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VANISHING POINTS OF VIEW BY MIKE LAWSON-SMITH [3-6]

wOw [WithOutWalls] BY MIKE PHILLIPS [7-8]

MEDIASPACE call for contributions.

If you are interested in submitting work for **MEDIASPACE** please contact Mike Phillips @:

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  PL4 8AA

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LAPIS/X: BY CARLOS FADON VICENTE [9-12]

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MEDIASPACE 8 [CURATED BY MIKE PHILLIPS]

THERE JUST ISN'T TIME TO EXPLAIN THIS EDITION OF **MEDIASPACE**.

IF ANYTHING IT IS ABOUT A...

DIGITAL

NSFORMATION]·[DIALOGUE]·[PLACE]·[ARCHITECTURE]·[MEMORY]

:FROM CONTRIBUTIONS BY DEFINED AS

• MIKE LAWSON-SMITH [3-6]
• MIKE PHILLIPS [7-8]
• CARLOS FADON VICENTE [9-12]

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'Vanishing Points of View' (Sheffield)

MIKE LAWSON-SMITH

Between December and March 1998 some one and a half thousand digital photo portraits were taken of football fans and supporters of Sheffield United and Sheffield Wednesday football teams to compile an outdoor site-specific digital projection called 'Vanishing Points of View'. This was one of six major works placed around Sheffield City centre, commissioned for the HyperTribes festival organised by the Sheffield based digital arts agency Lovebytes.

To see and engage with 'Vanishing Points of View' the viewer or passer-by had to walk down Union Street near Sheffield Town Hall after dusk, where it was projected on a large wall above a branch of Allied Carpets. The portraits of the supporters, assembled side by side and edge to edge, slowly tracked across the screen in an (apparently) endless line, taking approximately twenty minutes to enter from the right and depart by the left. A sensor switch located on the opposite side of Union Street to that of the projection (and the best point from which to view the projection), when detecting the physical movement of a viewer/passer-by, activated an interruption to the on going show. Appearing over the interrupted portrait, as though it were a snippet of the portrayed person's memory, a moving image showed a view or part view of a home game match that the portrayed person could have witnessed. After the ten-second movie (approx) the show resumed its regular sequence of portraits until the sensor detected the movement of a viewer/passer-by again. Compiled on and projected from a computer, these portraits were displayed chronologically by age. The six-week digital projection started on the evening of the 16th of March 1998 with the youngest supporters, and ran every subsequent evening from dusk until midnight, to finally finish on the evening of the 25th of April 1998 with the oldest supporters. This chronological structure meant that the portrayed supporters were not segregated by the team they followed, but were instead mixed within the seemingly endless line of portraits. The viewer/passer-by was not able to identify the team supported by an individual portrait until the moving image was activated. Each photo portrait passed once across the screen during this six-week period, and was uniquely linked to its own moving image of their team's home game match.

MIKE LAWSON-SMITH IS A VIDEO AND DIGITAL ARTIST AND LECTURES
ACROSS MEDIA BASED ARTS COURSES AT THE UNIVERSITY OF PLYMOUTH.
SINCE PRODUCING VANISHING POINTS OF VIEW (SHEFFIELD) HE HAS
BEEN WORKING COLLABORATION WITH GEOFF COX ON A PROJECT CALLED
'INTERMISSION' WHICH ISDN LINKS TWO CINEMA AUDIENCES VIA THE
SCREEN. HE IS ALSO PRESENTLY WORKING ON A VIDEO PROJECT CALLED
'ECLIPSE' IN COLLABORATION WITH AN ASTRO-PHYSICIST AND A SOCIAL
ANTHROPOLOGIST. EMAIL CONTACT: SU1471@ECLIPSE.CO.UK

This site-specific or location-specific digital projection explored concepts of memorial, monument and identity within our culture of increasingly media determined communication systems, which can be seen to continually carry images of life in a flux of 'hyper-real' information. This would suggest a loss of 'real' and 'origin' identified as essential to the understanding of commemorative monument. An analysis on the realisation of 'Vanishing Points of View' shows that, at first sight, the origin of its concept is deeply rooted in the conventional form of the commemorative monument. The transience of 'Vanishing Points of View' is cinematic, rather than sculptural, however, the large and prominently placed projection can be likened to that of the spectacle of the monument. Although not identified by text or speech, the fans and supporters of the two key football teams in Sheffield, United and Wednesday, are the subject matter of the 'Vanishing Points of View' 'monument'. Their images, presented as black and white photo-realistic portraits, are culturally recognised as retainers of a being's past moment in time and fixed in time as memento. Paradoxically 'Vanishing Points of View', although deeply rooted in the conventional form of the commemorative monument, is temporary, sited for a short period of time, and reveals the photo-realistic portraits of those remembered only once across the screen. The continuum of the present unavoidably and finally consumes the past, and for the viewer, unable to permanently fix or hold the projected images, can only return to them through memory.

