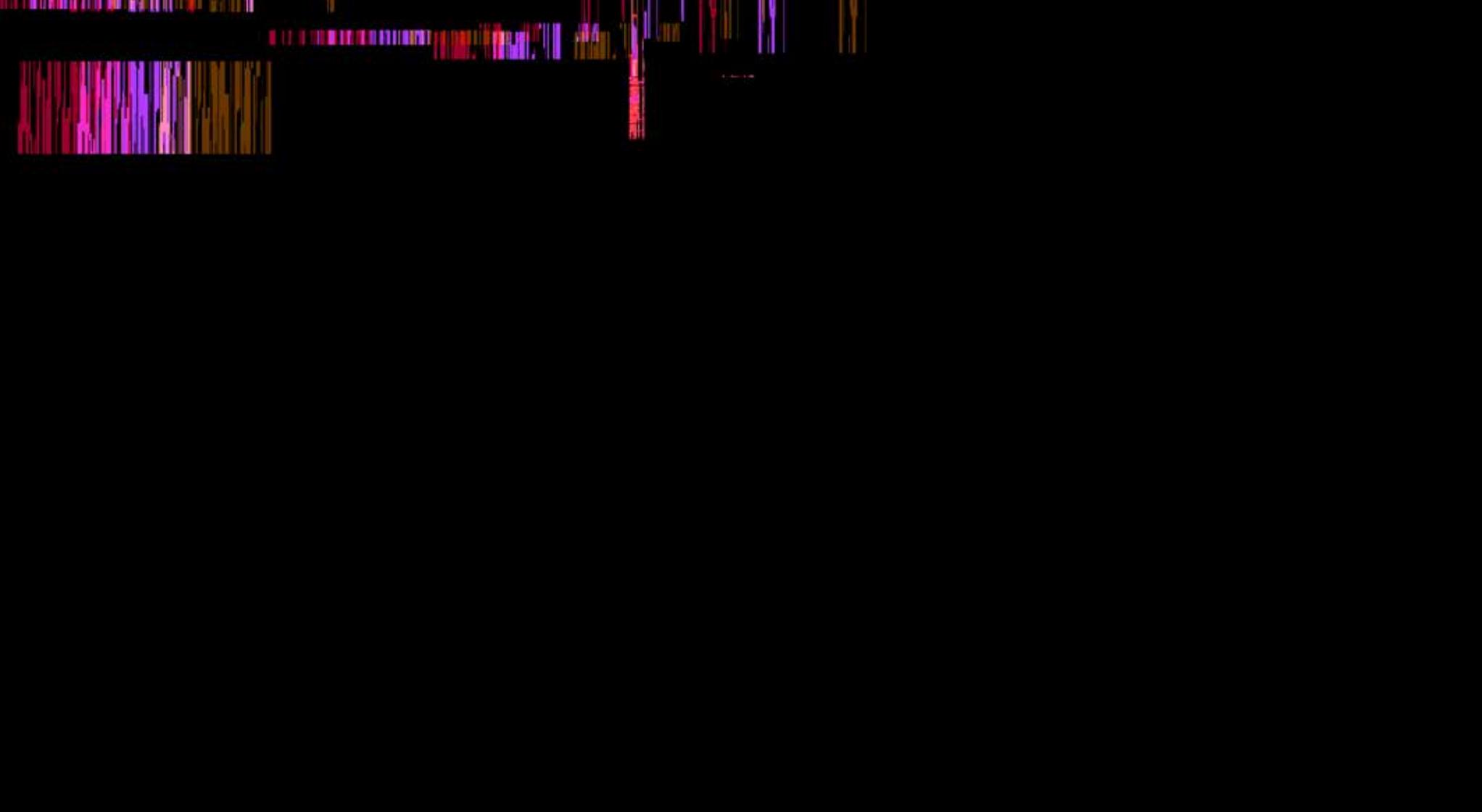


SOFTWARE ENGINEERING 6



SCREENGRAB6

International Media Arts Award

Pinnacles Gallery ■ eMerge Gallery
20 September - 26 October 2014

Publisher

Arts and Creative Media Program

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Published on the occasion of

SCREENGRAB6 | International Media Arts Award

Exhibition Dates:

20 September - 26 October 2014

Exhibition Venues:

Pinnacles Gallery Riverway Arts Centre, 20 Village Blvd
Tuesday - Sunday: 10am - 5pm

eMerge Gallery Building 300, JCU Douglas Campus, Townsville
Monday - Friday: 8.30am - 4pm

The 6th **Screengrab International Media Arts Award** features works in a variety of screen-based media by 40 artists from around the globe, responding to the theme **VELOCITY | Change. At Speed. Everywhere.**

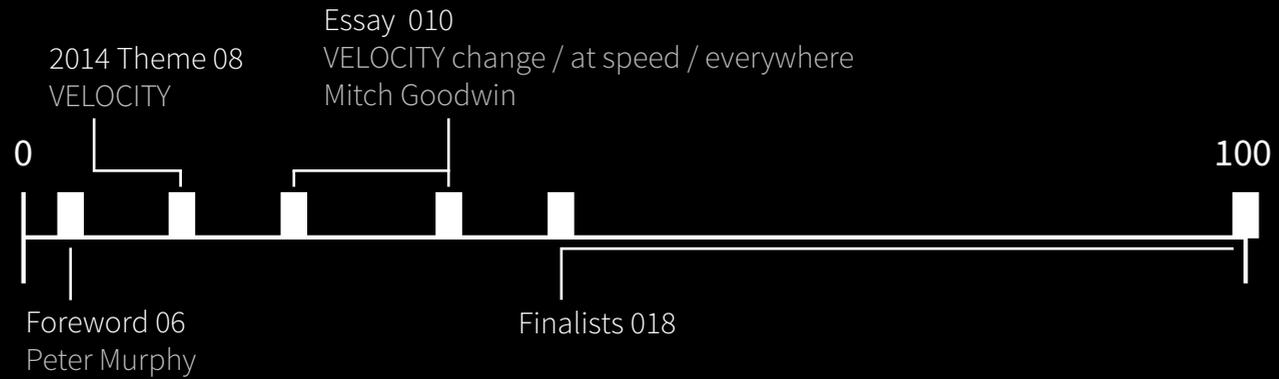
The exhibition is presented by James Cook University's Arts and Creative Media program in partnership with Pinnacles Gallery, Townsville City Council. The exhibition launch will take place at Pinnacles Gallery, with the 40 finalists' works on display across both Pinnacles Gallery and eMerge Gallery.

Exhibition Curator

Mitch Goodwin
<http://mitchgoodwin.com>

Publication Design and Development

Rob Donaldson / Eric Nash



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FOREWORD

I am delighted to introduce the **Screegrab** International Media Arts competition. Two hundred artists worldwide entered the competition this year, the sixth year of the event. The 2014 competition was open to digital practitioners working in the field of screen-based media to submit works on the theme of VELOCITY. The competition organizers have selected 40 works by 16 nationalities to be featured in the **Screegrab6** showings.

This year, for the first time, the competition showings will be jointly held at James Cook University's **eMerge Gallery** and Townsville City Council's **Pinnacles Gallery**. Beginning this year, the James Cook University Arts and Creative Media program and Townsville City Council's Gallery Services and its Director Shane Fitzgerald are collaborating to present the award competition and exhibition.

José Da Silva who is Senior Curator for Australian Cinémathèque Curatorial and Collection Development at the Queensland Art Gallery will judge the award. As in previous years, award-winning works will be available to view online at: <http://screegrab.info>

This year's entries offer many compelling works of beauty, power, abstraction and ingenuity. Themes of time, space and form in a world at speed are explored in memorable, fascinating, and imaginative ways. As things around us continue to pick up speed, and our world and its sensations blur, artists respond with great resourcefulness to represent and express the feelings and experiences of time, motion, and shape in a state of acceleration.

Hang on to your hats, as you enter the world of VELOCITY.

Peter Murphy

Professor of Arts and Society
Head of Arts and Creative Media
James Cook University

Image [opposite]:
Rose Staff (Australia)
The Space Between Us 2014
3 channel HD video, 2D and 3D animation
5 minutes 51 seconds duration





velocity

change | at speed | everywhere

The rushing up of the Earth from below as we leap into the unknown is a strong pervasive force. The comings and goings of objects, the rhizomatic fever of life - of memories and of perception - is the stuff of both nature and the machine but also the stuff of change - of a compelling need to move forward, at pace. Since the millennium we have been moving away in linear time from the trauma of the 20th century, history accumulating behind us as we hurtle towards an undefined future. Yet there also seems to be a reductive velocity at work, the future appears to be expanding only in our mind's eye - in the stories we tell ourselves, in the frames of the cinematic moment and the pixels of our most fantastic dreaming. If we stand still long enough the hyper-reality becomes apparent. Information is expanding at an exponential rate – images, sound and text – authoring a new present-future space of mobility, of interconnectedness and most of all of rapid accelerating change. Equal parts chaos and perfection – of truth and of fiction – a dark and light exposure.

It is the making of us, this velocity of things. It is both our return to Earth and our mastery of its physics. Our identity and our collective history is fast becoming a vast data repository of machine vision - a rapid prototyping of our future selves. Financial transactions, personal communications, intimate moments exist inside this simulation of machine speed. Artificial intelligence observes, correlates, measures and makes split second decisions on our behalf. Notions of surveillance, fears for our privacy, the dilution of our identity and the voyeuristic connotations of relational databases make up the machine's vision of us and our world. Can we keep apace of these algorithmic patterns? Can we author new vistas, new dreamscapes, new directions?

Meanwhile, history keeps up a steady pace: the image loops, the cogs turn, the velocity increases, and the hyper-real maintains its seductive play.

VELOCITY

change / at speed / everywhere

The dawn of the 20th century represented the grand opening up of narrative, of formal space and of our perception of time. Central to this recalibration was the moving image dreamscape. Cinema reconfigured our collective mind's eye: the Lumière Brothers brought locomotives steaming into theatres and Parisian factory workers spilling into the light of day / Picasso and Braque saw the relationship between form, perspective and time and gave birth to Cubism / while the Italian Futurists, knowing a good thing when they saw it, took these formal experiments and wedded this new found perception to their virulent manifestos. Jilting history and orthodoxy for the romance of the future and the ferocious power of electricity and distributed networks (radio / rail / flight paths) the Futurists carved a tradition of technological engagement that remains to this day.

