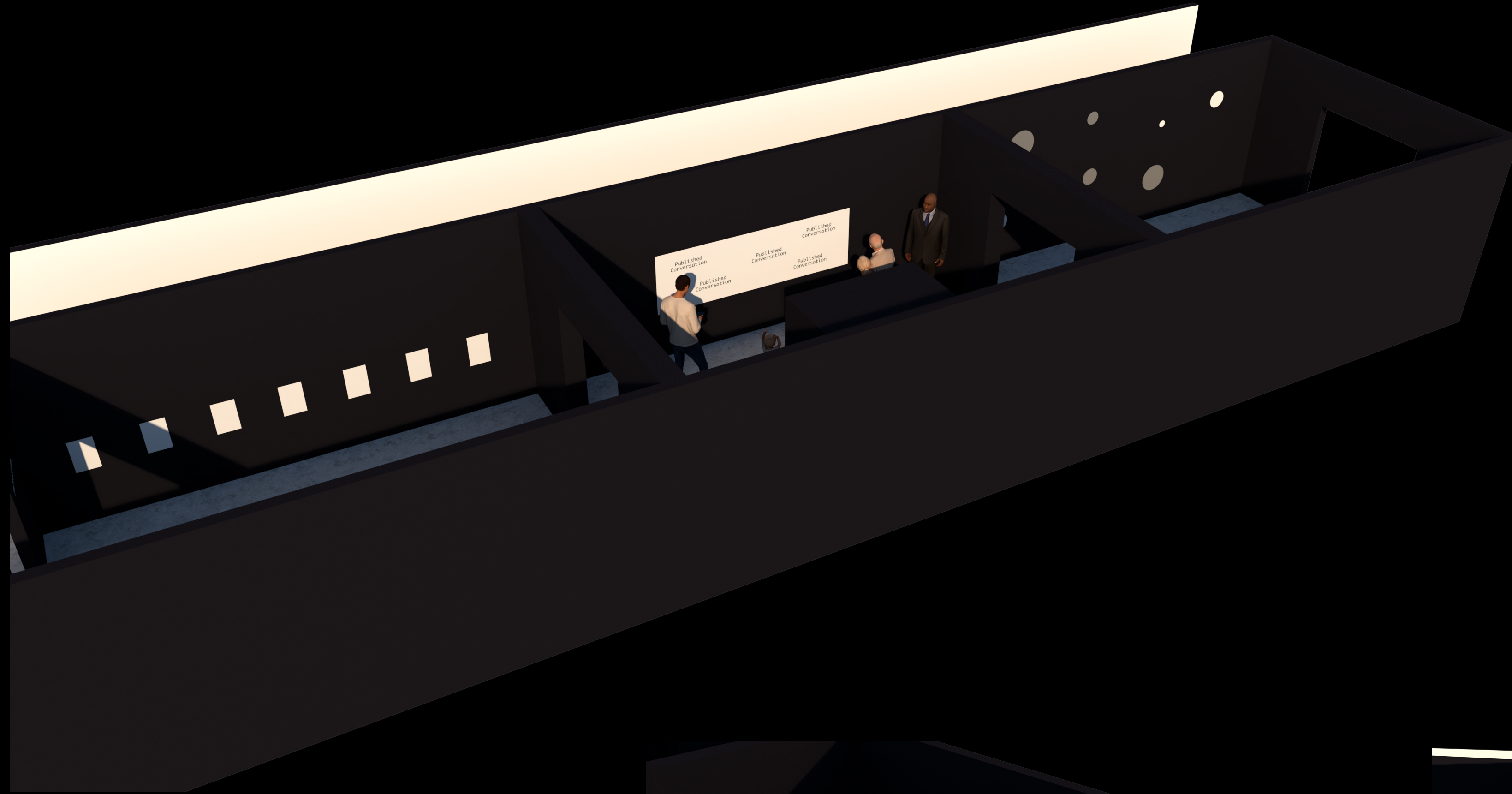
Superposition Introduction

https://link.springer.com/chapter/10.1007/978-3-030-61601-4_1

WEBSITE FUNCTION

swlin.art/pia
swlin.art/reset

Website
Reset the process



In the current version, the user can enter the website by decoding the binary message on the poster. However, considering the technical difficulty and time required, I expect most users to join the conversation directly through the installation. However, the user has the poster around campus; chronologically, the website phase is disconnected from the installation. In a hypothetical world, the user should be able to interact with the installation right after the posters. Thus these two phases will be run simultaneously.



