

INTIMACY
19.10.18
24.02.19

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INTRODUCTION

Aisling Murray
& Ian Brunswick,
Exhibition Manager
& Head of Programming,
Science Gallery Dublin

What is intimacy, and can it be quantified, optimised, or commodified? Will technology compromise the future of human connection, or bring us all together in new and exciting ways?

In INTIMACY, we explore what it means to be connected. Society has become hyperconnected, but just because you're connected, it doesn't necessarily mean it's intimate and just because you're intimate, it doesn't mean you're connected. If we are more together than ever, then why are we seeing higher reports of loneliness and anxiety?

Is INTIMACY having a moment? This year, Britain appointed a Minister for Loneliness, and social movements around #metoo and #Ibelieveher continue to dominate our news feed. Emotional intelligence is increasingly listed as a sought-after skill in employees, and empathy is stated to be in crisis.

New technologies have expanded our

avenues of communication and afford us incredible new ways to connect, but what does this mean for how we relate to one another and is it still possible for us to connect when disconnected?

Our exploration extends far beyond a simple romantic notion of intimacy. What happens in your brain when you hold someone's gaze? Who owns our most intimate online data when we die? Why do audience heartbeats synchronise in a theatre? How are public spaces being designed to encourage socialising and foster community?

In this exhibition, we ask our visitors to come and play, to embrace vulnerability and consider how technology is both disrupting and assisting our relationships. Some exhibits are commercial products reflecting current technologies, some are active research projects from neuroscience and robotics, and others are artworks and speculative design probing

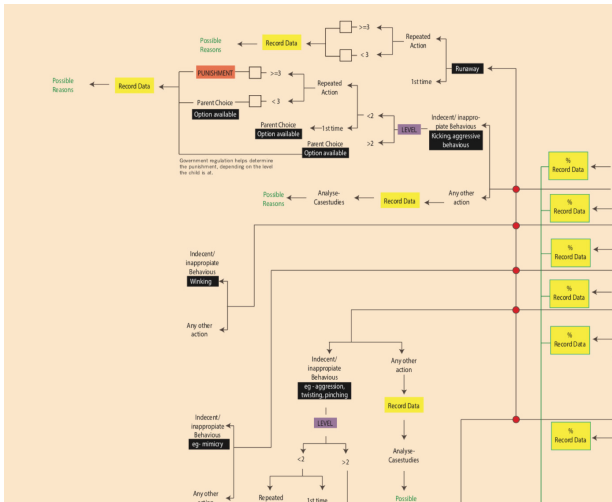
both the past and future of intimacy.

We have transformed one gallery into a FOR PLAY space, hosting weekly workshops, discussions and activations around the theme of intimacy. This theme allows us to create small moments of the exact things we are talking about. Connecting people in the gallery space. Through artworks activated by the visitors themselves and a curated series of workshops free to the public, the FOR PLAY gallery will encourage visitors to be present and play, on everything from clowning to embodied performance to masculinity and anxiety.

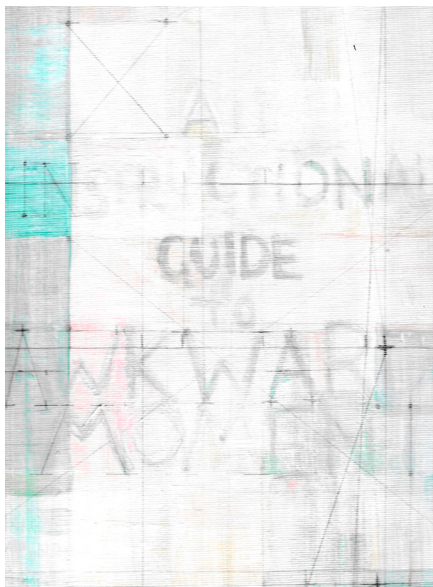
Chat with a stranger, play with pal, switch off to switch on, create and collaborate with us. Let's get intimate.



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UNDERSTANDING ONESELF, DEEPLY

Giovanni Frazzetto,
author and researcher

The experience of intimacy defies distinct definitions.

Together, closeness, openness, respect, trust, empathy and understanding are only a few conditions it may suggest. Intimacy denotes friendship, romantic love and familial bonds. It underscores heightened moments, like birth and death. It may be sudden and fleeting, or manifest gradually and lastingly. It may occur between strangers, or fade within established bonds. Intimacy can be exclusively or inclusively physical, emotional, intellectual. It may be experienced silently, or conveyed through overt or coded language. It can be attributed irreplaceable value or reduced to a commodified good. The way intimacy unfolds may inform, as well as derive, from evolving collective framings of norms across time and contexts. Intimate connection is something we biologically crave and, perhaps, culturally idealise,

yet it is also something we may go to great lengths to avoid, out of vulnerability, because of the call for authenticity and truth that it implies.

The starting point for this exhibition was to sift mundane examples of intimate connection — in its diverse and subtle manifestations — through the sieve of scientific inquiry.

Indeed, if strained through the filter of laboratory science — in particular, biology, psychology and neuroscience — intimacy yields a set of identifiable and interpersonal behavioural, cognitive and emotional phenomena that are amenable to experimentation. These include how we learn and unlearn; how we forget or remember experiences; how we take risks and make decisions to attach; how we observe, anticipate, perceive and imitate someone else's behaviour; how we trust; how we express or decipher feelings; how we instill or revise love habits; how we

synchronise physically and mentally; and how we share moments of joy, sadness, bliss or elation.

The totality of a phenomenon so subtle, varied and mysterious as intimacy may eventually prove to be beyond description by the methods of science, or suffer disenchantment under its scrutiny. After all, what would it mean for our relationships if we could distill them into measurable units?

However, just like any complex phenomenon, intimacy deserves thorough examination from as many different perspectives as possible. Laboratory science — along with the social sciences, the humanities and indeed art — is one of them. The more we learn about intimacy, the better we will understand and experience it.

Whether in photography, sculpture, painting, performance, installation, games or interactive works, together the pieces

in this exhibition are glimpses of today's perception of intimacy, and a portion of its representation in the collective imaginary.

The artists' diverse interpretations of the meaning of intimacy reflect a moving and undying curiosity for understanding human connection, particularly in relation to modern technology.