The 20th century is bookended by such fascinations – of the play of light, of experiments in three dimensions, and our obsession with communication technologies. But with these attractions and their repetition come the consequence of invention: the accident.

As Paul Virilio has observed:

Overexposure is the live broadcast, it is real-time replacing the past, present and future. A society that heedlessly privileges the present necessarily privileges the accident... So somewhere the end of the future and the end of the past, in our societies of immediacy, of ubiquity, of instantaneity, are necessarily the advent of the accident.¹

The icons of this relationship are speed, image making and the industry of war. It was the changing ratios of technology and the terror that they engendered which spirited otherwise sane politicians and emperors and the military arms of their ruling parties to war in 1914. They feared the Russian railroad, the British naval fleet and the gauge of the German machine gun. Similarly it is the speed and dexterity of technology which governs the balance of power in 2014. The instantaneity of relational data, the scope and penetration of satellites and the omnipresence of image capture devices breed their own revolutions, conflicts and paranoia. Within this evolving lexicon of visual communication methodologies exists the artist / the cultural observer / the media analyst.

As we watch the quaint windmills of Robert Wise's *The Sound of Music* evolve into the anim  dreamscapes of Jamie Hewlett's *Gorillaz* to the giant wind turbines dotting the coastlines at the ends of the world like icons of a distant solarpunk future, we are constantly witnessing change in shape and in form and at speed.² It is the image maker who tracks the temperature and nature of these prevailing forces and by extension our collective reality echoes these visions with ghost-like tracings. It could be said that at the heart of this creative exchange is the quantification of difference – in speed, position and direction. Mapping the various social, political and cultural consequences of this by registering – and archiving – the vector shapes of our shared reality we can see the past as the science of the future. Indeed, it just may be the making of us, this velocity of things.

The rushing up of the Earth from below as we leap into the unknown is a strong pervasive force. We witness this image in our collective mediated histories time and time again: in Tullio Crali's Futurist aeropittura painting *Nose Dive Into the City* from 1939 / in the GoPro footage from the helmet of space jumper Felix Baumgartner / in Robert Drew's 9/11 photograph, *The Falling Man* / to Sandra Bullock's plunge back to earth in Alfonso Crur n's 2013 film *Gravity*.³ Authors, artists, designers and futurists have witnessed, imagined and predicted technological states of change, at speed everywhere for the best part of a century. The comings and goings of objects, the rhizomatic fever of life - of memories and of perception - is the stuff of both nature and the machine but also the stuff of change - of a compelling need to move forward, at pace.

This velocity is expressed by data and scientific measurement as much as it is by our personal perception of such change. We constantly bear witness to the variable rapidity of velocity, from the reconfiguration of physical space to the fluctuations of our emotions and thoughts. In physics we understand this to be the boundary layer, a layer of fluid that is influenced by the speed and direction of a moving object. We too are influenced as much by our observations of the object itself as we are of the effects that object's movement has on our environment. As an inherently visual society, we are attracted to the influence of change upon ourselves and our immediate surrounds. And it is visual evidence of this change that we seek to capture, to have and to hold – one image from an infinite number of angles. We tap, snap and archive these evidential phenomena incessantly via analogue hand and by machine sensor. The immediacy of these experiences is more tangible and traceable than they ever have been before.

Screegrab6 seeks to investigate this change – in direction, position, speed and most importantly context. It is as much about movement and shifting points of view as it is about studying objects from a fixed position. Velocity operates under various guises: hypervelocity exists at supersonic speeds in often imperceptible parcels of reality, while glacial velocity is represented by incremental modicums of change over a long extended period of time, while terminal velocity is the final act - the ultimate rendition - often going nowhere, preserved in its inertia back *here* where we started.

The artists whose work has been shortlisted for **Screengrab6** interpret the notion of velocity in the broad spectrum of these terms. Through the technology and mechanics of visualisation they depict and explore velocity as a shifting coordinate, as an exploratory reconnoitre, as a fine grain study of the present and the future state of things – in flux – via the medium of the screen.

It is this notion of the screen as a medium and a mechanism of display that is challenged here - its spatiality, its aspect ratio, the orientation of its perspective and of course its temporal linearity. The works submitted for **Screengrab6**, as in previous iterations, recognise the signal bending past by the likes of Nam June Paik and Jud Yalkut and the theorist Wolfgang Ernst⁴ as well as the static and formal subversions of the screen as an enclosed two dimensional plane by contemporaries such as Chris Cunningham, McLean Fahnstock and even Craig Walsh whose frames are often as soft and exposed as the images themselves. The digital screen in portrait mode is not new,⁵ but ‘vertical cinema’ is becoming a playful emergent form, precipitated by mobile devices and their iUsers. The portrait orientation of the screen (or as it may be, the device) has had a growing influence on the format of screen display in the gallery space and elsewhere.⁶ Several such works feature in **Screengrab6** this year, Justin Lincoln’s **SlipStream2** (USA) and Stephen Hilyard’s **Waterfall** (USA) exploit this approach by accentuating the screen’s verticality with walls of rushing water and glitches. Similarly Parisa Ghaderi’s **Keep Calm** assumes a much more literal portraiture style both in its subject matter and composition.



Image:

Parisa Ghaderi (USA)
Keep calm 2014
cinemagraph
5 minute loop

Ghederi's work along with the technically similar ***Twilight Shimmer*** (Australia) by Luhsun Tan, reflect another digital practice born from the network – the video loop. This early net art form, popularised via the rough pixel GIF file format, has enjoyed a renaissance of late as a vehicle for memes and a shortcut to pop cultural references, particularly slices of HBO and AMC.⁷ This has been popularised even further in the mobile device realm, where file size is less political and image quality more fetishised, here the GIF's cinematic heir apparent is the *Cinemagram*; a nostalgic app perhaps but also an extension of video's lexicon. In ***Twilight Shimmer*** we see the glister of the ocean, the puff of the steam engine and the rolling clouds - over and over and over again. This is classic mobile-app steampunk.

Rose Staff adopts a multi-channel approach in ***The Space Between Us*** (Australia), an extension of a mapping performance in Tallinn, Estonia. Staff superimposes traces and coordinates – the movement, shape and direction of her expedition – over triangulated image fragments of architectural shapes and landscapes. The three video channel work is by design and not coincidence, the triangle is an enclosed space, the three image vessels a terminal construction – a self-contained journey. A memory by geography as much as it is by consciousness. There is an effort here to examine the form and shape of the pixelated image as much as it is a shuffling – albeit a carefully handled one – of stacks of video layers. Theodore Tagholm approaches this fragmenting of the moving image within the frame itself in his short piece, ***Plain Sight*** (UK).

We are above looking down, we are moving, the camera is steady – gliding – but the world slips and splits like panes of glass below us. A highway, a suburban street, it is modern urban America. As the image slips and repositions itself we see new forms and new meanings in a manner that recalls Oliver Ratsi's *Anarchitecture* series from 2010.⁸ Tagholm's appropriated image stock is drone-like, it is uncomfortable, we are in a cockpit – a helicopter perhaps – we see a city skyline, a level crossing, pedestrians. We watch.

Joana Silva's ***Black Horse*** (UK) is an image appropriation which achieves a similar feat yet in a haunting, almost ethereal manner. The sequence is a sample from Andrei Tarkovsky's 1966 film *Andrei Rublev* of a horse picking itself up off a sandy beach. But there is no shimmering sun here, little light at all, the horse seems locked in a struggle as Silva folds the sequence several times, playing with time as much as she challenges the format itself carving the imprint of the horse into the surrounding image like ripples in a topographical map. Silva has taken a knife to each frame of the sequence, cutting out the form and movement of the horse and re-assembling it with black thread. This provides not only a texture to the reconstituted image sequence but also a hesitation in the horse's movements and an uncertainty for the viewer – is this a healthy animal, free to move and act as it pleases or are we witnessing its final death roll? There is a moment when we are lead to believe through the subtle manipulation of time and layering of the image fragments that the horse may in fact fail to rise from the sandy escarpment.

With each of these works we are of course dealing with fragments - we are cutting literally into the substance of the image – with intent – turning pixel perfect framing into neat angles of repetition or scuffing the jagged edges of a physical negative to accentuate a haunted dreamlike impression of the real. Briefly captured / in a loop / at terminal velocity.

A much more visceral and organic experiment in image manipulation and exaggeration is present in the work of Iaroslav Ianovskyi (Ukraine) and Will Copps (Germany) whose works **On the Horse** and **Target** are more willing to allow the nature of captured light and the properties of the recorded image file to dictate their approach to assemblage. This is exposure of the fabric of the digital image. This is the mapping of the movement, direction and change in light as seen with the lens of the camera – all of which are at the mercy of the tweak and the bump of the software plug-in. This is a violent yet beautiful unfurling of the signal; rough and playful. Ianovskyi in particular is marking the upheavals in his country – “this is how it feels, *right now*” – not with tanks, and bodies and flags, but with the volatile liquid of modernity – the digital image. We are looking through something, we are not seeing, the act of looking is irrelevant now. Perhaps we are merely feeling the disorientation that he feels as the mass media machine fills in the gaps with headlines, video grabs and sound bites. This is thoughtful, challenging film making: a streetscape / a puff of smoke / a burnt copper image.

Time is being observed here; measured. In this place we can discern its passing by its accumulation as much as we can lament its escape by its absence. In Justin Lincoln’s **One Image After Another** (USA) the occasional glimpse of a rational video frame flashing from behind the stretched digital fabric provides a split second envelope through which the audience is permitted entry into the stream. While Billy Sims’ **Tempo Rubato** (USA) literally stacks the frame with rapidity and repetition achieving a sameness that is both edifying and monstrous – her lips / that pose / his eyes – the more we look for change the more we appear to stay the same.

In **Shooting Loops** by Stuart Pound (UK) it is not fragments we are offered but instead the opportunity to watch time unfold in sequence via the Wachowski Brothers’ 1999 film *The Matrix*. This is a simple trick, yet a revealing one all the same. As we watch we see the process, we understand the methodology; we can sense the passing of time by watching its deliberate measured examination. We can feel this too in the incessant sound of breathing in **WIATR/ODDECH** by Katarzyna Parejko (Poland). The audio dominates the claustrophobic three minutes Parejko asks us to endure. Here a pale slender figure breathes in the fabric of the blustery curtains, figuratively pushes Sam Mendes’ plastic shopping bag along the footpath,⁹ wheezes amidst the twisting spirals of snow and bitumen and the bitter cold recalling the desaturated palettes of a Wim Wenders or even Vincent Gallo. The breathing keeps time, it is relentless, suffocating. In the grooves of the young man’s rib cage, in the rise and fall of his chest we can feel the crushing velocity of the present.

