In this particular volume the issue of art as interference and the strategies that it should adopt have been reframed within the structures of contemporary technology as well as within the frameworks of interactions between art, science and media. What sort of interference should be chosen, if one at all, remains a personal choice for each artist, curator, critic and historian.
In this introduction I cannot touch upon all the different aspects of interference analyzed, like in the case of data and waves presented by Adam Nash, who argues that the digital is in itself and per se a form of interference: at least a form of interference with behavioral systems and with what can be defined as the illusory realm of everyday's ‘real.’

Transversal interference, as in the case of Anna Munster, is a socio-political divide where heterogeneity is the monster, the wound, the interfering and dreaded element that threatens the ‘homologation’ of scientific thought.

With Brogan Bunt comes obfuscation as a form of blurring that interferes with the ordered lines of neatly defined social taxonomies; within which I can only perceive the role of the thinker as that of the taxidermist operating on living fields of study that are in the process of being rendered dead and obfuscated by the very process and people who should be unveiling and revealing them.

With Darren Tofts and Lisa Gye it is the perusal of the image that can be an act of interference and a disruption if it operates outside rigid interpretative frameworks and interaction parameters firmly set via intenio operis, intenio auctoris and intenio lectoris.

It is the fear of the unexpected remix and mash-up that interferes with and threatens the ‘purity’ and sanctimonious fascist interpretations of the aura of the artwork, its buyers, consumers and aesthetic priests. The orthodoxo-xial, fanatic and terrorist aesthetic hierarchies that were disrupted by laughter in the Middle Ages might be disrupted today by viral, a-theistic hierarchies that were disrupted by laughter in the Middle Ages.

My very personal thanks go to Paul Thomas and the authors in this book who have endeavored to comply with our guidelines to deliver a new milestone in the history of LEA.

As always I wish to thank my team at LEA who made it possible to deliver these academic interferences: my gratitude is as always for Özden Şahin, Çağlar Çetin and Deniz Cem Önduygu.

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REFERENCES AND NOTES

The theme of ‘interference strategies for art’ reflects a literal merging of sources, an interplay between factors, and acts as a metaphor for the intersection of art and science, the essence of transdisciplinary study. The revealing of metaphors for interference “that equates different and even ‘incommensurable’ concepts can, therefore, be a very fruitful source of insight.”

The role of the publication, as a vehicle to promote and encourage transdisciplinary research, is to question what fine art image-making is contributing to the current discourse on images. The publication brings together researchers, artists and cultural thinkers to speculate, contest and share their thoughts on the strategies for interference, at the intersection between art, science and culture, that form new dialogues.

In October 1927 the Fifth Solvay International Conference marked a point in time that created a unifying seepage between art and science and opened the gateway to uncertainty and therefore the parallels of artistic and scientific research. This famous conference announced the genesis of quantum theory and, with that, Werner Heisenberg’s uncertainty principle. These events are linked historically and inform interesting experimental art practices to reveal the subtle shift that can ensue from a moment in time.

The simple yet highly developed double slit experiment identifies the problem of measurement in the quantum world. If you are measuring the position of a particle you cannot measure its momentum. This is one of the main theories that have been constantly tested and still remains persistent. The double slit experiment, first initiated by Thomas Young, exposes a quintessential quantum phenomenon, which, through Heisenberg theory, demonstrates the quantum universe as a series of probabilities that enabled the Newtonian view of the world to be seriously challenged.

If the measurement intra-action plays a constitutive role in what is measured, then it matters how something is explored. In fact, this is born out empirically in experiments with matter (and energy): when electrons (or light) are measured using one kind of apparatus, they are waves; if they are measured in a complementary way, they are particles. Notice that what we’re talking about here is not simply some object reacting differently to different prods but being differently.

In the double slit experiment particles that travel through the slits interfere with themselves enabling each particle to create a wave-like interference pattern.

The underlying concepts upon which this publication is based see the potential for art to interfere, affect and obstruct in order to question what is indefinable. This can only be demonstrated by a closer look at the double slit experiment and the art that is revealed through phenomena of improbability.
The notion of ‘Interference’ is posed here as an anagram and Flickr, or the billions of queries made to vast visual data archives such as Google Images? The contemporary machinic interpretations of the visual and sensorial experience of the world are producing a new spectacle of media pollution, obliging the viewers to ask if machines should be considered the new artists of the 21st century.

Interference Strategies looks at the phenomenon of interference and places art at the very centre of the wave/particle dilemma. Can we think of ‘interference’ as a key tactic for temporary forms and strategies of interference the contemporary forms and strategies of interference the same as historical ones? What kinds of similarities and differences exist?

Application of a process to a medium, or a wave to a particle, for example, the sorting of pixel data, literally interferes with the state of an image, and directly gives new materiality and meaning, allowing interference to be utilised as a conceptual framework for interpretation, and critical reflection.

Interference is not merely combining, interference is an active process of negotiating between different forces. The artist in this context is a mediator, facilitating the meeting of competitive elements, bringing together and setting up a situation of probabili-