Deconstructing and "hacking" as a strategy at the intersection of art, science and technology

Patrícia J. Reis
Patrícia J. Reis, Underneath the skin another skin, 2016
Patrícia J. Reis, Blow!, interactive haptic installation, 2019. Exhibition at Parallel Art Fair, Vienna, 2019
“Do it yourself method of building, modifying, or repairing things without the direct aid of experts or professionals.”

**Hacking** is in nowadays a common practice and creative strategy employed among post-internet artist. By subverting the system, reverse engineering, hacking creative processes, defending access and *openismus*, they instrument a top-down methodology using deconstruction as a method also to to “make” art.

**Open-source software & hardware** is computer software and electronic hardware with its source code and building schematics made available in which the copyright holder provides the rights to study, change, and distribute to anyone and for any purpose.
Metalab, Hackerspace in Vienna, Austria.
Black hats
Use their skills for malicious purposes

Grey hats
Use their skills for good purposes while breaking the law

White hats
Use their skills for good purposes without breaking the law
Mz* Baltazar’s Laboratory — a feminist Hackerspace based in Vienna.
a weekly event for *women* and *trans*,

who love to *make* things rather than consume them,

come from different backgrounds, ages, mindsets

want to exchange equipment, build circuits and play with *Do-It-Yourself electronics* to create *interactive art*.

encourage each other to learn new tools and *collaborate*. 

Illustration: Stefanie Wushitz
Fearless Demystification of Tech
Opensource microcontrollers
Lily Pad Set based on Arduino by Leah Buechley and Lilypad Embroidery by Becky Stern
Mz* Baltazar Workshop in Brussels, 2013.
Where are all the female makers and developers of technology?
invisible censorship

Illustration: Stefanie Wushitz
Who develops new tools of personal expression?

Who has access?

Illustration: Stefanie Wushitz
The piece is presented in the shape of three human-scale tridimensional objects. It is made from flexible materials, such as textiles, inviting the (interacting) audience, to physically engage in a bodily sensorial, and sensuous, relationship with the artwork. The objects enclose interactive devices and tactile sensors that, when used, trigger in the interactor multiple sensorial stimuli.

The interactive installation focuses on the interactor’s intimate haptic experience taking in consideration his or hers sensorial and cognitive mechanisms as a potential apparatus in the construction of unique individual phenomenological experiences.
Detail: Interactive sensor
Pressure = 11532.12 pascals
Pressure = 115.32 millibars
Pressure = 11423.61 pascals
Pressure = 114.24 millibars
Pressure = 11532.12 pascals
Pressure = 115.32 millibars
Pressure = 12074.65 pascals
Pressure = 120.75 millibars

Pressure = 66653.65 pascals
Pressure = 666.54 millibars
Pressure = 66653.65 pascals
Pressure = 666.54 millibars
Pressure = 66436.64 pascals
Pressure = 664.37 millibars
Pressure = 66436.64 pascals
Pressure = 664.37 millibars
to break out of the capitalist pre-determined structure of the program and to experimentally try out new possibilities; to not become a “functionary” of the program but a creative “player” against its determinations
Thank you!

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