What technology and history permit is perspective, if not to learn to at least see the emergent patterns. Emily McFarland's **Zabriskie Point Reversed** (Scotland) takes a sequence from Michelangelo Antonioni's 1970 film *Zabriskie Point* and plays it in reverse. The initial sequence, with the late afternoon light – the fringe of blood orange on glass and steel – belies the ferocity of what has just occurred, and what has yet to reveal itself here in time's new configuration. It is a clever conceit and one we have seen before, yet the reversed soundtrack and the ironic final image assemblage plays much more effectively than in the original in depicting the consumer apocalypse in the final years of the counter-culture movement.¹⁰ This re-edit by McFarland then becomes the perfect companion piece to the fire and brimstone that was the Maysles Brother's 1970 documentary *Gimme Shelter* which documented The Rolling Stones' fateful misadventure at Altamont which had taken place a mere three months previously.

In a similarly meditative style but with a much more prescient foreboding is Ivar Veermäe's **Crystal Computing (Google Inc., St. Ghislain)** (Germany) in which the artist as observer trains his camera upon a nondescript industrial facility on the outskirts of St. Ghislain in Belgium. The facility, one of the largest in the world, stores Google's cloud computing data on some 300,000 servers. Veermäe's observational images are taken at a distance depicting a desolate frosty isolation - it is cold in this corner of the kingdom, perfect for stable computing. Fog is present in many of the images, there is ice on the ground, steam from the cooling towers hiss into the opaque and expressionless sky.

The facility – the gateway to personal, corporate and government data stores – lies innocuously behind barbed wire fencing like a giant white obelisk. This is the moment before the click, the analogue stasis before the algorithm kicks in. Here in Veermäe's view of the cloud we are witnessing the latent velocity of information. While Veermäe watches the watchers, Malcolm Litson (UK) is more explicit with his analysis of the ubiquity of machine vision. **SYNTAX** (the end titles read: "*dedicated to Alan Turing, born 1912*") depicts the inside rather than the outside / information as database object / information stripped of its virtuality / information with a human context. Here the machine language of communication and digital life is tattooed across the screen, the cameras point back, examining, recording, archiving. There is acceleration here too, values change and coordinates shift as we go about our business filling the data stores building up an expansive replicant profile within the obelisk.

There is a recognised need¹¹ emerging within society to map the velocity and economies of Big Data with a view to not only creating it and controlling it, but comprehending its implications. Its origins and its destination are important but visualising this is beyond most of us and possibly only the preserve of the machines and their masters. Antoine Schmitt's **7 billion pixels** (France) attempts to visualise the impossible. How do we understand the human species as a number on a screen? Anecdotes abound: if you counted to 7 billion out loud it would take you 200 years to complete the task / 7 billion is the number of text messages sent in the United States every single day / 7 billion steps will get you around the globe 133 times.

According to the United Nations we theoretically crossed the 7 billion mark on Halloween in 2011.¹² But what does this look like? How do we understand a concept such as 7 billion, let alone that figure in terms of people's lives?

Schmitt's approach is deceptively simple; he uses the humble pixel to represent each person on earth. The rest becomes a calculation based on the preferred contemporary standard for digital image display, 1080P. If each pixel represents 1 person, then a 1080P pixel display can present one million people per second moving left to right in a silent march of white noise. It takes Schmitt's **7 billion pixels** one hour and fifty-six minutes to display a pixel for every living human on the planet for a miniscule fraction of their existence. This is a very big number which only hints at the incalculable value that lies behind it. The aggregation, licensing, security and privacy of our data will be at the core of much of our relationship with the future of technology in the decades ahead. It is the one thing that can touch us, explain us, find us and see us. As Sandy Pentland, a believer in Big Data and Director of the Human Dynamics Lab at MIT, observes:

*If you could see everybody in the world all the time, where they were, what they were doing, who they spent time with, then you could create an entirely different world. You could engineer transportation, energy, and health systems that would be dramatically better. It's this history of thinking about signals and people together, and how people work via these computer systems, and what data about human behaviour can do, that led me to the realization that we're at a phase transition.*¹³

As we move forward, we change. As our lives take on new ideas and new demands and new ambitions we shift gear, we change direction, we close off circuits and where possible re-route new ones. We manoeuvre our way through the slipstream of those who came before us and in turn we disrupt and alter the information flow for others. This is the great velocity of things of which we are all a part. Here on the screen is but a fraction of that story.

Mitch Goodwin 02014*

Screengrab Founding Curator

END NOTES & LINKS

- 1 Virilio, P. (1994). *The vision machine*. Bloomington, Ind.: Indiana University Press ; London: British Film Institute. (P.109)
 - 2 The icon of the windmill is often used to symbolise motion and change but also idealistic notions of freedom, progress and futurity. We can see this in the memes of Julie Andrews' iconic image from *The Sound of Music* which has been jammed with machine guns and Motorhead lyrics (Google image search: "Sound of Music graffiti"). The iconography is even more explicit in Jamie Hewlett and Damon Albarn's imagined universe from the Gorillaz 2005 video clip, *Feel Good Inc*. For more on the emerging aesthetics of solarpunk see recent posts by *Miss Olivia* at <http://missolivialouise.tumblr.com/>.
 - 3 For more information on aeropittura, including Filippo Maseroero's aerial photography experiments, see the Guggenheim Museum's mini-site, *Italian Futurism: Reconstructing the Universe*: <http://exhibitions.guggenheim.org/futurism/aeropittura/>. For more on the Baumgartner space jump, see *Mission to the Edge of Space* at <http://www.redbullstratos.com/>. And for an account of the politics which embroiled Robert Drew's photograph see Tom Junod's 2009 *Esquire* article, *The Falling Man*, <http://www.esquire.com>.
 - 4 Wolfgang Ernst notes a separation between the medium and the cultural product - that the cultural artefact is entirely separate from the medium's channels which allow its passage. Content operates on human historical time while the signal, and the channels which permit passage, are operating on machine time. For more on this see: Ernst, W., & Parikka, J. (2013). *Digital memory and the archive*. University of Minnesota Press. For works which explore and challenge this hypothesis see Nam June Paik and Jud Yalkut's 1966 collaboration, *Beatles Electroniques*. Also see Chris Cunningham's *New York Is Killing Me* (2010) and McLean Fahnstock's *Grand Finale* (2010) both of which challenge the form of the screen and the substance of the signal.
 - 5 In particular see Bill Viola's 1996 work, *The Crossing*, archived at <http://www.sfmoma.org>. Also see Viola's more recent experiments with the vertical form at <http://billviola.com>.
 - 6 *Vertical Cinema* is a series of large-scale, site-specific works presented on 35 mm celluloid and projected vertically with a custom-built projector in vertical cinemascope. See: <http://www.verticalcinema.org/>. For more examples see Josh Lowensohn's article, *If portrait video is wrong, these artists don't want to be right*, <http://www.theverge.com/>.
 - 7 For more on the resurgence of the GIF and the growing proliferation of the cinemagraph see the author's article *The Death of the GIF?* here: <http://mitchgoodwin.com/2013/06/10/the-death-of-the-gif/>. Further to this see *The Good, the Bad, the GIFs* (<http://www.theatlantic.com/>) and Liz Lanteri's article, *Tony Soprano Gifs Proving He Was Boss*, (<http://www.buzzfeed.com>).
 - 8 See Olivier Ratsi's *Anarchitecture* series here: <http://www.ratsi.com/works/wysi-not-wyg/anarchitecture-evry/>.
 - 9 For the scene in question from Sam Mendes' *American Beauty*, see: <http://youtu.be/uDrSMnkh0a>.
 - 10 For an historical account of Antonioni's film see Vincent Canby's review after the film's original release in February 1970 in *The New York Times*. Search "Zabriskie Point" at <http://www.nytimes.com>.
 - 11 See Evgeny Morozov's article in *Le Monde Diplomatique*, *What you whistle in the shower: How much for your data?* which has been reproduced here: <http://cryptome.org/2014/08/morosov-how-much-your-data.htm>. Also see Sandy Petland's *Social Physics* (Penguin, 2014) and Jaron Lanier's *Who Owns the Future* (Simon & Schuster, 2014).
 - 12 For more on this population milestone see the National Geographic mini-site, *Seven Billion*: <http://video.nationalgeographic.com.au/video/news/7-billion/ngm-7billion> and *The Guardian* mini-site, *Crowded Planet*: <http://www.theguardian.com/environment/interactive/2011/oct/28/world-population-growth-7-billion-person>. For the latest world population estimate see: <http://www.worldometers.info/watch/world-population/>.
 - 13 Pentland, A. S. (Producer). (2012, 30/08/12). *Reinventing Society In the Wake of Big Data*. Edge Video. [Interview Transcript] Retrieved from <http://www.edge.org/conversation/reinventing-society-in-the-wake-of-big-data>.
- * *The Long Now Foundation uses five-digit dates, the extra zero is to solve the deca-millennium bug which will come into effect in about 8,000 years. The Long Now Foundation was established in 01996 to provide a counterpoint to today's accelerating culture and help make long-term thinking more common. See: <http://longnow.org/about/>*

Andrew Chalmers and Oliver Ellmers

New Zealand and Australia



godComplex 2013

Software; displayed as an interactive table-top installation, utilising PC and Leap Motion hardware

godComplex was completed in June 2013 as a final design project for the Computer Graphics for Interaction Design paper at Victoria University of Wellington School of Design.

godComplex utilises interactive software that explores techniques and practices used in data visualisation, computational art, interaction design and programmatic modelling of behavioural patterns in weather systems.

The work directly responds to the theme **Velocity** by means of interaction.

Wellington, New Zealand is considered one of the windiest cities in the world due to its proximity to the Cook Strait — the windiest place on earth. With the wind is carried unpredictable, sporadic and often ‘disappointing’ weather.

godComplex gives its audience the ability to attempt to control the weather — physically manipulating the cloud flow above Wellington by pushing the weather around using 3D hand tracking hardware, Leap Motion.