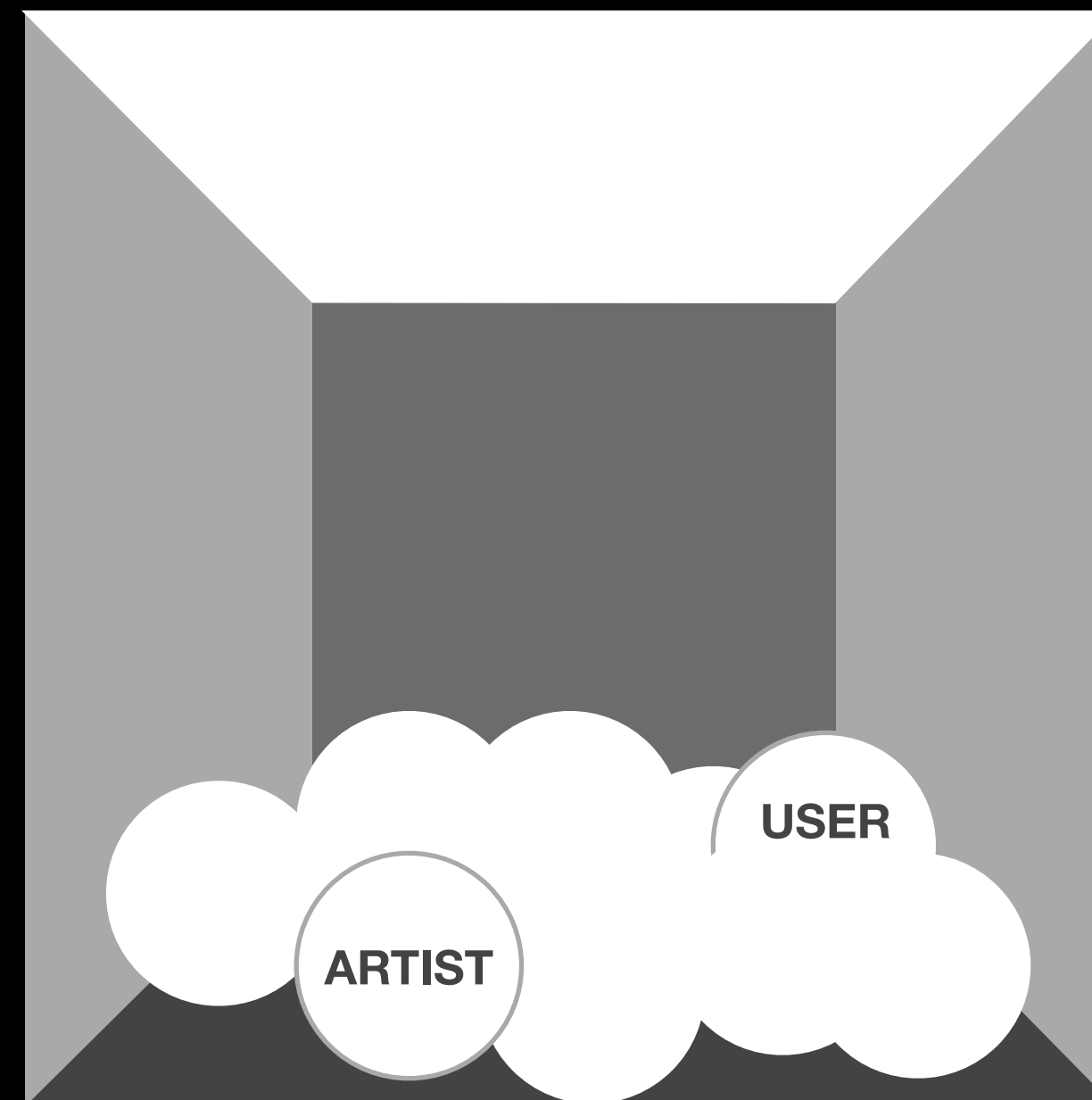
Poster Art Installation (conversation)

Online Conversation + Game

In Person Meeting

TIMELINE
CONCEPT

**AM I HERE?
AM I NOT HERE?**



**I WILL BE HERE
I AM GOING TO BE HERE
I AM HERE
BUT I AM NOT HERE**

In the in-person meeting, I will meet with the winner in a crowded public space. Users will receive a rough location, and upon arrival, they will receive my message and proceed with the meeting, virtually learning my heartbeat. I will take an intensional photograph of the location and send the photograph to the user once I leave the spot as proof of my visit. In this stage, the user and I are present in a state of absence. We are both in the same physical space at the same time. However, we do not know who each other is. To the user, am I really present? The duality of presence in absence exists in spacetime.