By their own methods, science, art, technology and design explore nuances of connection, with room for surprising and productive overlaps beyond mere intellectual stimulation. On one hand, the elements of intimate connection explored in this exhibition may point to unexplored areas of research, and indeed inspire new experiments; at the same time, the imaginative, surprising and innovative creations showcased in INTIMACY may expand contemporary definitions of the topic.

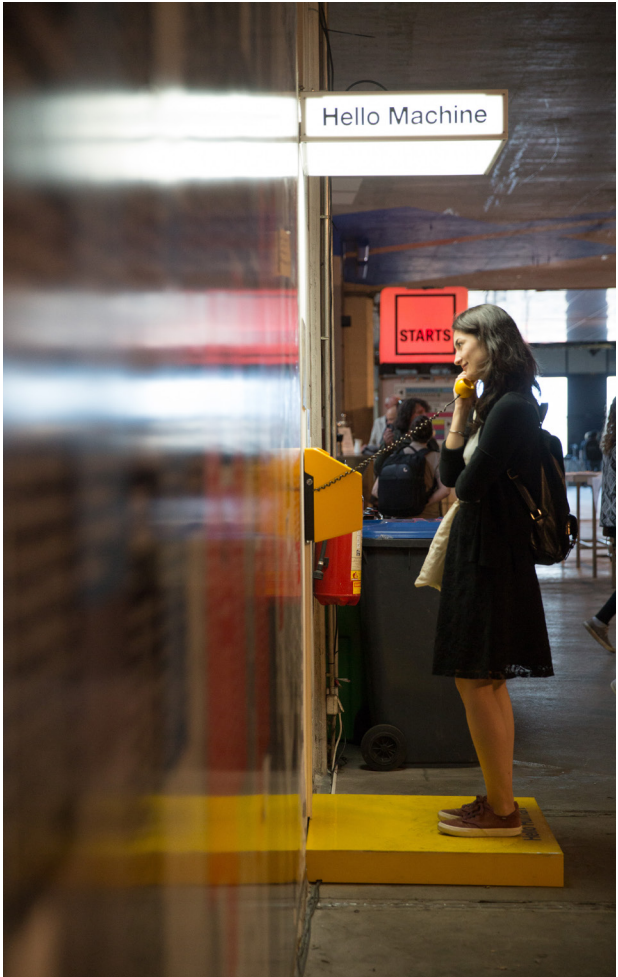
Intimacy is ultimately about understanding oneself, deeply. This

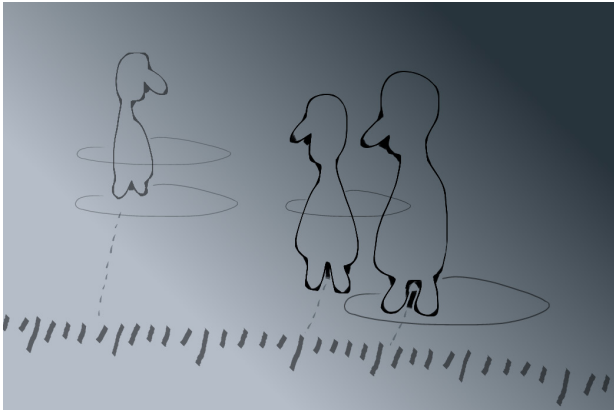
exhibition has the potential to be a stimulating occasion for further study, as well as for individual and collective reflection.



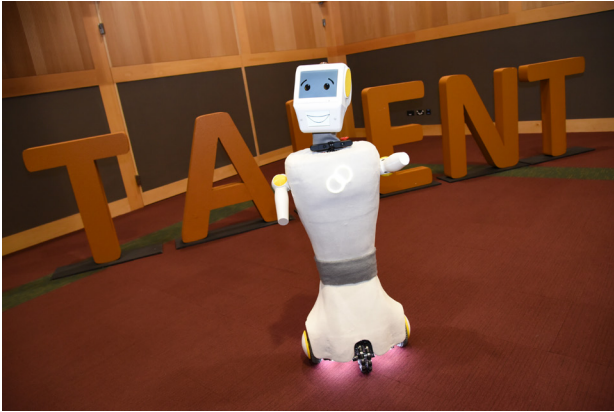
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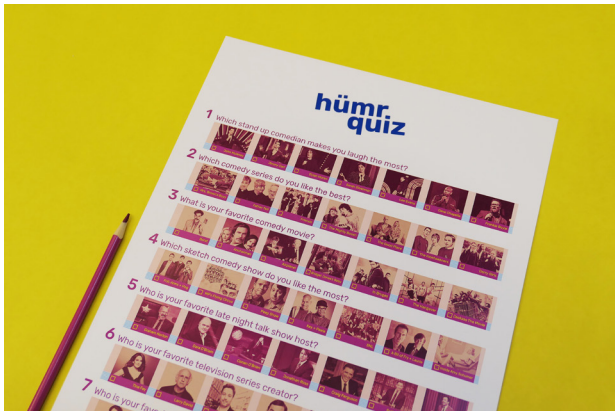


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21 GRAMS: POETIC JUSTICE

Mark Sturkenboom (NL)

2016

This second edition of *21 Grams: Poetic Justice* is a memory-box that allows a widow to return to the intimate memories of a lost loved one. After a passing, an absence of intimacy with that person is only one aspect of the pain and grief; this forms the base for *21 Grams*.

The urn allows the widow to conserve 21 grams of ashes of the deceased, as is the mythical weight of the human soul, and celebrates an eternal desire. By bringing different nostalgic moments together, like the scent of cologne or their special music, the widow can revisit precious moments of love and intimacy. And if she chooses so, she is able to have an intimate night with her sweetheart again. The cabinet also functions as an acoustic amplifier, and includes a poisoned cigarette: a way to be eternally reunited with her sweetheart again.

21 Grams is not only a way to tempt a person to revive an intimate night but more important; it is a physical affirmation of love against the unavoidable passing of life.

BIO

Mark Sturkenboom graduated with honors from the ArtEZ University of Arts in Arnhem, Netherlands in 2012. Since then, he has worked as a conceptual designer and artist in his atelier in Utrecht.

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36 QUESTIONS TO FALL IN LOVE

Arthur Aron (US)

1997

Popularised by Mandy Len Catron's Modern Love column in *The New York Times* in 2015, this is a list of 36 questions first used by social psychology researcher Arthur Aron in an experiment entitled The Experimental Generation of Interpersonal Closeness. The questions are grouped into three sets, each intended to reveal more about your personality, hopes and dreams than the last. The idea behind the experiment, which should take about 45 minutes to complete, is that vulnerability fosters closeness. They may not result in love, but according to Arthur, they almost always make two people feel better about each other and want to see each other again.