The **Velocity** of flicks, waves and swipes is calculated and multiplied against the motion of the cloud flow, introducing an element of control over the weather. However, nobody can truly control the weather, and the clouds eventually reform to the state less satisfying.

Both Andrew and Oliver have undertaken formal digital media training through the Victoria University of Wellington (VUW), New Zealand. Oliver has graduated from the VUW School of Design, Digital Media Design program, and Andrew is currently undertaking a PhD in Computer Graphics.



David Chesworth and Sonia Leber

Australia



We Are Printers Too 2013

HD video, 5.1 audio, 16 minutes

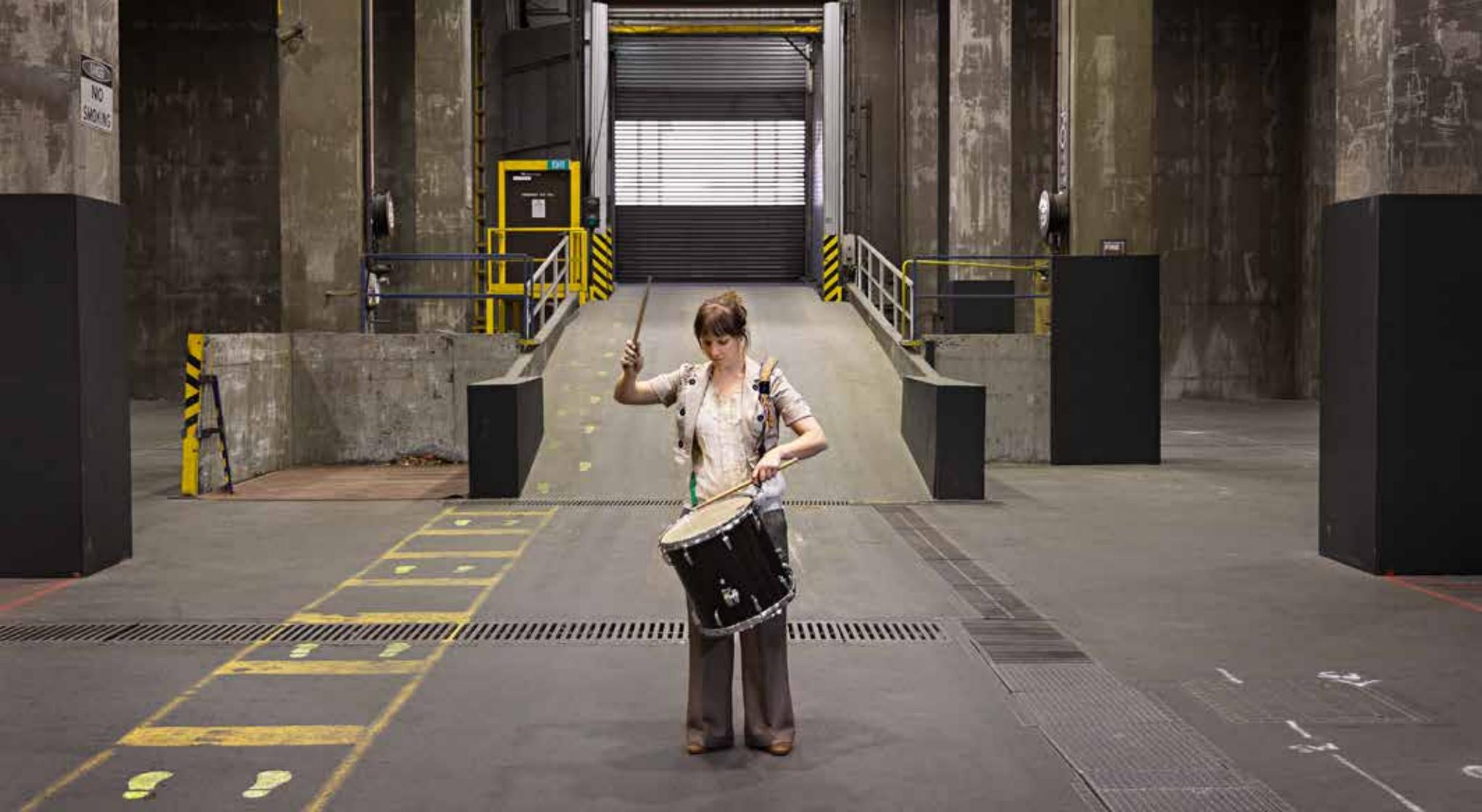
Courtesy the artists and Fehily Contemporary

Sonia Leber and David Chesworth are a Melbourne-based collaborative duo that have been working across video, sound and installation art since 1996. Leber originally studied Media Arts at Melbourne State College, while Chesworth studied Music at LaTrobe University, and is a current PhD candidate in Visual Arts at Monash University.

We Are Printers Too is a large-scale high-definition video set in the former Age newspaper headquarters in Melbourne. Speculative and archaeological, the work accelerates and decelerates through this vacant, purpose-built building that once produced the daily news, from its pre-digital technologies and lost modes of communication.

It begins with a lone drummer walking through the abandoned spaces beating rhythmic codes on her drum, evoking announcements and early forms of long-distance communication. Other percussionists inexplicably appear among the silent machines, multiplying the messages, and deaf/blind people ‘talk’ in sign language about the act of communicating.

Exploring the material and sonic by-products of communication, Leber and Chesworth punctuate the work with typesetting, telex, relay mechanisms of a pre-digital telephone exchange, morse code and the sound of a voice struggling to speak. These fast cutting sequences are like parts of an impenetrable riddle of communication that we can’t quite solve.



Coalfather Industries

USA



Seem 2014

Digital video, 2 minutes 30 seconds

A multi-disciplinary group, Coalfather Industries has been working together since 2011. Together, the group holds a Bachelor of Fine Art in Painting from the University of Northern Iowa, a Bachelor of Fine Art in Painting from the University of Massachusetts at Amherst, and a Masters of Fine Art in Sculpture from the University of Chicago.

Seem addresses the darker side of the themes framing **Velocity**. It is essentially about a hyperreality we are constructing and living inside. The sentinels of this hyperreality are animatrons, crude robots and assorted costumed characters that seem to surround us. These things are not new and neither is our repulsion/attraction to them.

Coupled with our own growing physical relationship to the technology we rely on, they seem to be portents of a future steeped in apathy and rote, emotionless activity.



Maia Conran

United Kingdom



Trace 2014

Digital video installation, continuous loop, dimensions variable

Image: Installation documentation of *Trace* at Grand Union, Birmingham, UK. Photo: Stuart Whipps

In *Trace*, the graphic marks of the algorithmic animation transpose the movement of the wind in a billowing curtain as it expands towards us then, tethered by its architecture, retreats as the wind's power wanes.

Perpetually returning to its resting position, the curtain defies the wind's **Velocity**. Through its process of translation, *Trace* mirrors our advancement from nature to artificial intelligence - from wind, to the curtain's movement, to documentary video footage and finally to algorithm and animation. It displays limitations in its computer calculated output. These tremors, pixelation and gaps in its stark graphics combine with the natural breath like movement to become hybrid.

Conran has been a practicing media artist since 2005, having completed a Bachelor of Arts (Hons) in Time Based Fine Art through Sheffield Hallam University in 2004, and later attaining her Masters in Fine Art at the University of the West of England.

A recent highlight in Conran's career was the 2014 solo exhibition *Here is the Yard*, at Grand Union, Birmingham, UK, accompanied by a monograph of the same title.



Callum Cooper

United Kingdom and Australia



Constant and the Flux 2012

Video created using purpose-built sculpture; steel, leather, hemp and twine

Constant and the Flux was originally commissioned by Noah Cohen for the Future Projections program at *Toronto International Film Festival* 2012.

The work begins with the sculpture, a utilitarian apparatus that is used to engage a participant of the general public. The sculpture has a camera embedded into it so that it records the participant's action. In this case the action is familiar for the participant, engrained from their childhood; the act of skipping.

Each videoed partaker is added to a moving image sequence which grows longer in duration with each participation. Therefore the length of the moving image piece is ever-increasing as new participants interact with the sculpture.

The moving image piece is presented as a loop, with the current iteration of the film featuring participants from Berlin (Certrum), London (Barbican Centre) and Toronto (TIFF Bell Lightbox).

The work is referred to by the artist as 'hypnotic and joyous portraiture', engaging with the theme of **Velocity** through its application of the dynamics of mass and the moment of inertia.

Cooper has been a practicing media artist for 10 years, and attended the Royal College of Art (2008 - 2010) as a *Rae and Edith Bennett Travelling Scholarship* recipient. The Scholarship enables students and graduates of the University of Melbourne to undertake postgraduate study or research in the United Kingdom.



Will Copps

Germany



Target 2014

Digital Video, 9 minutes 6 seconds, continuous loop

Everything in **Target** centres on **Velocity**. The manipulated video you see is the view from a speeding train — taken just after the artist flew from the United States to his new home in Germany.

Copps composes his video pieces the same way he used to manipulate live video on the stages of the clubs in Washington, D.C. — the quick, forceful manipulation of knobs, buttons and faders. The speed at which he can use them to control the video parameters is limited, of course, creating a constrained system that he constantly pushes against.

Although you cannot see the artist perform, you can see the rough, quick manipulation of parameters contrasted against more delicate movements, all resulting in multiple beautiful still pixel paintings (the artist's signature mark) throughout the piece.

A self-taught artist, Copps has been practicing for four years. In 2013 he traveled to St. Petersburg, Russia to exhibit the audio/visual album *The Almagest Series* at the State Russian Museum.

In addition to taking part in press conferences and lectures on his work at the museum and local universities, Copps — who lives with Tourette Syndrome — undertook advocacy for other artists with disabilities.



Zlatko Ćosić, Eleanor Dubinsky and Laura Ferro

USA



Shifted 2014

Video, full HD 1080p, 1920x1280, 5 minutes 45 seconds

Performers: Shannon Haubrich, Vita Sullivan and Audrey Simes
Art Direction: Laura Ferro and Zlatko Ćosić
Choreography: Laura Ferro
Videos: Zlatko Ćosić and Eleanor Dubinsky
Voice, guitar and cello: Eleanor Dubinsky
Drums: Pablo Eluchans
Sound production and electronics: E. Scott Lindner
Projections, camera and editing: Zlatko Ćosić
Post-production: Eye Production
Copyright © 2014

Overcoming internal chaos, opening my eyes. I am what I think. What I see I imagine. Who is the other but a reflection of myself? I run away from me, but I find myself again, the other in me.