The digital and imagetext incidentals of the event will shortly be available in Book and CD form. For further information check out the MediaSpace website (MediaSpace). The wOw exhibition and symposium were organised by Mark Pearson, Mike Phillips and Stephen Hobson. Time & Place: Symposium Saturday 19 June 2.00-5.00 - Exhibition 5th June - 11th July - 1999. Web site: http://CAiiA-STAR.Newport.Plymouth.ac.uk/projects/wOw/

"The future city will be everywhere and nowhere, it will be a city so greatly different from the ancient city or from any city of today that we will probably fail to recognise its coming as the city at all." (Frank Lloyd Wright)

Inspired by Plymouth Arts Centre's lottery proposal for a new 'wired' Arts and Architecture centre (in collaboration with the Plymouth Architectural Trust), wOw was an adventurous exploration of the future of such cultural spaces / places, and the cities that sustain them. The lottery bid envisions a building that integrates new media technologies into the fabric of its structure, and anticipates a fusion of creative cultural activity with the information matrix of the city. Whilst the information Plymouth is being rewired for the digital information age, the future of its arts and Architecture was being modelled within the wOw exhibition.

wOw represented the output of a collaboration between local and international artists, architects and students (Germany and Brazil) working in the fields of Architecture and Interactive Media. The exhibition was populated by experiments that map the human and information flows within the city and reveal the complex levels of interaction that take place between structures and the bodies that pass through them. The use of virtual reality, computer 3D modelling, and interactive multimedia, alongside more traditional architectural methods, provided unique insights into the cultural sub-structure of our environment and formed a foundation for the redefinition of the 'City'. The integration of digital interactive multimedia with architecture challenges both forms and suggests a new field of practice: the 'Architecture of Cyberspace'. The wOw Symposium Speakers were: Alex de Rijke - dR MM, [De Rijke Marsh Morgan]; Professor Adrian Gale - The Prince of Wales School of Architecture, UWCN:UoP; Professor Roy Ascott - CAiiA-STAR, UWCN:UoP: and the Building Arts: Dirk Hansen – School of Architecture, UoP: Mike Phillips - CAiiA-STAR, UoP.

Exhibitors: J Perks. (Triangulation Through Time) · Mike Phillips: Arte Cidade / A Cidade e seus Fluidos: City Fiore · Elliot Lewis: Control Mechanism · Tim Underwood: Cyber City · Rob Franklin/Sara Thornton: Kinetic Juncture · Ben Mayer/Kirsty Brown: Phlumpgeist · Kate Berwin: Pie Shi · Paul Spurr: Sound Space · Joe Nigre: Stanley Clock and E.A.Combs: Steel Bull, Muscling: Tools for the Post-Cartesian City · Chris Speed: The Concealed Fabric of the City · Timothy Browne/Phil Wilcox-Moore/Kendall Selves/David Pawluic: Drawing the City · Steve Smith: Transit UO3, Leaving, Passing Through, Arriving · Mike Phillips: Urban Drifts · Stewart Bond/Ryan Marsh: Utopias Out of Reach · Pete Warr/Pete Mayhew/Mark Pearson: Verifocon · Dave Dunning: JWeb, Ephemera Tech Tones · Tania Fraga: With, Wall · Geoff Cox 1999.

"The phenomena of virtuality and interaction may be regarded as part of a new material world. They act in parallel to the physical world as we know it so far, as an "extension" of the physical world, as an "artificially extended habitat" whose processes, however, are not independent of the physical aspects of the place and the biology of the living bodies." (Weibel)
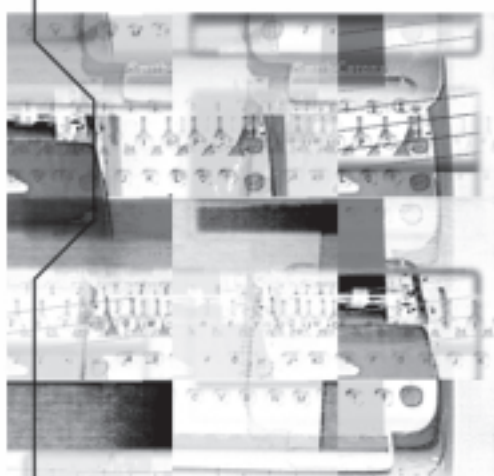
wOw