A MACHINE INTERPRETATION
Promila Roychoudhury (IN)
2016

When we imagine the future, we imagine a world where technological innovation in general — and artificial intelligence, in particular — is part of our world. We experience, enjoy, see and get a sense of meaning and our surroundings with the help of these technologies. Through this project, Promila wanted to elaborate on how machines and algorithms might look at our lives, and our ways of working. The piece shows how algorithmic logic might decipher and extrapolate a basic and common yet complex intimate moment like greeting someone, or apologising to someone.

Imagine the following scenario: two individuals meet each other after a long time. They were old friends, but lost touch. They have uncountable stories and shared moments, and when they meet, it might lead to a whole-hearted hug. Now imagine the same scenario, but with a twist: some sort of misunderstanding forced the pair to not stay in touch. This small twist will completely change the way these two individuals will greet each other. There are complex emotions associated with these moments. However, when we try to decipher this simple interaction in a machine's language, it might look like set of logic and rules; parameters considered and designed to guide how a machine might behave best in such intimate moments.

BIO

Promila is a critical designer based in Helsinki. She specialises in speculating the implications of design and technologies in our society. She studied design interactions at the Royal College of Art and graduated in 2014.

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AN INSTRUCTIONAL GUIDE TO AWKWARD MOMENTS
Holly Gramazio (AU)
2018

An Instructional Guide to Awkward Moments is a booklet filled with rules for short social games exploring different aspects of intimacy. Some of these games relate to familiar moments in everyday life, from the eye contact we make with a stranger on a train to the experience of listening to a friend tell someone a story that we've heard many times before. Other games explore the directions that intimacy might take in the future — how would we feel about different types of social interaction with a robot, or what would a long-distance relationship with someone on Mars be like?

BIO

Holly is an Australian game designer based in London, working with Sophie Sampson under the name Matheson Marcault to use game design to engage people with places and ideas, creating site-specific playful experiences and games that encourage exploration and creativity from their players. Holly is also the director of Now Play This, a festival of experimental game design that runs at Somerset House as part of London Games Festival.

W mathesonmarcault.com
T @hollygramazio

COMPANION CAT
Joy For All (US)
2015

The *Companion Cat* looks, feels and sounds like a real cat, but they don't require any special care or feeding. Developed as a health and wellness product for aging adults, and based on consumer insights, immersive market research, the cats respond to petting, hugging and motion much like real ones, providing the joy and playful companionship of pet ownership.

BIO

In 2015, an innovation team was formed at Hasbro and given the unique challenge of leveraging the toy company's assets in new markets. They decided to focus on the health and wellness space, fueled by the belief that there was a void of products that bring fun and play to the older adult market. They launched their companion pet cats in December 2015, with the companion pet pup following in 2016. In May 2017, the Joy for All leadership team left Hasbro and founded Ageless Innovation.

W joyforall.com

COUPLED GESTURE

Molly Aubry & Craig Nordham (US)

2016

As research into the human mind and brain expands, we are discovering that we are not as separate as we once imagined. *Coupled Gesture* explores interconnection, or our mind's ability to connect at the neural level, as well as through gesture and behavior, and how art can enhance this connection.

Through this installation, visitors are encouraged to draw with both loved ones and strangers, cultivating interconnection and intimacy, and they will experience guiding — and being guided by — the movement of their partner.

BIO

Molly Aubry is a visual artist based in Detroit. She has received fellowships from Cill Rialaig Arts Centre, the Ragdale Foundation, and the Vermont Studio Center, as well as a Visiting Artist Grant from the U.S. Department of State in Moldova. She received her B.F.A. from the University of Florida and her M.F.A. at the Cranbrook Academy of Art.

Craig Nordham grew up in Orlando, Florida. His love of “finding things out” has driven his pursuit of science. His undergraduate studies in psychology were followed by graduate studies in cognitive sciences. He has a Ph.D. in complex systems and brain sciences, and he lives in Seattle, Washington where he works as a data scientist.

W mollyaubry.com
I @mollyaubry

EMOTION CAPTURE
Arthur Guillardart (FR)
2017

Emotion Capture questions the material representation of love and intimacy, and allows couples to express those emotions in their purest form by capturing intimate memories in unique artefacts.

Magnetic field sensors and patches are used to track the motion of the tongue during a kiss, generating a tangible sculpture. Only the couple has the key to understand this abstract shape: the intimate memory of the moment shared.

If you would like to arrange an appointment to create your own *Emotion Capture* sculpture, visit arthurgouillardart.com/reservation.

BIO

Arthur Guillardart is a French artist and designer based in London, with a background in engineering. He studied innovation and design engineering at the Royal College of Art. His practice focuses on the materialization of emotions into objects, by tracing their residual presence and proposing new means for emotional projection.

W | arthurgouillardart.com
I | [@arthurgouillardart](https://www.instagram.com/arthurgouillardart)

HELLO MACHINE
Rachel Hanlon (AU)
2016

When technologies reach obsolescence, our relationship with them changes; what never changes, though, is our need to reach out to others, to connect and share.

Hello Machines are situated across the globe in ever-changing locations and time zones. Pick up the receiver to call other *Hello Machines*, and have a spontaneous conversation with a stranger. To date, over 20,000 calls have been made on *Hello Machines*. Who is going to be on the other end of the line for your call?

BIO

Rachel is an artist, working in the field of media archaeology. Her works reinterpret obsolete technologies to reveal hidden meanings, heightened by our cultural reliance on technology as a part of the narrative of our times. *Hello Machines* form a part of Rachel's Ph.D. research into the interplay between people and things.

Rachel currently works as a researcher and artist at Ars Electronica Futurelab. She holds a Bachelor and First Class Honours Degree in Visual Arts, and is currently a Ph.D. candidate at Deakin University, Australia.

W rachelhanlon.com
T @thehellomachine
I @the_hello_machine

HOW LARGE IS YOUR PERSONAL SPACE?

Pheobe Sun (CN)

2018

Humans are constantly utilising their inner distance-setting mechanisms in the social world, judging how close we want to get based on how close our relationship is. But do we all use the same scale when measuring personal space? Or are we sometimes intruding into another's personal zone without being aware of it? This experiment allows you to find your own personal space limits.