Shifted moves us through a woman's surreal journey of metamorphosis. As she transforms, her inner **Velocity** goes through a series of shifts. She is evolving and harmonising with the speed and direction of nature. She passes through memory and trauma, dealing with inner and outer changes.

The events of the past are capable of transformation based on our perspective. As our inner experience shifts, the world outside shifts. Our control is limited but change is inevitable.

Ćosić's experience of living through the war in Yugoslavia and consequently, displacement, has shaped the content of his artistic practice. The displacement he experienced has led to the creation of numerous works addressing themes of culture and identity. These themes often connect to issues of conflict, injustice, and the complexity of living in a new environment, bridging the concrete and abstract and experimenting with time-based media techniques that result in performances, installations, and short films.

More specifically the visuals and sounds are drawn from the real world and then presented as abstractions, encouraging viewers and participants to actively reflect on their role in society.



Francesca Fini

Italy



WHITE SUGAR 2013

Video/animation (HD),
13 minutes 15 seconds, monochannel

Written and Directed by: Francesca Fini
Music: File Under Toner
Archival Footage: Prelinger Archive (archive.org)

WHITE SUGAR is a surreal film, a hallucinatory journey in the imagination of women celebrated by the culture of Consumerism.

The principle of this culture is the feverish loop of born / consume / die, in the fastest possible way. The **Velocity** of the production, consumption and obsolescence of new products that must be immediately replaced by new models is the basis of Western economies.

Fini explains, *“The woman has been chosen wisely and scientifically as the muse and vestal of this religion in the temple of consumption and doped economy. The woman - who knows on her skin the beauty of the expansion at infinity of time, has become a spokesperson for the speed, the male drive for excellence. Consumerism is born in the kitchens of the Western world and has crept*

into the personal sphere of women’s romantic dreams. In this scenario, only the woman can overturn the system.”

Within the film, Fini has isolated these female figurines, literally cutting them out of their context as paper dolls, and then reassembling them into a new digital space made in 3D. In this transfer the ‘dolls’ lose their connection not only with the narrative context but also the spatial structure in which they ‘lived’ originally, assuming new meanings that crack their role as ambassadors of a granitic and dominant culture.

Consumerism is explored in the film through spooky imagery reminiscent of hypnotic states or lucid dreams, both a representation of Western culture’s addiction to ‘white sugar’; an artificial and addictive chemical pleasure, altering taste and perception.



Parisa Ghaderi

USA



Keep Calm 2014

Cinemagraph, 5 minutes, continuous loop



Image [right] is a detail image
of the work [left]

Ghaderi first learned to work with video and audio and collaborated on multiple video installations while studying a Masters of Fine Art (2011 - 2014) at the Penny W. Stamps School of Art and Design at the University of Michigan, Ann Arbor, USA.

Keep Calm explores notions of loss, and the compelling need to move forward from the trauma.

While we may wish to move forward at maximum **Velocity**, our psychological state doesn't always permit this desire and the image loops as a device to accentuate the more real timeless experience of loss and grieving.

Though global communications may be easier than ever before, the work depicts how distance can still complicate a loved one's experience of death and exacerbate the grieving process.

Keep Calm connects the concept of past / present / future through the only moving element (tea) to show the passage of time, contrasted by the hesitation and vulnerability of the subject. The film captures denial as the residue of loss and the result of distance.



Brooke Griffin

USA



Instructions to Hearing Persons Desiring a Deaf Man 2014

Mixed-media animation; tea leaves,
watercolour paint, pen and ink, paper
collage, 2D digital, 3D digital,
4 minutes

Having completed her studies through Harvard University's Department of Visual and Environmental Studies in 2014, Griffin is an emerging artist finely balancing traditional and progressive art mediums.

Instructions to Hearing Persons

Desiring a Deaf Man is originally a written poem by Deaf poet Raymond Luczak about the personal struggle of a Deaf gay man attempting to find love in the Hearing community.

In its filmic form, the poem becomes a breathless race to the end goal of mutual understanding, free communication, and peace. Although the film's world of rapid change is not without its own grittiness and resistance, it serves as a stark contrast to the stagnant and directionless state of Deaf-Hearing interactions in reality.

At the film's climax, the poet's own physicality is realised on screen, thus reversing the usual position of the Deaf person in society. Now the audience is the one in need of translation; the Deafness that is so often seen as a setback by the Hearing community now becomes a means of empowerment and beauty.

Through animation, the project zooms in and out of present interactions and past memories toward this future goal. Both **Velocity** and the idea of directed change are key to the project on many levels, as exemplified in the film's own internal conflict between written poetry, the oral tradition of Sign Language, and the new media of film.



Paul Harrison

United Kingdom



Deviant Dream: Part I 2014

Digital animation, 1 minute 17 seconds

Paul Harrison completed his Bachelor of Arts in Fine Art at Sheffield Hallam University in 2011, and has been a practicing media artist for four years. He is a key member in the 'F/O/R/C/E lectures' which seek to rejuvenate discussion on the idea of education in a world gone digital.

Deviant Dream: Part 1 is an ongoing project in animation which functions almost as a diary, intended to be created in parts over the course of Harrison's life. This is unsurprising, given Harrison describes himself as 'absurdly trapped' in the loose conception of animation, as philosophy, as life.

Velocity is explored through the work in Harrison's particular interest in animation's unique ability to bend and distort time, explaining that, "*it can make history reappear for us in a different way. It is in this manner that the speed at which things move can often be illusory or even an illusion.*"



Stephen Hilyard

USA



Waterfall 2013

Single channel video (HD),
8 minutes 40 seconds



Image [right] is a detail image
of the work [left]

Waterfall presents a single static shot of a majestic waterfall, one which seems too perfect, too slow, with the motion in the video having been slowed down to 50% of real time.

Over the course of the piece a number of diminutive figures walk slowly into frame at the bottom of the falls. They have come to pay their respects to the waterfall, and their slow-motion performances appear to be a mixture of the comedic and the devout.

The subject of *Waterfall* is the tension between the fascination for the profound which brought them here and their inability to grasp it once they have arrived. This manifests itself in the unconscious repetition of certain cultural tropes. These tropes are what interest Hilyard most – the fact that they have become clichés marks them out as evidence of the impulse towards the sublime that we all share.

The fact that we consider them kitsch or silly speaks to the inevitable failure of any attempt to capture or express the sublime. In contrast to the humans the waterfall seems to have gained its sense of over-perfection in some part from its altered **Velocity**. At 50% speed it actually appears more ‘authentic’ than at its original speed. It has been further enhanced by a ‘mirroring’ of the original waterfall image which creates symmetry which is at once both visually pleasing and suspiciously perfect.

The fact that the object of the pilgrim’s adoration has been constructed as an image of an ideal, whilst leaving subtle hints of manipulation, speaks to the nature of all experience, even the most profound. Changing the **Velocity** of events evokes this space of thought which we inhabit; it transforms imagery of the ‘real world’ by giving it the feel of that better place.



Iaroslav Ianovskyi

Ukraine



On the Horse 2014

Mini-DV (digitised), 2 minutes 43 seconds

Iaroslav Ianovskyi has been a practicing media artist for 15 years, attending the Soros Centre for Contemporary Art in Kyiv, Ukraine (1999 - 2000), and exhibiting consistently in Ukraine and throughout Europe since 2001.

On the Horse, in the words of the artist, “symbolically shows the rate of change that took place in my country for 3 months this year.”

Indeed, Ukraine has arguably undergone dramatic change in the past 3 months at a far greater **Velocity** than at any other point in the past few decades.

An abstract work, *On the Horse* is a visceral, disorientating and at times sinister view of a country on the brink, and also a glimpse into the psychological and emotional impact of current events on the Ukrainian people.



IOCOSE

Italy, Germany and United Kingdom



Spinning the Planet 2013

Digital video, 2 minutes 18 seconds

Having started working together in 2006, IOCOSE are a group of four artists operating out of Italy, Germany and the United Kingdom.

IOCOSE's works has been presented and exhibited in numerous venues, including the Polytechnical Museum, Moscow (2013), *Transmediale*, Berlin (2013), Science Gallery, Dublin (2012), Furtherfield, London (2012), the *Biennale di Venezia*, (2011), and *Shift Festival*, Basel (2010).

Among the group, only one has undertaken formal arts education in art history and criticism, with the rest of the group hailing from diverse fields such as media studies, design and computer science.

Spinning the Planet is about **Velocity** in both a physical and conceptual sense; it is also about the future, and about the use of technologies for 'achieving' and reaching the future.

Within the film, IOCOSE speed Earth up by anchoring four missiles to the ground, thus accelerating the rotation of the planet. The group explains that, "*the idea is to play with the paradoxical notion of the future as a physical condition, as something we move towards, or step into. We moved planet Earth into the future, literally (even if for a very tiny fraction).*"



spinning the planet

Anantha Krishnan

India



My Internal and External World 2014

Digital video, 2 minutes 57 seconds

Editor : Ajay Raj
Sound Design : Gautham

Krishnan describes ***My Internal and External World*** as, “a non-verbal, non-linguistic, non-narrative visual essay on my neurotic images...[it’s a] visual introspection, a form of spiritual cinematography documenting a full year of journeying in Kerala”

The film is a collection of “intimate, unintentional voyages towards external landscapes and organic representations” stemming from the artist’s impulsive, unplanned method of film-making.

Beautifully shot and stripped of dialogue, ***My Internal and External World*** captures the **Velocity** with which life is moving in modern India.

Krishnan states the work is about, “My inner **Velocity** [which] completely depends upon external world politics. For me the term **Velocity** has philosophical meaning rather than the usual understanding.”

The depiction of India’s frenetic pace is heightened by Krishnan’s filmic style, whereby the viewer is made to feel like he/she is standing perfectly still, simply existing while all manner of events play out around.

Krishnan studied at the Tata Institute of Social Science, Community Media Studies, and since 2008 has been heavily involved in independent media.



Tang Kwok-hin

Hong Kong



Present <<Reminiscences of the Eastern Capital>>^{3/18}, Central and Western District 2012

Single-channel video, 6 minutes 15 seconds

Tang Kwok-hin explains that, *“Hostility between chain and independent stores extend issues of land, leases, consumption, etc. which it is undoubtedly a symbolic microcosm of modern life.”*

Kwok-hin’s film explores notions of capitalism, particularly the impacts of globalisation and the dilution of regional cultural traits due to frequent, high-speed communications.