Marina Abramović

The Artist Is Present
Performance
2010

Marina Abramović's The Artist is Present in Art and Design

History is about emerging in the moment of each other's presence and how the chemistry or interaction create a soulful moment. I want to adopt a similar strategy where the user and I can have a soulful interaction in the same physical space and time without knowing each other.

Contextual **Artist**
Research **Examples**



Link to the Video: <https://youtu.be/OS0Tg0IjCp4>



Sophia Brueckner

EMPATHY BOX

14x7x6", wood, bronze, acrylic, heaters, electronics

2014

The Empathy Box is a networked appliance that connects many anonymous people through shared warmth.



A work also inspired me by one of the Stamps faculty members Sophia Brueckner's Empathy Box. However, instead of using warmth as a medium of connection, I want to use heartbeat as the medium of interaction since it is tightly related to one's thoughts and emotions. Presence is experienced through variation in the heartbeat.

**Contextual
Research**

**Artist
Examples**

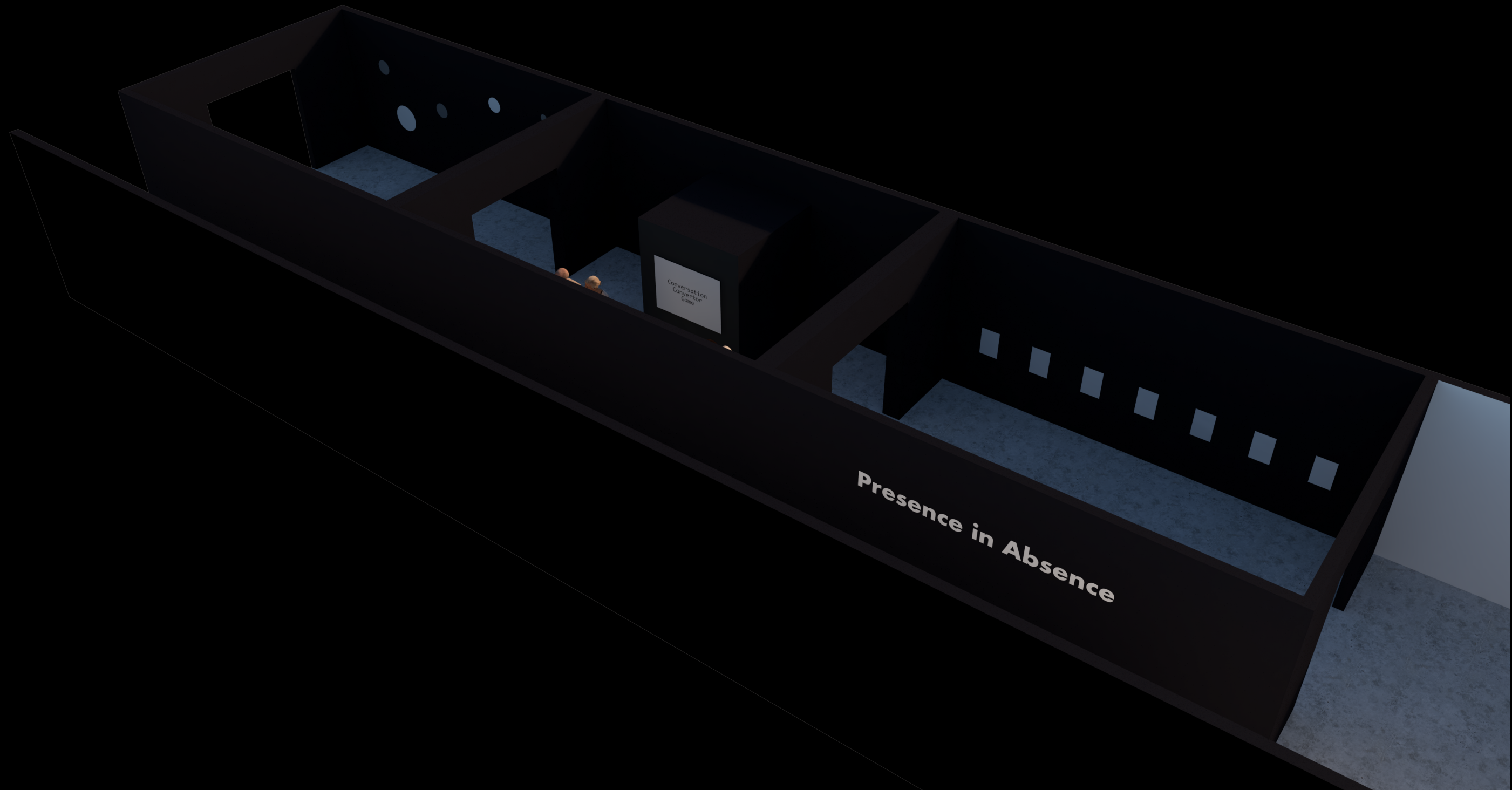
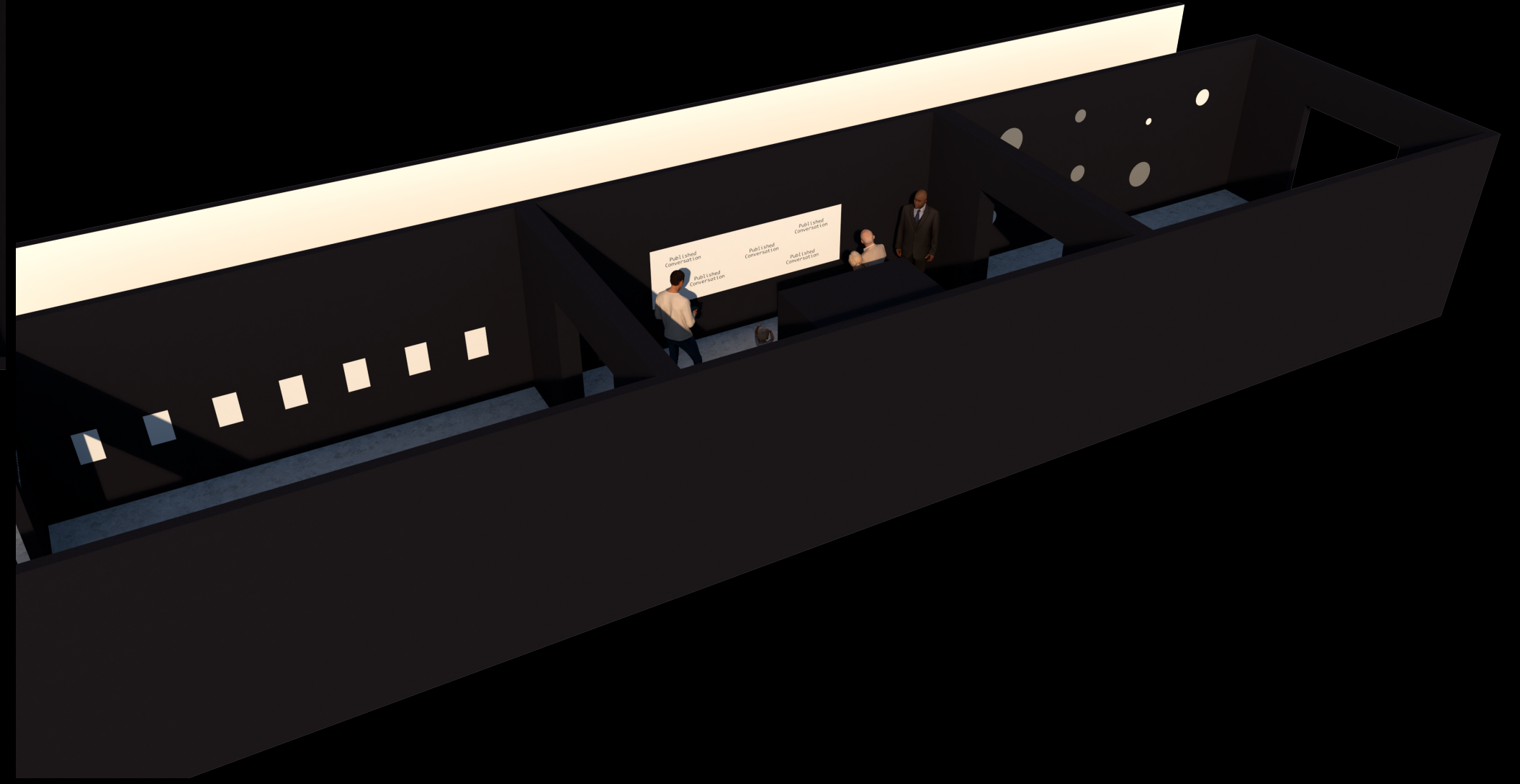
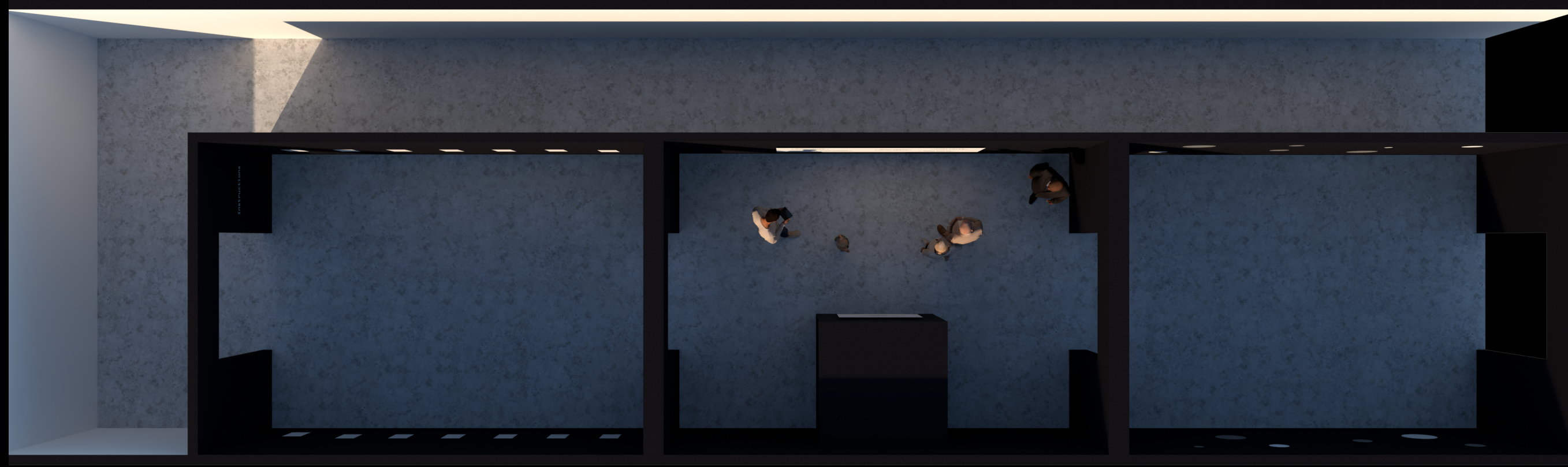
Idea about Idea