BIO

Pheobe is a sound researcher and experimental artist, with a background in economics and sociology, and an interest in interactive installation and social experiment design.

HOW WOULD YOU CHOOSE A ROBOT FLATMATE?

Conor McGinn (IE)

2018

There is something fascinating about the idea of robots living among us, and performing tasks normally reserved for humans possessing biological intelligence. Successful adoption of this technology requires robots that are able to perform useful functions, and are also able to gain acceptance in our socially constructed world. What should these robots look like? How should they speak with us? How should we control them? How should they feel to touch?

This experiment will seek to find answers to these questions by probing aspects of robot design, and exploring how they influence interactions with humans. Visitors will get the chance to see, engage with, and evaluate real robots, including 'Stevie', a social robot developed in Trinity College Dublin.

BIO

Conor is an assistant professor in Trinity College Dublin, and co-founder of the robotics and innovation lab (RAIL). He has expertise in robotics and design, and has an interest in citizen science and social experiment design.

HUDDLEWEAR
Rhona Byrne (IE)
2015

Huddlewear is a series of wearable artworks that can be used as tools for activating exchanges in relationships between individuals and groups. The interconnected wearable artworks can be worn by pairs and groups, and aim to explore the wearer's sense of self and vulnerability during realtime moments of interaction.

BIO

Rhona Byrne is a Dublin-based artist who makes contextually responsive projects, sculptures, performative objects, events, photographs, drawings, video and spatial environments that navigate the complex multi-dimensionality of physical and social space, embodiment and interaction.

She graduated from NCAD with a B.FA. in sculpture in 1994. Rhona's work has been commissioned and exhibited widely in Ireland and internationally.

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T @Rhonabyrne23
I @Rhonabyrne

HUGS
Simon Menner (DE)
2016

The men shown in these photographs are fighters for Islamist groups in Iraq and Syria. Taken from propaganda videos, these stills show scenes where one fighter bids farewell to a suicide attacker. The suicide attacker is going to blow himself up with a vehicle that is filled with explosives.

What looks like an honest expression of passion and love is – from another perspective – an absolutely evil and disgusting gesture. One person hopes that the other might kill as many people as possible, while killing himself. At the same time, even though these images have been taken for propaganda purposes, the feeling of love might, in fact, be genuine.

BIO

Simon studied at the Universität der Künste Berlin and at SAIC in Chicago. He holds an M.F.A. from the Universität der Künste Berlin. He lives and works in Berlin.

Simon has exhibited his photography work internationally and has participated in solo and group shows in the Museum of Contemporary Photography, Chicago; NRW Forum, Düsseldorf; C/O Berlin; the Museum for Photography, Berlin; Benaki Museum, Athens, and Bauhaus Museum, Weimar.

W simonmenner.com
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HÜMR

Laura Allcorn, The Institute For Comedic Inquiry (US)
2018

Decades of humour research has revealed that a shared sense of humour results in more successful romantic relationships. Wordplay, absurdist, or dark — it doesn't matter what type of humour makes you laugh the most, it just matters that you share that same type with your romantic partner.

Looking at the currently booming industry of dating apps brokering our relationships, one must question why their matchmaking algorithms aren't centered around humour. Why haven't we demanded to go humour-first when it comes to love?

Do you know what type of humour makes you laugh the most? Take the *hümr* quiz to find out.

BIO

Laura Allcorn is an experience designer, researcher, and humourist. She founded the Institute For Comedic Inquiry, a comedian-led research group that studies how humour connects people to each other and new ideas — especially those that challenge narrow assumptions. Laura creates interactive objects and performances that point out absurdities through a technique she likes to call “participatory satire”.

W comedicinquiry.com
I @lauraallcorn

KISSENGER
Adrian David Cheok (AU)
2008

Kissenger is a haptic device for mobile phones, designed for people to better express intimacy and emotion over the internet through kissing. It aims to fill in the missing dimension of touch in traditional digital communication, which largely focuses on verbal and audio information.

The device transmits the touch sensations of kissing by measuring the lip pressure of the users, and replicating this pressure through the movements of its lip-like sensing interface, made of a soft and flexible rubber material. An array of force sensors and linear actuators measure and generate real-time force feedback at various points on the user's lips. The device is connected to a mobile phone, so that you can have a video call with your loved one while using the device to send them a kiss.

With *Kissenger*, people can communicate deep emotions, and maintain physical intimacy and close relationships from any part of the world through the Internet.

BIO

Adrian David Cheok is director of the Imagineering Institute, Malaysia, and chair professor of pervasive computing at City, University of London. His research looks at mixed reality, human-computer interfaces, wearable computers and ubiquitous computing. He graduated from the University of Adelaide with a bachelor of engineering in 1992 and an engineering Ph.D. in 1998.

W kissenger.info
T @adriancheok
I @adriancheok

MISSED CONNECTIONS
2018

Sick of swiping through dating apps? Looking for someone who shares your interests, or want to connect with someone you saw in the gallery or on campus? We've got just the thing. Our *Missed Connections* wall is an analogue response to the surfeit of tech solutions to the search for intimacy. Pick up a pen to add your own personal ad or missed connection, or respond to one already on the wall. Follow our Instagram account @SciGalleryDub throughout the exhibition to see if anyone responds...

PHYSICS DOES NOT CRASH IN SOFT TIME
NADIM CHOUFI (LB)
2017

On the exposed hard drive, time is frozen. On that day that Nadim Choufi became older than his older brother after he passed away, he transferred his files and his brother's files from all of their electronics. *Physics Does Not Crash in Soft Time* is an installation that invites the audience to explore these files and, in turn, explore different notions of distance and time in contemporary documentation of personal belongings that invoke intimacy and memories.

BIO

Working in performance, sculpture, and digital media, Nadim Choufi investigates the hard and soft realities of technology on personal and collective histories.

W nadimchoufi.com
I @nadimchoufi

PILLOW TALK

Joanna Montgomery (GB)

2017

Pillow Talk connects two people who can't be in the same place at the same time, using their heartbeats.

The wristband picks up your heartbeat and sends it, in real time, to your loved one. In the speaker under their pillow, they can hear and feel your heartbeat. In your own speaker, you can hear and feel theirs.