*“Under globalisation, the strongest remains, highlighting the great efficiency urged by capitalism. Among different countries, **Velocity** creates platforms; from achieving more convenient cognition and emulation of one another, to gradually tilting direction of development towards commercial markets and profits. “*

“Standard models eventually become idols. The paradox is that those who hold the opposite views collaterally fall into the existing structure of opposition as mainstream.”

“In other words, our community seems to be thoroughly digitised. Paces of life and cityscapes form similar patterns while real ideology of independence is absent.”

收轉電話
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Mauri Lehtonen

Czech Republic



Jump 2014

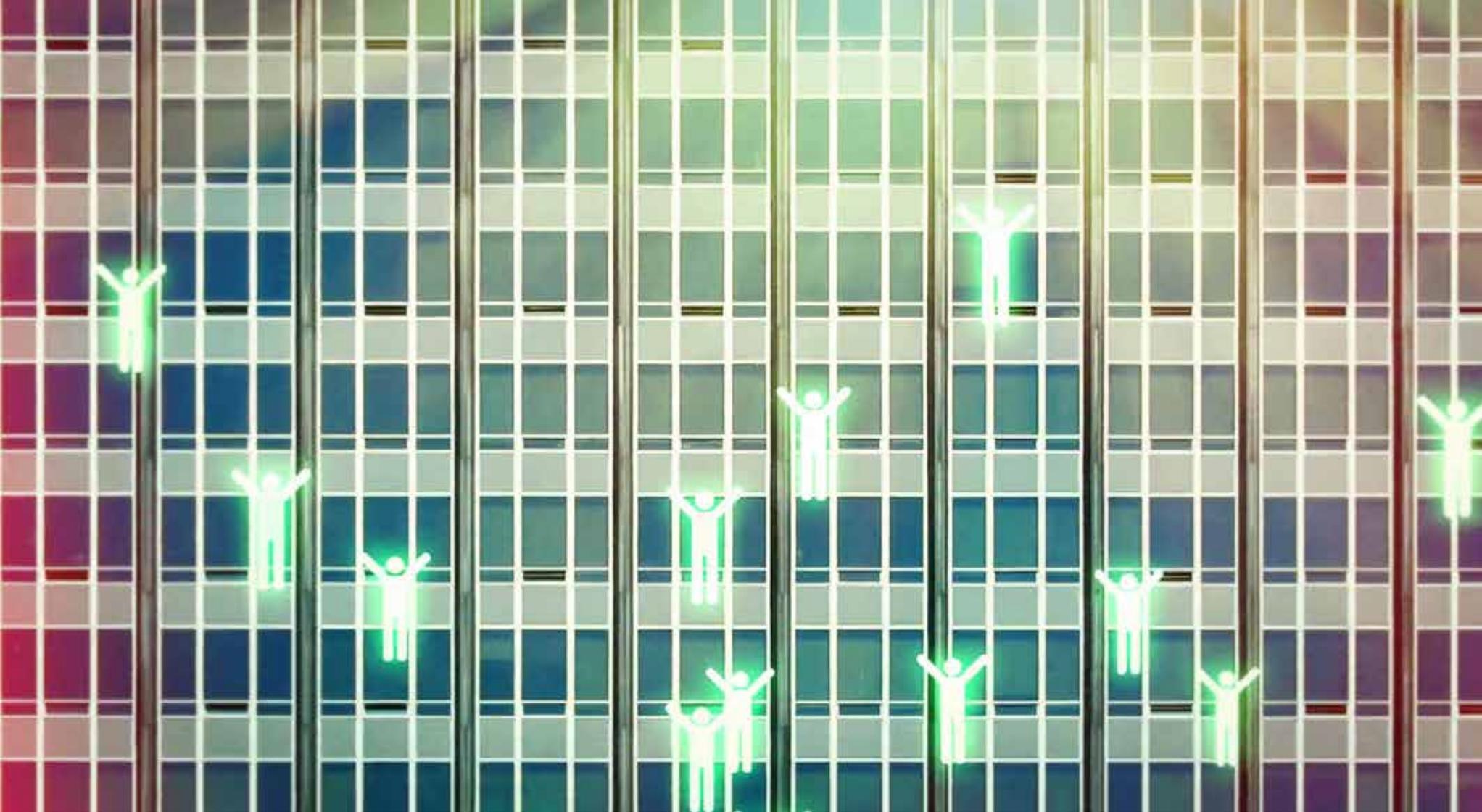
Digital video, 1 minute

Mauri Lehtonen is an artist working extensively in film, net/glitch art and digital prints.

Jump is a playful but strangely disarming video referencing video game conventions. The work depicts figures falling through space, time and memory, trapped in a limbo between feelings and reality.

Lehtonen describes the work as, “*an animation about how we are constantly viewing the world around us through simulation constructed by mass media. [We are] accustomed to objectifying the body and identity, but when the idea of death suddenly becomes real to us, then we do not know how to deal with it.*”

Jump has been screened at *CologneOFF X International Videoart Festival*, Germany (2014), *Beacons Festival*, UK (2014), *Kino Sampo Film Festival*, Finland (2014), *DEL + REW Digital Exhibition*, UK (2014), and *Wellington Underground Film Festival*, New Zealand (2014).



Justin Lincoln

USA



One Image After Another

2014

Digital video, 35 seconds

*It's just a bunch of color.
One image after another.
It's a bunch of data.
And it doesn't really matter.
But it might.
Because my eyes...
are just looking at...
Screen after screen...
Of this.
And it all moves so fast.
And it doesn't really last.
And it digs a hole.
In my attention span.
And that hole keeps getting deeper.
And I feel closer and closer
to some kind of terminal velocity.
I'm becoming someone else.
I'm becoming no one and
every one at once.*

One Image After Another is
a brief observational video
concerning shifts in the speed at
which we take in online data.

Lincoln completed his Bachelor of
Fine Arts in Sculpture at Virginia
Commonwealth University (2000),
before undertaking a Masters of
Fine Arts at CalArts (2002).

He has been a practicing media artist for
the past 15 years, showing regularly in
international experimental film and video
festivals for the better part of the last
decade. Recent exhibitions have included
*The File Electronic Language International
Festival* in Sao Paulo, Brazil and the
Festival of (In) Appropriation (2014).

Justin Lincoln

USA



SlipStream 2 2014

Digital video, 2 minutes 47 seconds

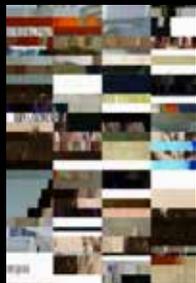


Image [right] is a detail image
of the work [left]

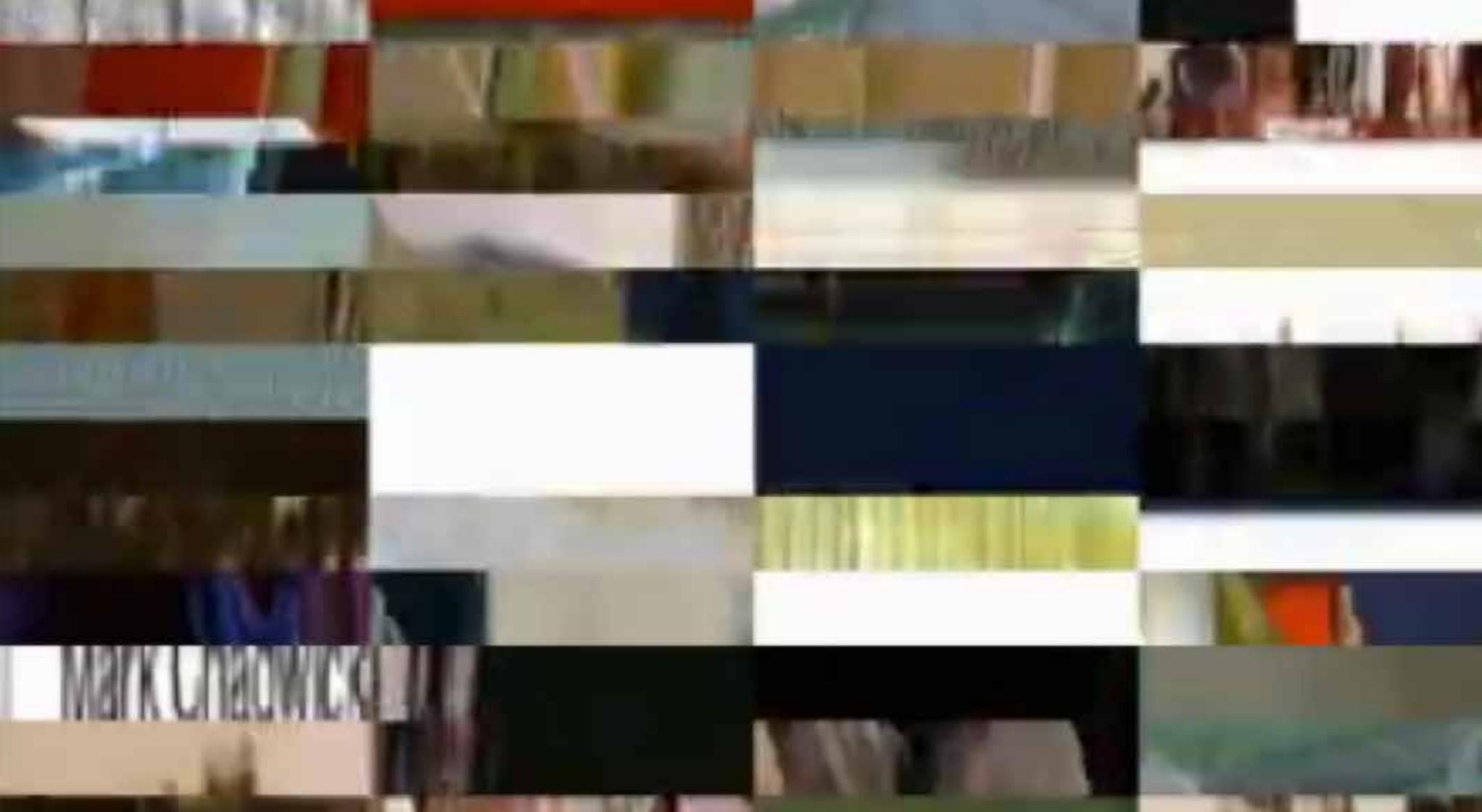
SlipStream 2 depicts a brief, silent, portrait-mode flow of images and text that toy with legibility.