Idea Take Form

**“Presence”
in
Absence**

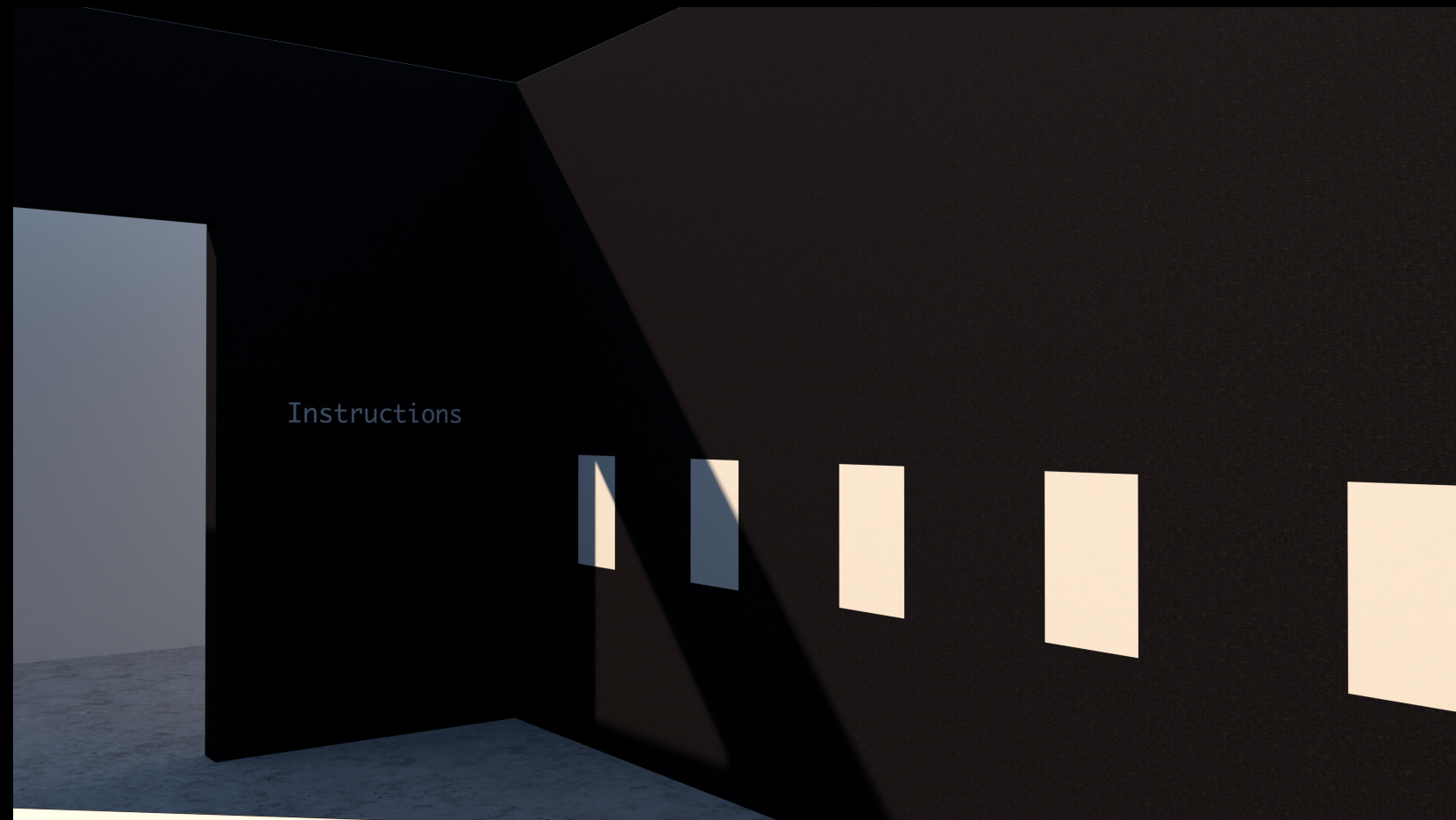
Form + Re(form)