Although used mainly by couples in long-distance relationships, the product is also loved by parents who are away from their children. It is also being trialled in several children's hospitals to help young kids — who often cannot be held by their parents in such situations — feel more comfortable.

As the first product of its kind, *Pillow Talk* aims to offer people a truly meaningful experience, and encourages the world to explore better ways to use technology for human connection.

BIO

Joanna is an interaction designer and the founder of Little Riot, a company that creates human-centric technology products. The company works on ways for people to stay connected, but not distracted. Striving to lead by example, Joanna believes in a future that still cares about being human.

W littleriot.com
T [@joannasaurusrex](https://twitter.com/joannasaurusrex), [@LittleRiotHQ](https://twitter.com/LittleRiotHQ)
I [@joannamont](https://twitter.com/joannamont), [@LittleRiotHQ](https://twitter.com/LittleRiotHQ)

PLEASE TOUCH

Circus Engelbregt & Marjolijn Zwakman (NL)

2017

PLEASE TOUCH invites visitors to think about physical contact in the gallery. How close do you want to get to someone, or how much space do you need for yourself? And how does touch work with a complete stranger in a (semi) public space? Do you want it from a stranger or only from your partner? If you want to be touched, seal it with a *PLEASE TOUCH* sticker.

BIO

Circus Engelbregt is a disruptive connecting organisation led by artist Martijn Engelbregt. He creates projects to enlarge social sustainability. The projects he initiates and develops always try to evoke a confrontation, because he does not believe in the narrow-mindedness of a society led by rules and fixed ideas.

Marjolijn Zwakman develops rituals, performances and drawings to investigate contact and how we relate to one another. She focuses her projects in the area of tension between set rules and time pressure, and the need for social interaction and contact.

W Circusengelbregt.nl
W marjolijnzwakman.nl
I @martijnengelbregt

PPLKPR

Lauren Lee McCarthy & Kyle McDonald (US)

2015

pplkpr is an app that algorithmically determines how people make you feel, so that you don't have to. Using a smartwatch, *pplkpr* tracks and monitors your physical and emotional response to people around you, and takes action on your behalf to optimise your social life.

pplkpr invites us to question the implications of quantified living for relationships. Who owns the data created between two people, if it is captured and used? Would you give control over to an algorithm if it could understand your relationships and make better interpersonal decisions than you could yourself? Haven't you done this already, in other ways?

BIO

Lauren Lee McCarthy is an artist based in Los Angeles whose work examines how issues of surveillance, automation, and network culture affect our social relationships. She is the creator of *p5.js*, an open-source platform for learning creative expression through code online.

Kyle McDonald is an artist who works in the open with code. He is a member of F.A.T. Lab, community manager for *openFrameworks*, adjunct professor at ITP, and has been a resident at the STUDIO for Creative Inquiry at Carnegie Mellon, as well as YCAM in Japan.

W pplkpr.com
T [@laurenleemack](https://twitter.com/laurenleemack), [@kcimc](https://twitter.com/kcimc)
I [@laurenleemccarthy](https://twitter.com/laurenleemccarthy), [@kcimc](https://twitter.com/kcimc)

QUANTIFYING THE POETICS OF SPACE

Pik Ki Ho, Fiona Newell (IE)

2018

When referring to an environment, the word 'intimacy' is often defined as "a cosy and private or relaxed atmosphere." Creating this sense of comfort in privacy has been one of the central goals of architects and interior designers alike throughout the world. A sense of intimacy can arise not only when we enter environments that we are familiar with, like our own homes, but also places that are unfamiliar, public or even outdoor. So what exactly is the psychological basis of intimacy? Can we quantify intimacy?

This interactive experiment will help researchers find out what properties in an environment contribute to our perception of intimacy, and whether these properties coincide with aesthetic preferences that have an evolutionary origin.

BIO

Pikki is a final year Ph.D. student in the multisensory cognition group. Her thesis looks at the psychological basis of visual aesthetics, with a focus on facial attractiveness and architectural spaces using behavioural and eye-tracking paradigms.

Fiona is a professor of experimental psychology in Trinity College Dublin, where her research focuses on the processes of human perception. Fiona leads the multisensory cognition group at the Trinity College Dublin Institute of Neuroscience. The main goal of their research is to understand the brain and behavioural processes involved in the multisensory perception of objects, faces, bodies and scenes.

REST ENERGY

Ulay & Marina Abramović (DE & RS)

1980

Rest Energy by Marina Abramović and Ulay was first performed at Rosc 1980 in Dublin. The version shown at INTIMACY was recorded at Filmstudio Amsterdam that same year. Over four minutes, the performance shows Ulay and Marina holding two sides of a large bow, with a steel arrow pointed directly at Marina's heart; microphones on their clothing record the sound of their heartbeats and quickening breathing as the piece proceeds.

BIO

Marina Abramović is one of the world's best-known performance artists. She was born in Serbia in 1946, and is currently based in New York. Her performance career began in the 1970s, and through her work she explores the spaces between artist and audience, and the limits of body and mind.

Ulay (Frank Uwe Laysiepen) is a German artist based in Amsterdam and Ljubljana, Slovenia. He collaborated with Marina between 1976 and 1988, and since then has worked predominantly in photography and performance. His most recent works have examined water security and environmental issues.

Courtesy of the Marina Abramović Archives.

TELL ME, HOW ARE YOU FEELING?
Shane O'Mara and Joseph Crispell (IE)
2018

How do you feel, when you feel something? When you're ravenous with hunger, does the feeling take over your whole body, or just a part of it? When you're angry, are you angry in just your head, or angry with your whole body? This experiment explores how and where you feel what you feel in your body during differing mood states.

BIO

Shane is a psychologist and neuroscientist with an interest in the brain mechanisms that allow us to report on personally-experienced states.

Joseph is a researcher at University College Dublin who investigates the transmission of pathogens between livestock and wildlife populations.

TERRITORY/VIRILE

The Blaze (FR)

2017

A collection of intense music videos examining masculinity, youth and identity.

BIO

The Blaze are cousins Jonathan and Guillaume Alric, known for their audio-visual approach to dance music: their self-directed music videos focus on people's life, into humanity. They are both French and currently live in Paris. Their debut album, DANCEHALL, is out now on Columbia Records.