Lincoln sees the work as, “*an acceleration of our tendency to scan information while online. Variations on my ongoing blogmix project (justinlincoln.com/blogmix/) are run through various forms of slitscan in MaxMSP/Jitter - a maximal dynamic composition that may none-the-less be calming and relaxing.*”

This accelerated scan speaks to the overwhelming quantity of information available in modern society, and the extreme **Velocity** with which we are confronted by it.

Lincoln completed his Bachelor of Fine Arts in Sculpture at Virginia Commonwealth University (2000), before undertaking a Masters of Fine Arts at CalArts (2002).

He has been a practicing media artist for the past 15 years, showing regularly in international experimental film and video festivals for the better part of the last decade. Recent exhibitions have included *The File Electronic Language International Festival* in Sao Paulo, Brazil and the *Festival of (In) Appropriation* (2014).



Malcolm Litson

United Kingdom



SYNTAX

2012

Digital video, 3 minutes 19 seconds

SYNTAX is a meditation on the life and legacy of Alan Turing. It explores themes of secrecy and how we filter our public and personal lives through social media.

The film investigates the speed of digital information and coding, and the pioneering computer science of Turing. **SYNTAX** reflects self-surveillance and self-consciousness of the digital age.

Litson explains his fascination with and admiration for Turing, stating, *“Alan Turing helped to crack the enigma code in the Second World War. After the Second World War he was persecuted for his sexuality and is said to have committed suicide. He played a significant role in the role of modern computing.”*

“SYNTAX is a film about the duality of modern self-perception and accepted human behaviour.”

Litson completed his formal arts education through the Kingston University London, and has been a practicing media artist for 10 years. He has participated in numerous group exhibitions, completed large-scale architectural projection works, and participated in live Audio/Visual Performance and Installation works, such as at the 2014 *Glastonbury Festival*.



Time

Destination



Emily McFarland

United Kingdom



Zabriskie Point Reversed

2014

Digital video (HD), 5 minutes 43 seconds

McFarland is a recent graduate of The Glasgow School of Art (2014), with a Masters in Fine Art, having previously graduated with First Class Honours from The National College of Art and Design, Dublin.

Zabriskie Point Reversed is a looping video of just over 5 minutes which reverses footage from the final scene of Italian director Michelangelo Antonioni's 1970 film *Zabriskie Point*.

Set in the backdrop of Death Valley in America, the film explores student counter-culture and idealism in the United States in the late 1960s. The five minute long final scene is one where the main character Daria vividly imagines his home being blown to (literally) smithereens.

During the super slow motion explosion artefacts of consumer capitalism (a fridge, a television set, furniture, Wonder toast bread and books) are transformed into kaleidoscopic colours and forms.

As part of the idea of using film as a ready-made the work looks at the ideologies and technology in the period of late 1960s idealism and re-examines these in current contemporary society given the huge technological advances.

The action of reversing the scene using basic consumer technology is a reflection of contemporary ideals and the nature of contemporary capitalism, and re-addresses the nature of student revolution.



Lawrence F Mesich

USA



A Building Explains Itself 2014

Single channel video (HD), 12 minutes 30 seconds

Mesich has been a practicing media artist for 17 years, and was introduced to the video medium in 1997. He began learning and incorporating digital technologies into his work in 2002, when he commenced a Masters in Fine Art through the State University of New York.

A Building Explains Itself began as a response to its score, Luciano Berio's *Linea*, which Mesich was invited to use by new music ensemble Yarn/Wire shortly after they recorded it.

The piece begins with a slow, pulsing melody played in unison that increases in pace and complexity, and diverges into several overlapping lines as it progresses.

Mesich explains that, *"at the same time, I had been thinking about the experience of walking through the building featured in this piece."*

"The stylistic variations and exaggerated scale of its interior give it the appearance of a montage composed in real space. This made my walks through it feel dizzying and hurried, while the implied structural narrative of this spatial montage steered me down the stairs and towards the exit."

Using the building's exit diagrams as a unifying conceit, the piece uses its contradictory **Velocities** - the hurried but steady march of the figure, the inevitability of its downward trajectory, the erratic pulse of the score - to explore the fascinating and frustrating limits of the building's design.



Jonathan Monaghan

USA



Office 2013

Computer animated film (HD), 4 minutes 32 seconds

Office blurs the past, present and future by combining historical and contemporary depictions of wealth and power.

In the film, marble busts of Baroque-era aristocrats explode in slow-motion within luxury cubicles. With its photo-realistic treatment and science fiction imagery, **Office** offers a meditation on the hidden yet permeating existence of power in our rapidly evolving technological environments.

Monaghan initially received a degree from the New York Institute of Technology in computer graphics, prior to receiving a Master of Fine Arts from the University of Maryland.

He sees the accelerating effects digital technology have had on culture and perceptions of reality as being a major factor in his practice for the past 7 years.

Recently, Monaghan's work has been included in a major survey exhibition entitled *State of the Art: Discovering American Art Now* at the Crystal Bridges Museum of American Art.



Katarzyna Parejko

Poland



WIATR/ODDECH **[WIND/BREATH] 2014**

Film (HD), 3 minutes 12 seconds

A student of photography at Lodz Film School, Poland, Katarzyna Parejko has been a practicing artist for three years. As an emerging artist, her recent career highlights include selection in the *Video Art and Experimental Film Festival*, New York (2014) and a 3rd Place in the *Nikon Photo Contest*, Tokyo (2013).

WIATR/ODDECH provides an impression of the invisible power of air - where wind and breath are the forces that move the world, and are illustrated only by movement.

The **Velocity** of these moving objects (or bodies) by the power of air varies in parallel with the tempo of music; gusts of wind signify the acceleration of action and increased tempo.

Representing these forces are the reckless breathing of a man and the voice of a woman singing; the wind.

For Parejko, this is an experimental project combining video art and her photography practice - immaculately shot whereby every frame is a considered, composed photograph.



Stuart Pound

United Kingdom



Shooting Loops 2013

1080p video (HD), 4 minutes 12 seconds

Stuart Pound has a background in film and computing, brought together by the arrival of digital video. He was born in 1944 in London and continues to live and work there.

Shooting Loops takes a fragment taken from a well-known Science Fiction film, and alters it to become a semi-abstract experience in which the world is literally turned on its side.

Many of Pound's recent videos have involved appropriating images from DVDs purchased in charity shops in London, of several well-known Hollywood action films.

In *Shooting Loops*, sections of the film *The Matrix* are re-spun by turning the image on its side and introducing a slight time delay between each image panel, resulting in a semi-abstract animation.

The audio track is cut along with the moving image to give a tense reverberating sound.



Silja Puranen

Finland



Pigwalk 2014

Digital video (HD), 16:9, 6 minutes 26 seconds

Pigwalk is a fable that deals with contemporary society – the problems brought along with technical and economical development, constantly accelerating change and altering man's relation to the changing world around him.

The work depicts a future dystopia. An innocent pig makes a journey in space and time towards the unavoidable and bitter end. Ignoring the surrounding changes, the pig travels from agrarian society, through to industrial and information society.

The narrative can be interpreted as a short history of Western modernism and the rapid **Velocity** of change we have impacted on the world and our own lives.

Puranen has completed studies through the Lahti University of Applied Sciences, Institute of Fine Arts, and the Kuopio Institute of Art and Design.

Having worked with digital photography combined with painting and reclaimed textiles since 1995, Puranen began working occasionally with video in 2007, and on a more full time basis since 2013.



Arya Sukapura Putra

Indonesia



Passage (loco-motion) 2014

Digital video, 3 minutes

Arya Sukapura Putra has worked with digital technologies since 2011, however has only conducted formal training in painting at the Sanggar Olah Seni Bandung. Despite being largely self-taught as a media artist, Putra was recently judged in the top three videos at the *6th Jakarta International Video Festival*.

The mirrored video is a sensory overload, rushing the viewer through their surroundings at maximum **Velocity**, as if tearing a hole through time and space.

Putra states that **Passage (loco-motion)** is, “related to the change and speed of visual motion, sound, machine and chaotic architectural structures. Combined, these elements create a contemplative space and distorted psychological experience through sensory perception.”



Johan Rijpma

Netherlands



Descent 2014

Digital video, 4:3, 1 minute 16 seconds

Descent, a film in which a cylinder shaped cup falls and breaks into pieces, creates new artificial connections between reality and representation.

It demonstrates how a real-time movement is translated by a camera to a series of two dimensional pictures. These pictures (frames of the film) are then manually translated into a ceramic layer that is made of the original remains of the cup.

All the layers are then arranged vertically and glued together, forming a new object that visualises the destructive moment. As this new form emerges gravity starts to shift, pulling the new object into destruction as well. This cycle repeatedly breaks the old to create the new, by translating destructive moments into higher dimensional forms.

The movement and the **Velocity** determines the shape of the sculpture and the size and shape of the sculpture determines the movement and **Velocity** of its fall in the future.

Through a multi-dimensional feedback process, translations of captured movements intertwine time, speed and space in a 'final' 12 dimensional object.

Rijpma studied Image and Media Technology through the University of the Arts, Utrecht, and has been practicing professionally as a media artist since 2011.