WithOut Walls

REDEFINING THE CITY

Exhibition and Symposium @ Plymouth · Arts Centre

LAPIS/X: inter-images, process and experiment

Carlos Fadon Vicente

LAPIS/X is an electronic art project about inter-relationships among images – dialogues between memories and representations – developing around two-elaboration axis, the creation and the perception of images. The first one is devoted to 2D digital imaging in the framework of the human being-computer partnership, and configuring open image sets. The second one is directed to the design of interactive visual and/or audio-visual structures, being engendered by and/or based on those image series. In-between, and on each of the axis, an articulation is established on process and experiment, leading to an inquiry about the inter-connection of digital images and mental images-concepts.
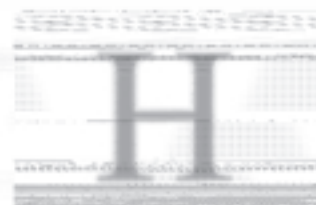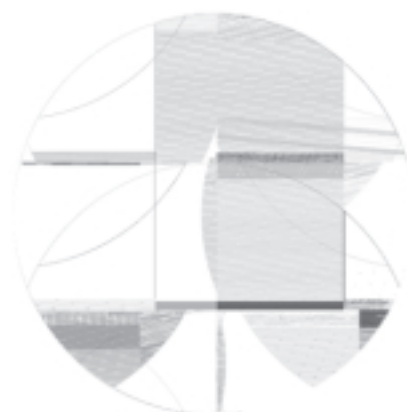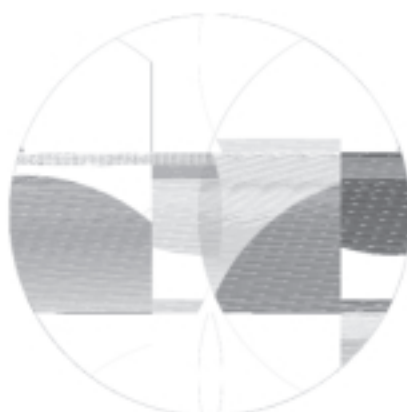
The generation of these digital images is ruled by the causality/non-causality binomial, making use of knowledge and resources accumulated through OPUS (1996-present) [1]. The project inception departs from the interplay of visual thinking and visual relationship, and the interactive multimedia design integrates ideas drawn from MORPH-EUS (1995) with the experience brought by the Conjunto Oito (1994) [2].

As a complex inter-leaving collaborative process, LAPIS/X points to a particular format: the art as process and the process as art. The image sequence and its connections are not exactly a result, but a portion of the dialogical process. To bring it to the public, one possible manner is to present a series of multimedia structures, as a visual remembrance of the process flux, conformed to the nature of "off line" or "on line" media. Certainly this remembrance can neither reproduce nor be equivalent to the project itself; nevertheless at the spectator-navigator level it transfigures in another process and experiment, as evoking "one's memories and representations" [3].

This work was initially made at the STAR (Science, Technology and Art Research Centre, University of Plymouth, UK) in the first half of 1999, as a Visiting Research Fellow on a Virtuose fellowship from the Brazilian Ministry of Culture.

