

Postscript by the Editors

Olia Lialina's *Turing Complete User. Resisting Alienation in Human Computer Interaction* constitutes the first volume of the new Interface Critique book series. We are grateful to the author for her powerful position, pushing the boundaries of what predetermined User Experience paradigms ought to be – and what a self-determined actor using a computer could be.

Olia Lialina has been part of the Interface Critique project since her presentation on our constituting conference at Berlin University of the Arts in 2014. Since then the initiative has grown into a lively publication platform. This book series complements the open access journal *Interface Critique* by offering a publication framework for comprehensive single author positions, including various analytical perspectives such as artistic investigations, theoretical or historical groundwork, or exceptional qualification papers.

We are convinced that the complexities of our technological surroundings require a variety of perspectives. The concept of the interface cannot be limited to HCI paradigms but needs to include varieties of perspectives on thresholds that connect and disconnect technologies and their subjects.

This book series wants to bridge gaps between the HCI community and research in arts and humanities. It intends to initiate interdisciplinary dialogues on the historical, political, cultural, artistic, and aesthetic dimensions of the interface and encourages new perspectives to promote an understanding of technologies and techniques as dynamic cultural phenomena.

Such an initiative would not be possible without the helping hands and heads of many collaborators, including, but not limited to, the team at arthistoricum.net with Heidelberg University Library taking care of the digital and print distribution as well as the long-term storage, Alexander Schindler who kindly designed the book layout as well as Fliss Bage and Jan-Willem Marquardt who helped copy-editing the manuscript. To all of you we owe our sincere gratitude.

Around 2010, the field of human-computer interaction and the IT industry at large started to invest in reforming their terminology: banning some words and reversing the meanings of others to camouflage the widening gap between users and developers, to smooth the transition from personal computers to “dumb terminals”, from servers to “buckets”, from double-clicking to saying “OK, Google”.

Computer users also learnt to talk, loud and clear, to be understood by Siri, Alexa, Google Glass, HoloLens, and other products that perform both listening and answering. Maybe it is exactly this amalgamation of input and output into a “conversation” that defines the past decade, and it will be the core of HCI research in the years to come. Who is scripting the conversations with these invisible ears and mouths? How can users control their lines?

When hardware and software dissolve into anthropomorphic forms and formless “experiences”, words stop being mere names and metaphors. They do not only appeal to the imagination and give shape to invisible products. Words themselves become interfaces – and every change in vocabulary matters.

Olia Lialina was born 1971 in Moscow, graduated Moscow State University in 1993 as a journalist. She is a net artist, animated GIF model, and a pioneer of net.art; co-founder of the GeoCities Research Institute and keeper of the One Terabyte of KiloByte Age Archive. Lialina writes on digital folklore, vernacular web and HCI. Since 1999 she is a professor for digital art and design at Merz Akademie in Stuttgart.