T @TheBlaze_Prod
I @theblazeprod

THE EYES HAVE IT

Shane O'Mara, Paul Dockree, Conor McGinn (IE)
2018

It is often said that the eyes are the window to the soul. We look into each other's eyes to figure out what the other person is thinking, or intending; we send mood messages to each other in glances and gazes. We hold and break gaze for, at most, a few seconds at a time. After that, we transition to staring — a no-no with humans. In this experiment, visitors can explore what happens when you gaze for long periods into the eyes of another person, or into the eyes of a robot. How will long periods of gazing into the eyes of another make you feel?

BIO

Shane and Paul are psychologists and neuroscientists with an interest in the brain mechanisms of social information processing; Conor is an engineer with an interest in social robotics and human-robot interaction.

THE MACHINE TO BE ANOTHER
Be Another Lab
2012

The Machine to Be Another is an embodied virtual reality system that allows visitors to experience the world through the eyes and body of another person. By combining virtual reality, cognitive science, and performance, *The Machine* lets users see themselves in a different body while moving and interacting with the space with realistic tactile feedback. *The Machine* works as an open platform to co-design immersive experiences in which one can step into the shoes of another. This long-term research aims to promote empathy among individuals of different social, cultural and ideological contexts, with the goal of facilitating shared civic action across identity faultlines. It has been used to address issues like cultural bias, immigration, generational bonding, conflict resolution and body extension in more than 20 countries.

BIO

BeAnotherLab is an interdisciplinary multinational group dedicated to understanding, communicating and expanding subjective experience, focusing its work on understanding the relationship between identity and empathy from an embodied perspective. Since 2012, the group has used virtual reality, coupled with techniques derived from neuroscientific research, to develop innovative applications in art, scientific research, social projects, healthcare and education — all while putting a strong emphasis in the impact of their work in people's lives. BeAnotherLab's work is based on an inclusive distributed model of action-research and collaborative design methods. BeAnotherLab holds collaborations across multiple countries, disciplines and institutions.

W Beanotherlab.org
T @beanotherlab

TO PREPARE A FACE TO MEET THE FACES
Gearoid O’Dea (IE)
2018

To Prepare a Face to Meet the Faces explores the vulnerability of romantic relationships and the physical, mental and emotional intimacy they entail. The piece is a double-layered mural, a self-portrait of the artist, placed on the glass facade of the gallery. Over time, the first layer of the mural, made of biodegradable paper, will slowly degrade, exposing the layer underneath: a chaotic and distorted variation of the original self-portrait. The slow reveal mimics the idea of ‘removing a mask’ and exposing your vulnerability and inner self to a new romantic partner.

BIO

Gearoid O’Dea’s practise is concerned with mark making and explorations of cognitive function and anxiety. His work includes painting, sculpture and drawing, and ranges from two-dimensional, wall-mounted pieces to indoor and outdoor installations.

His current series is informed by his experience with heightened personal anxiety. Working with primary documentation and drawing on theoretical frameworks, the series centers on the realisation that becoming hyper-aware of life around you can counterbalance the dislocation and disembodiment of an anxiety disorder.

W gearoidodea.com
T @gearoidodea

VIRTUAL TOGETHERNESS

Rachel McDonnell, Katja Zibrek, and Sean Martin, Graphics, Vision and Visualisation Group, School of Computer Science and Statistics at Trinity College Dublin (IE)
2018

The future of communication through social media is expected to include virtual humans in virtual environments. Soon, we will be conversing with our friends through photo-realistic avatars. But how will this affect our sense of intimacy and closeness? Will it enhance our communication or delve into the “uncanny valley”, where we react with repulsion to virtual humans that appear extremely realistic?

This virtual reality experiment investigates the limits of conversation between a virtual and real human, and how the computer generated content affects our sense of togetherness — will it create a barrier, or help us to converse freely and lose our inhibitions?

BIO

Rachel McDonnell is an assistant professor, Katja Zibrek is a postdoctoral researcher, and Sean Martin is a research assistant at the Graphics, Vision and Visualisation Group (GV2) at the School of Computer Science and Statistics in Trinity College Dublin. GV2 is an internationally active research group dedicated to carrying out innovative research in computer graphics, computer vision and all aspects of visual computing.

W gv2.cs.tcd.ie

ZRELATIONSHIP MONETARY SYSTEM TELLER
COUNTER Z2
JaZoN Frings (US/FR)
2007

Zrelationship Monetary System Teller Counter Z2 is an interactive installation that allows visitors to exchange any kind of currency for a specially designed series of Z Relationship Zollars, namely Love, Hate, Erotic, Superficial, Friend and Fellowship.

Since 2007, the Zollar Relationship Monetary System has based its value on how much human relationships are worth. The interest rates scale goes from horrible to amazing, and from none to too much, changing the idea of value into a decentralized personal interpretation. Everyone has good, bad and fake relationships; it is therefore possible to use relationships as a common basis for the value of the Zollar. This commodification encourages us to think about how much a relationship is actually worth.

BIO

JaZoN Frings is an emerging Franco-American Artist based in Paris, France. He studied at Parsons School of Design and received his M.F.A. at La Sorbonne in 2008.

For over 13 years, his work has focused on how to create art using the economy as a medium. His works include a stock market based on his life (tracking experiences and health), a dedicated media outlet that uses economics all wrong, metaphysical shopping centers, and a worldwide system of FranchiZes (franchises). He is currently the editor-in-chief of an art and economy magazine called *The ZEconomist*.

W jazonfrings.com
T @zexchanges
I @jazonfrings



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PHYSICS DOES NOT
CRASH IN SOFT TIME
Nadim Choufi (LB)
2017



Page 44
PILLOW TALK
Joanna Montgomery (GB)
2017



Page 45
PLEASE TOUCH
Circus Engelbregt & Marjolijn Zwakman (NL)
2017



Page 46
PPLKPR
Lauren McCarthy & Kyle McDonald (US)
2015

CAN VIRTUAL CLOSENESS EVER BE CLOSE ENOUGH?

Rachel McDonnell,
assistant professor in
creative technologies at
the School of Computer
Science and Statistics at
Trinity College Dublin

Intimacy, or a closeness between people, has a complicated relationship with technology. There are conflicting perceptions of using online technology for communication in modern life. On one side, it is seen to hide the gap of physical distance, allowing seamless, natural interaction with friends, family or business associates; on the other hand, it can distance us from 'real' human contact.