A first CD-ROM version of the project was completed by June 1999. The images presented here are monochrome reproductions of the material used in its development.
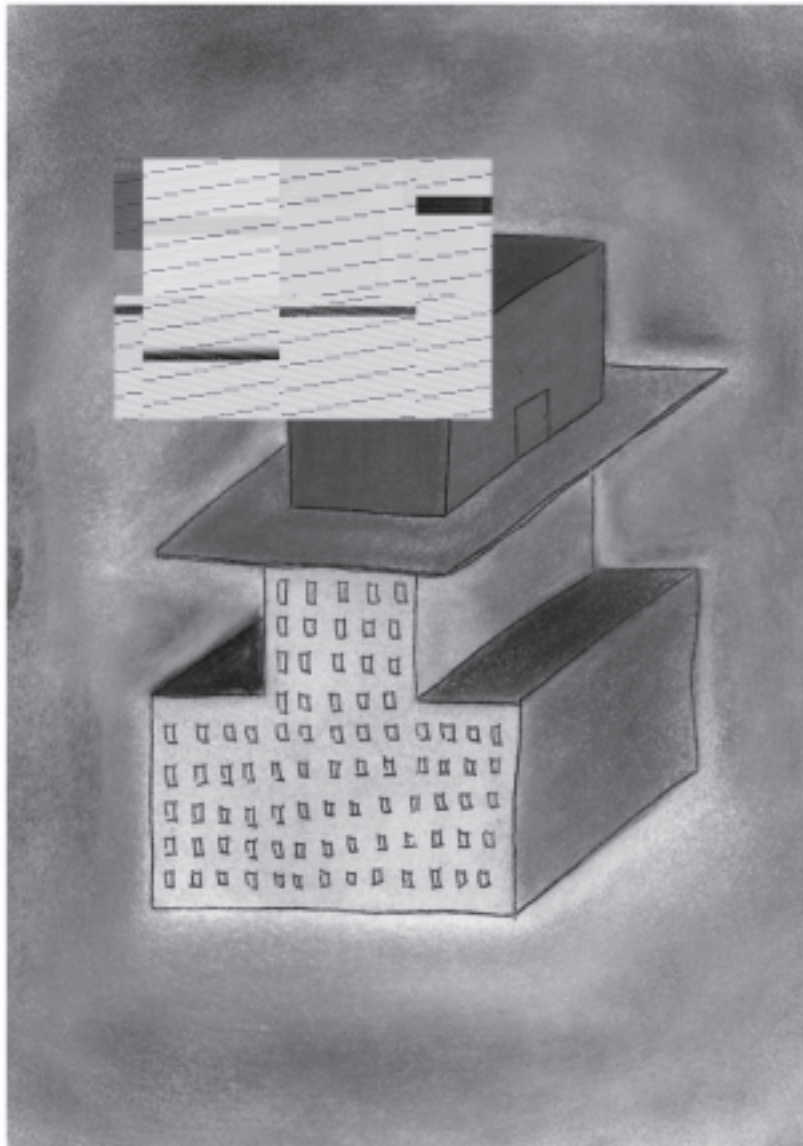
LAPIS/X (cd)