Final Presentation



Hypothetical Gallery Exhibition

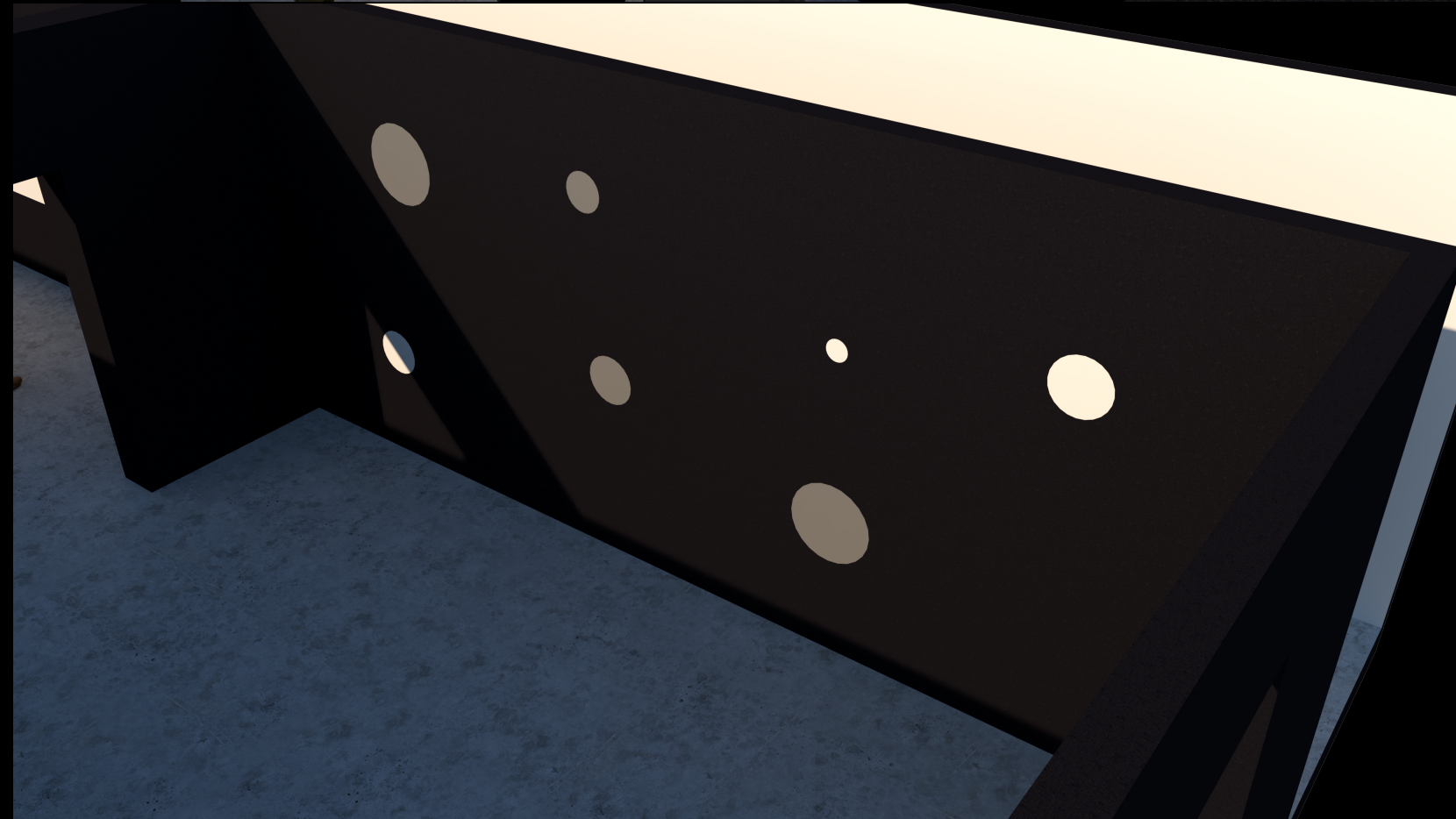