The future of social media and online communication is one of much more sophisticated technological interactions between people, using highly realistic avatars and virtual and augmented reality devices. My own research in computer graphics aims to improve the realism in appearance and motion of these virtual avatars, driven by real human movement, a process which we call 'performance capture'. We are now at the advanced stage of development where the skin of a human can be digitally replicated to

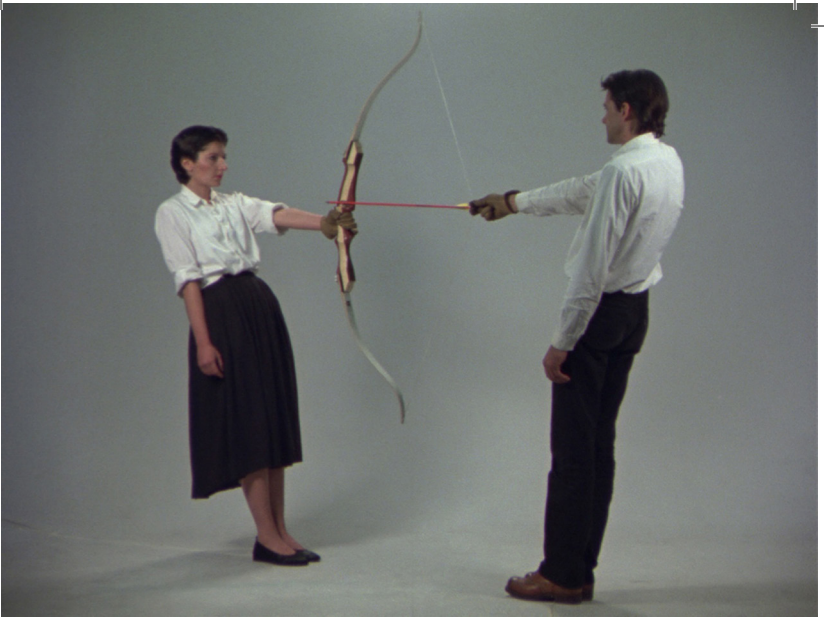
the level of fine microscopic detail. The human eye can be reconstructed digitally, with complex algorithms to reproduce the sclera, cornea and iris, resulting in unprecedented levels of realism. The movement of every facial feature of a real human can be painstakingly tracked and transferred to a digital human, in a process called 'retargeting'. More recently, with advances in artificial intelligence, techniques that used to require months of work from experienced Hollywood production companies are now close to being accomplished in seconds using just a smartphone.

Recent advances in virtual and augmented reality also have a role to play in future communications. These devices will allow for content to be truly 3D and immersive. Soon, people will be able to share a virtual or even a real room with a digital representation of their friend, partner, or relative. They will

be able to interact with them, talk with them and even touch them, even while being in different parts of the world in real life. This will allow us to forget the limitations of the physical world, and communicate naturally and intimately from anywhere. This enhanced sense of togetherness will perhaps be applauded by those who currently believe that online communication via text is damaging social connections. However, the question remains: is this type of contact real enough to constitute the same level of closeness and interaction that we crave in real life?



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QUANTIFYING THE
POETICS OF SPACE
Pik Ki Ho, Fiona Newell (IE)
2018



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REST ENERGY
Ulay & Marina Abramović (DE & RS)
1980

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TERRITORY/VIRILE
The Blaze (FR)
2017



Page 52
THE MACHINE TO BE ANOTHER
Be Another Lab
2012



Page 53
TO PREPARE A FACE
TO MEET THE FACES
Gearoid O'Dea (IE)
2018



Page 55
ZRELATIONSHIP MONETARY
SYSTEM TELLER COUNTER Z2
JaZoN Frings (US/FR)
2007



PEELING BACK LAYERS OF PROTECTION

Joe Caslin, artist

As an artist, drawing is the most intimate expression of myself. I draw to communicate, cope and create joy in the world around me. It is a primeval mode of communication. A sentient language.

I reveal quantities of my deepest pain and deepest love in the large-scale drawings I produce. I often spend months thinking, exploring, developing, refining and realising a single idea. This is an incredibly intimate process. And a process I complete almost entirely alone. My work is a direct reflection of my lived experiences. Both personal trauma and my career as a teacher have influenced who and what I speak about.

From a very young age, I found I had the ability to read and examine a situation through the eyes of each participant. The ability to climb inside someone else's skin, to see through their eyes and to feel with their heart, all felt very natural. I had no name for this skill as a child.

Empathy is my power. It moves me to a place of compassion and strength. Through it, I came to realise that my perspective is not the only perspective. I find my role in society is to be observant at all times and to do my best to create and feedback; to hold a mirror up, to advocate and to provoke. I believe artists play a valuable and intrinsic role in our communities. We are cultivators of empathy.

I am best known for my rendered pencil drawings, which manifest as towering pieces of street art. I chose to engage directly with many difficult social issues that modern Ireland must address. And often do so on an unavoidable scale. I have confronted the subjects of suicide, drug addiction, economic marginalisation, marriage equality, stigma in mental health, direct provision, institutional power and, most recently, consent.

These issues have, to varying degrees, impacted and shaped who I am as a person. They are integral to my youth and my early years as an adult. Their presence in my life is painful but have led me to produce a body of credible work.

It was late one night in November 2015 and my mind had been racing. I sat up in the bed, reached across and grabbed my phone. I began to type a note to myself. I had been finding it hard to sleep for well over a week now. My mind just wouldn't quieten. I had been trying to describe and give meaning to an important idea. The rush to document this sudden clarity of thought alongside the emotions triggered made my hands shake as I typed. I could hardly see the screen through the tears. The note read as follows:

I am not a drug addict. However, addiction courses through my family and friends in various guises. I would consider this to be true of most Irish

households. Drug addiction pushes family and friends to breaking point; I have crossed the road with embarrassment, I have hid money well out of sight, I have prayed to all manner of gods and saints, I have cleaned soiled sheets as they sleep unaware, I have shouted and said insufferable things, I have loved unconditionally, I have listened to the lies, I have whatsapped your dealer, I have sat in fear waiting for the phone to ring, I have witnessed your immense talent, I have seen how others look down on you, I have emptied your hiding places, I have laughed in those precious moments we get when the addiction subsides and then hate you for allowing it to return but I have never given up hope. Drug addiction is complex. It tears family units apart and in turn it decimates communities. We must do more to address the cause of drug addiction and not punish the illness.