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LAPIS/X

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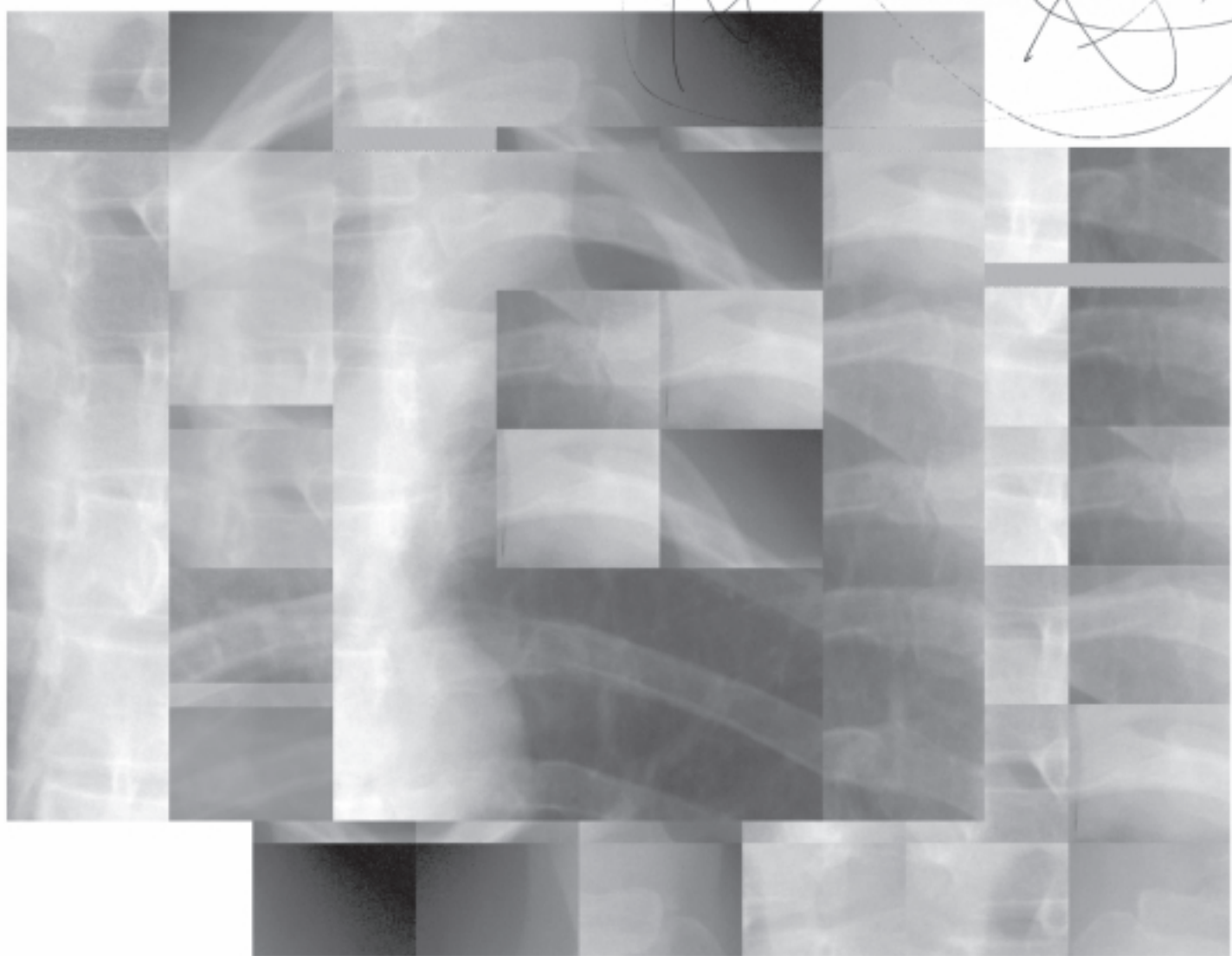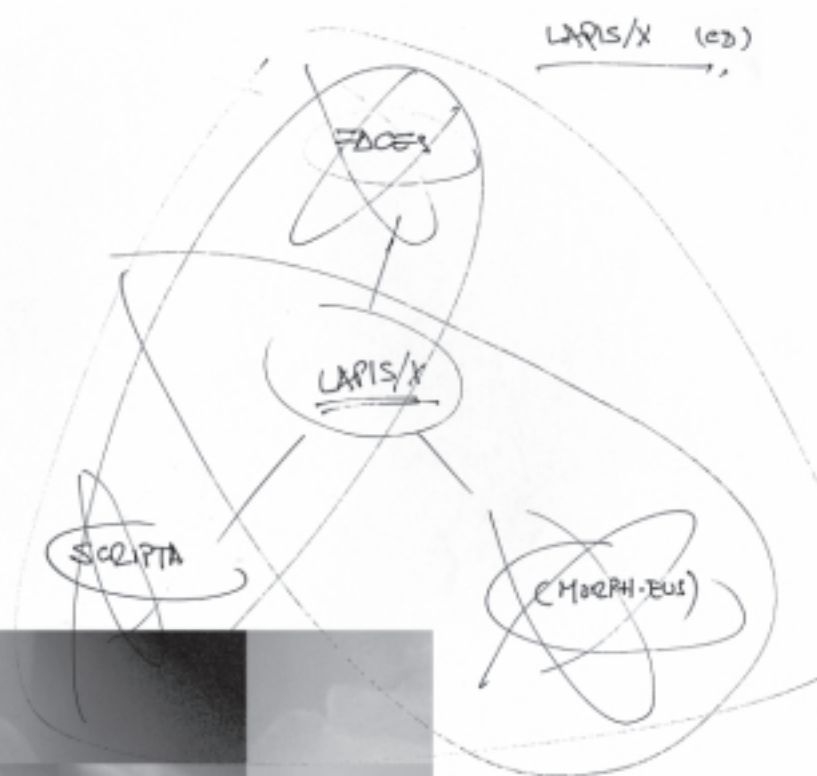
[1] OPUS (Vitae Fellowship in Arts, 1996) focuses the interactive generation of digital images under the certainty-uncertainty polarity. Conceived in 1990, in essence it seeks for an association among intuitive and logical qualities of the human being ('author') and logical algorithms of the computer ('co-author'). The project also comprises software development with the participation of Carlos Freitas, as imaging system specialist. It was presented at "ISEA97" (The Eighth International Symposium on Electronic Art), Chicago, September 1997, shown at the Ex-processu exhibition in Associació de Cultura Contemporània L' Angelot, Barcelona, April-May 1998, and presented at the "Invenção" symposium, São Paulo, August 1999.

[2] MORPHEUS (1995) is an unearthed artwork. In some sense it would be a counterpart of the text "Inter-relação Imagem e Pensamento Visual", to be published in the Trilhas journal (IA/Unicamp, Brazil). Conjuto Otto, is a series of multimedia pieces first edited in the collective CD-ROM Arte/Cidade: A Cidade e seus Fluxos (Secretaria de Estado da Cultura de São Paulo, 1994) and later in the Neo magazine n. 12, January 1997 (Brazil).

[3] For a further discussion on this approach, see: Carlos Fadon Vicente, "Evanescent Realities: Works and Ideas on Electronic Art", in Leonardo, vol. 30 n. 3 1997.

Carlos Fadon Vicente is a Brazilian photographer and electronic media artist. e-mail: carlosfadon@hotmail.com

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