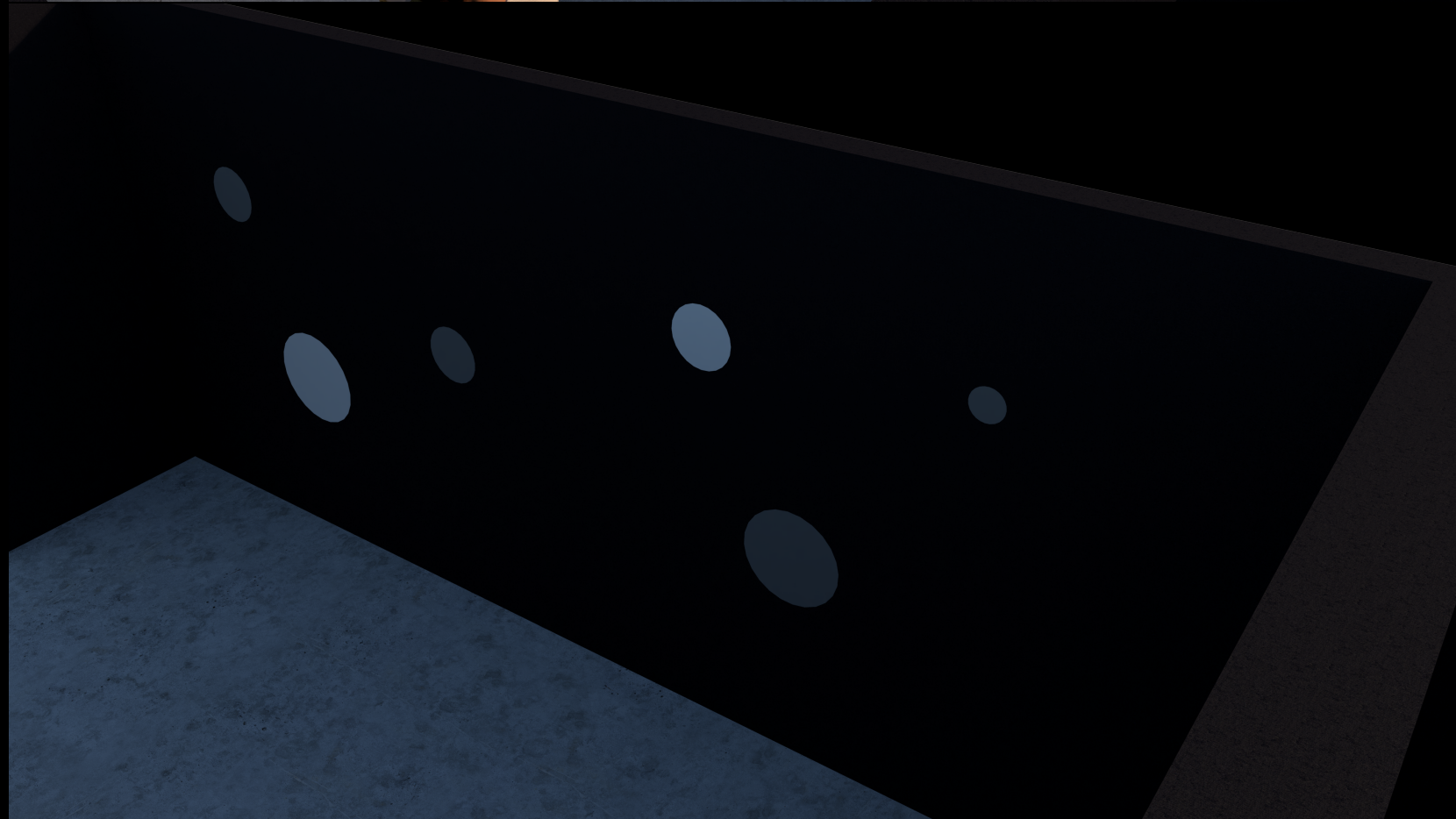
Visit swlin.art/AR_Gallery on an iPhone to
view the AR Gallery