To write this, I needed to peel back

many layers. Layers of protection, stigma, shame and anger. That took time. I exposed moments that are so deeply personal it became painful to type. Some of the people mentioned are no longer alive. However, it is this level of intimacy that gave that project its power.

I believe my work is more about private interactions than grand public statements. The drawings speak to people in many different ways. I do not control this interpretation. What I can do is hold a mirror up to the kind of society that we are, whilst asking us individually what kind of society we want to be a part of.

EXHIBITION 3D DESIGN

Rhona Byrne

EXHIBITION 3D BUILD

System Plus

CURATORIAL ADVISORS

Joe Caslin: Artist

Giovanni Frazzetto: Author and Researcher

Rachel McDonnell: Assistant Professor in Creative Technologies at the School of Computer Science and Statistics at Trinity College Dublin

Ida Panicelli: Curator & former Editor of Artforum

Ian Brunswick: Head of Programming, Science Gallery Dublin

We would also like to thank the extended Science Gallery Dublin team and mediators for their work on all aspects of INTIMACY. For more details on the people behind the scenes, please visit dublin.sciencegallery.com/staff.

Giovanni Frazzetto's contribution to this project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 705283.

For INTIMACY, Science Gallery Dublin is excited to have a number of partners on board. Irish Theatre Institute will partner on a series of workshops with Ita O'Brien, Intimacy Co-ordinator. First Fortnight will collaborate with Science Gallery to present a series of events as part of First Fortnight — European Mental Health Arts & Culture Festival 2019. This includes Mental Health Uploaded, a day of tech-related events exploring the relationship between tech and mental health; an exhibition titled *Warpaint* from Emma Sheridan and a series of workshops with Emma Sheridan, Joe Caslin and Gearoid O'Dea. Details to be announced, please see dublin.sciencegallery.com for details.

For further information on these partnerships and events, please check dublin.sciencegallery.com

Thank you to the French Embassy for their continued support, and for their specific support of Arthur Guillard and The Blaze in this exhibition.

Thanks to Buddabag, GCN and Tobii Pro for their help with INTIMACY.

WHAT IS SCIENCE GALLERY DUBLIN?

In 2008, a forgotten corner of Trinity College Dublin was transformed into a living experiment called Science Gallery Dublin. Through a cutting-edge programme that ignites creativity and discovery where science and art collide, the nonprofit encourages young people to learn through their interests. Since its opening, more than three million visitors to the gallery have experienced 43 unique exhibitions ranging from design and violence to light and love, and from contagion and biomimicry to the futures of the human species and play. Science Gallery Dublin develops an ever-changing programme of exhibitions and events fuelled by the expertise of scientists, researchers, students, artists, designers, inventors, creative thinkers and entrepreneurs. The focus is on providing programmes and experiences that allow visitors to participate and facilitate social connections, always providing an element of surprise. Science Gallery is an initiative of Trinity College Dublin and kindly supported by our founding partner, Wellcome Trust, and by our 'Science Circle' members — Google, ICON, and NTR Foundation. Science Gallery Dublin receives support from programme partners Intel Ireland, The Marker Hotel, EU funding instruments and Walls to Workstations. It also receives government support from the Department of Culture, Heritage and the Gaeltacht and Science Foundation Ireland. Science Gallery Dublin's media partner is The Irish Times. For more information, visit: dublin.sciencegallery.com.

ABOUT SCIENCE GALLERY INTERNATIONAL

At the vanguard of the STEM to STEAM movement, Science Gallery International is leading the creation of the world's first university-linked network dedicated to public engagement with science and art, igniting the creative potential of young people globally to tackle the world's biggest challenges. Through its galleries, pop-up programmes and touring exhibitions, the Global Science Gallery Network has reached millions of 15 to 25-year-olds with inspiring and participative transdisciplinary programmes featuring emerging research and ideas from the worlds of art, science, design and technology. Following the pioneering founding of Science Gallery at Trinity College Dublin, galleries are currently open at King's College London, and in development at the University of Melbourne, the Indian Institute of Science, and Ca' Foscari University of Venice, with a Science Gallery Lab at Michigan State University (Detroit) and expansion of Labs into Latin America and Africa planned by 2020. To learn more about Science Gallery International, visit international.sciencegallery.com.

ABOUT TRINITY COLLEGE DUBLIN

Trinity College Dublin is recognised internationally as Ireland's leading university. The university offers world-class teaching and scholarship in all major academic disciplines across the arts, humanities, engineering, science, social and health sciences. More than 17,000 students benefit from an education that is inspired by current research and taught by academics at the frontiers of their disciplines. A Trinity education encourages the development of critical skills and is adaptive to the needs of current and future students and graduates. To learn more about Trinity College Dublin, visit tcd.ie.

WORKSHOPS, TALKS
AND PERFORMANCES
IN THE FOR PLAY
GALLERY

Every Wednesday, Thursday and Friday during INTIMACY, we will host a range of interactive workshops, talks and performances in the FOR PLAY gallery, further exploring the themes and ideas behind the exhibition. For more details and to book tickets, visit dublin.sciencegallery.com/events.

EVENTS PROGRAMME
DURING INTIMACY

18.10.2018
INTIMACY LAUNCH
PARTY

19.10.2018
GET CLOSER:
ARTIST TALK

01.11.2018
PLEASURE POLITICS:
SHADES OF GREY

09.11.2018
GCN TAKEOVER

18.11.2018
HUMAN NEEDS:
STAYING COY AND
UNCOMFORTABLE

21.11.2018
ALL THE AWKWARD
THINGS ABOUT SAFE
SEX YOU NEED TO
KNOW, EXPLAINED

06.12.2018

CONSENT:
CULTURE & CONTEXT

17.01.2019

ARE WE GETTING
CLOSE? INTIMACY IN
THE DIGITAL AGE

24.01.2019

I ZII: INTIMATE
PORTRAYAL OF SICILIAN
LIFE WITH LINDA
BROWNLEE & AISLING
FARINELLA

02.02.2019

NOTES FROM
THE CITY: A
WALKING TOUR

14.02.2019

LATE NIGHT LOVE
IN.....INTIMACY LATE
AT SCIENCE GALLERY

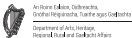
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SCIENCE CIRCLE



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THE IRISH TIMES

FOUNDING PARTNERS

DR MARTIN NAUGHTON

DR BEATE SCHULER

PACCAR