Gallery 1



Gallery 2



Gallery 3

Idea about Idea

Index

Idea Take Form

“Presence”
in
Absence

Form + Re(form)

Final Presentation

Concept

Keywords: pg 2

Project Statement: pg 6

Project Description: pg 7

Context

Art/design Precedents: pg 11, 12, 22, 23, 32, 56, 57

Interdisciplinary Research Items: pg 9 - 10, 16, 31, 44

Process

Ideation: pg 8, 13, 15, 17, 18, 30, 55

Material and Form: pg 19 - 22, 24 - 27, 33

Final Form

Poster: pg 28

Conversation: pg 34, 35 - 42

Game: pg 34, 43 - 52

Combined: pg 4

Hypothetical: pg 29, 54, 59, 60

Idea about Idea

Index

Idea Take Form

“Presence” in Absence

Form + Re(form)

Bibliography

Final Presentation

BIBLIOGRAPHY

“ACM Digital Library.” Accessed May 1, 2022. <https://dl-acm-org.proxy.lib.umich.edu/>.

“Ask a Librarian Desk.” Accessed May 1, 2022. <https://www.lib.umich.edu/locations-and-hours/hatcher-library/ask-librarian-desk>.

Besson, Luc. Lucy. Action, Sci-Fi, Thriller. EuropaCorp, TF1 Films Production, Grive Productions, 2014.

Connor, Michael J., and N. Y.) host institution New Museum of Contemporary Art (New York. The Art Happens Here: Net Art Anthology. New York, NY: Rhizome, 2019.

Dennis, Scott. “Research Guides: Philosophy: Best Sources.” Accessed May 1, 2022. <https://guides.lib.umich.edu/c.php?g=282764&p=1884109>.

Eelco, Runia. “Presence.” *History and Theory* 45, no. 1 (2006): 1–29. <https://doi.org/10.1111/j.1468-2303.2006.00346.x>.

Engels, Friedrich, and Friedrich Engels. *Dialectics of Nature*. Moscow: Foreign Languages Pub. House, 1954.

“Laser Cutting Guide, Student Version.” UM Stamps Digital Fabrication Studio, n.d.

“MoMA | Marina Abramović. The Artist Is Present. 2010.” Accessed May 1, 2022. https://www.moma.org/learn/moma_learning/marina-abramovic-marina-abramovic-the-artist-is-present-2010/.

Paesmans, Dirk, and Joan Heemskerk. “JODI,” n.d. <http://www.jodi.org>.

“Presence Definition and Meaning | Collins English Dictionary.” Accessed May 1, 2022. <https://www.collinsdictionary.com/us/dictionary/english/presence>.

“ScholarSpace.” Accessed May 1, 2022. <https://www.lib.umich.edu/visit-and-study/creation-and-learning-spaces/scholarspace>.

“SOPHIA BRUECKNER.” Accessed May 1, 2022. <http://www.sophiabrueckner.com/empathybox.html>.

“Space-Time | Definition & Facts | Britannica.” Accessed May 1, 2022. <https://www.britannica.com/science/space-time>.

UM Stamps. Laser Cutter Training 1, 2017. <https://www.youtube.com/watch?v=5I7O7nDMphc>.

Zubairy, M. Suhail. “Quantum Superposition and Entanglement.” In *Quantum Mechanics for Beginners*. Oxford: Oxford University Press, 2020. <https://doi.org/10.1093/oso/9780198854227.003.0010>.

“Thank you”