Dénes Ruzsa and Fruzsina Spitzer

Hungary



Job Interview 2014

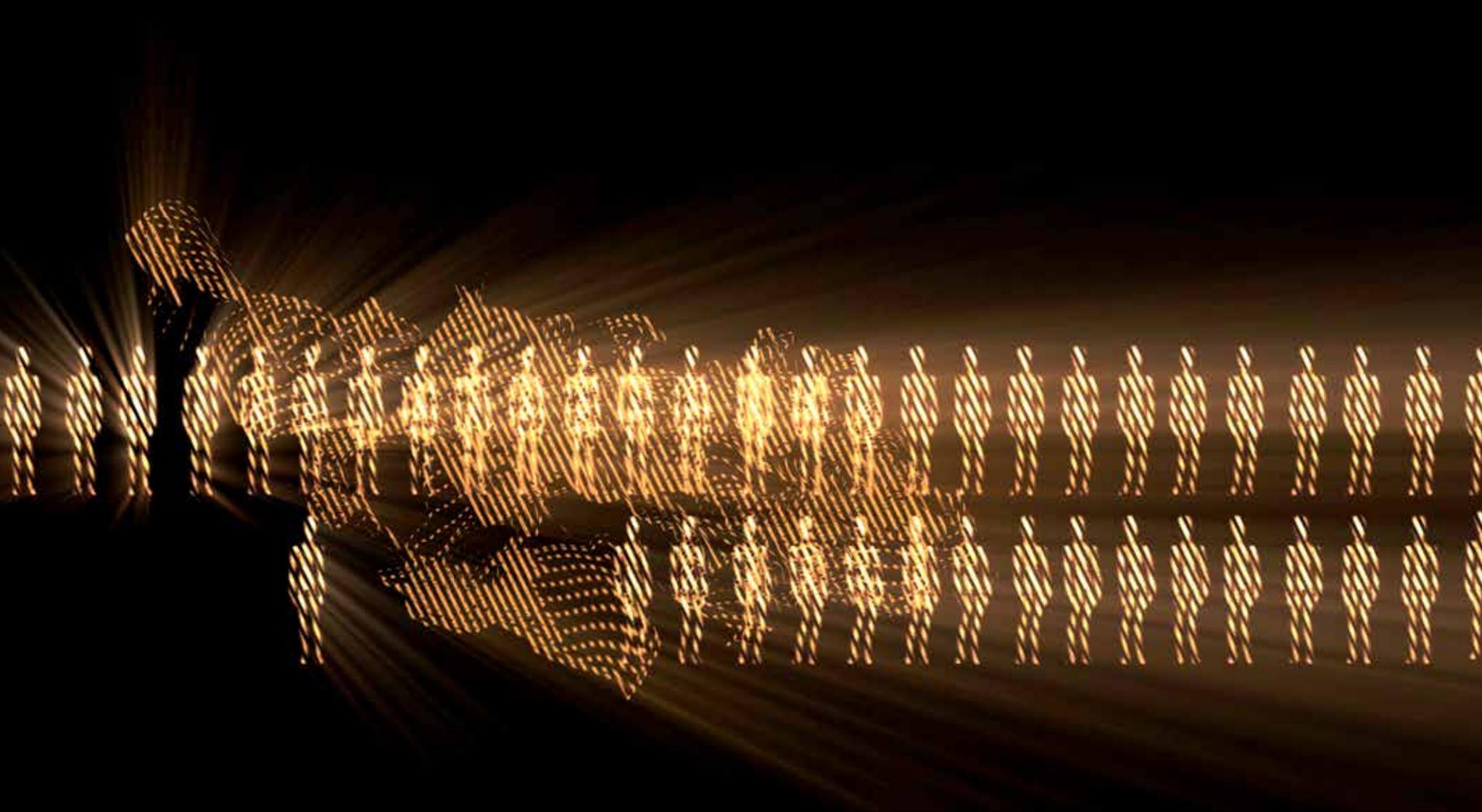
Digital video, 3 minutes 35 seconds

Dénes Ruzsa studied Media and Communication at the University of Debrecen in Hungary, while Fruzsina Spitzer is currently studying at the Visual Culture Studies Department of the University of Szeged in Hungary.

Since 2007, the duo have collaborated to create short videos which have screened at international film festivals, galleries and cultural events worldwide.

Job Interview depicts a rushing world in which personality has disappeared. The film hypothesizes that in the near future, robots will ask the 50 common job interview questions.

Through their work, the artists query, “*How do the robots detect humans applying for the job advertisement?*”



Antoine Schmitt

France



7 billion pixels 2013

Generative movie, computer, video projector,
size variable, 1 hour 56 minutes 40 seconds

Created with the support of the Edith Russ Haus
and the Stiftung Niedersachsen

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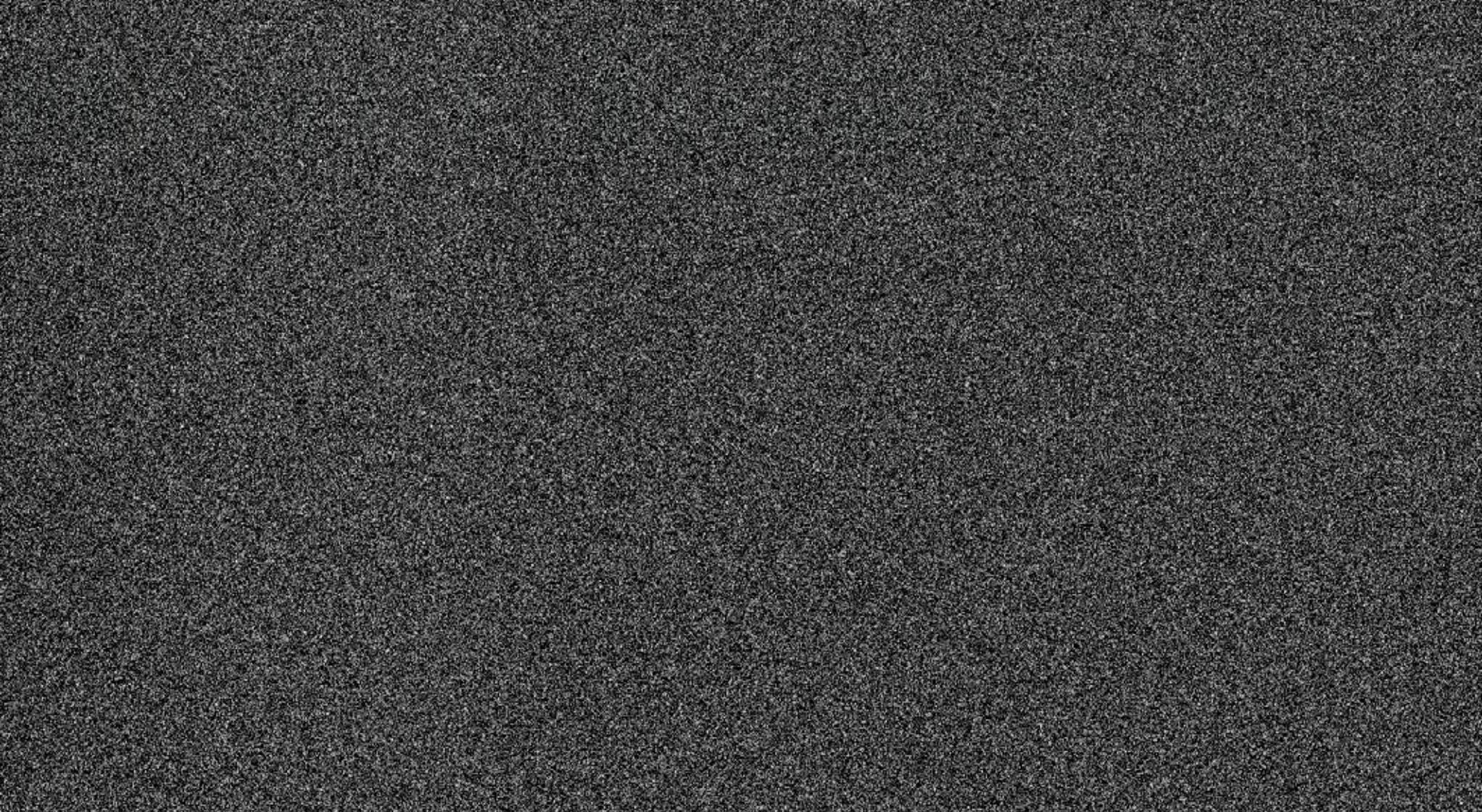
In Schmitt's work, *7 billion pixels*
- each representing a human life
- cross the screen at the rate of
1 million pixels per second.

Through this massive movement,
the viewer is confronted by the
overwhelming mass of humanity, whose
journey is depicted in the comparatively
short span of only 1 hour and 56 minutes.

This artwork gives the sense of the
huge number of humans currently
living on earth, while the speed of
the movement also reflects on the
inner human urge to move on.

Schmitt is a self-taught artist, and
has been practicing since 1995, still
utilising programming materials made
in the early stages of her career.

Schmitt's work has been recognised
with awards at Berlin-based
festival *Transmediale* (2007), and
at *Ars Electronica* (2009).



Joana Silva

United Kingdom



Black Horse 2013

Digital video, incisions and black threads sewn on black and white prints, 54 seconds

Joana is a Portuguese visual artist/filmmaker currently living in London, UK and working with drawing, painting and animation.

Black Horse is an experimental animation that results from an appropriation of a scene from Andrei Tarkovsky's film: *Andrei Rublev*, produced in 1966.

The production method of this film was mainly developed through incisions made on printed frames of a specific scene - a black horse rolling on the ground - finished with black threads sewn on prints.



Billy Sims

USA



Tempo Rubato 2014

Digital animation from collected stills,
3 minutes 03 seconds

Audio: excerpt from live recording by Billy Sims and Jesse Kenas Collins. Images collected from Google Image searches, advertisements, and commercial stock photo sites.

A practicing artist for six years, Sims' film *Tempo Rubato* looks at **Velocity** as a critical topic in a media-laden environment.

The artist states, *"in verbal and written conversation, we have some sense of moderation. Language is fixedly organised, and slowly evolving at best. In modern visual cultures however, the flood gates are wide open and such control often evades us. This is particularly true for people participating in competitive, capitalistically driven cultures."*

"Media is then constructed methodically, targeting an audience and enforcing associations with perfected appeal. While the effect can be subtle, the flow of content is deep and relentless, expedited by advancing and expanding technologies."

"As for our place within this self-refining culture – the place of an individual human viewer – we are not made significantly more capable of moderating our reception or awareness of media. Instead, media seems simply to evolve, teasing out the point in which it might become synonymous with our awareness; the reflection of a thought unspoken."

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Rose Staff

Australia



The Space Between Us 2014

3 Channel video (HD), 2D and 3D animation, 5 minutes 51 seconds

Arriving in Tallinn, Estonia to undertake a visual arts residency, Staff was inspired to explore the landscape. She began by creating a physical performance piece across destinations in the geography for 18 days, taking place for 4 hours each day.

The Space Between Us is a mapping of the Tallinn landscape using new media. The triangle presents three points on a landscape, where we have been, where we are now, and where we will go in the future. It exposes the concept of real and imagined distance between locations.

While in Tallinn, Staff felt separated from loved ones by geographical distance. Digital media such as skype, email, and facebook make people feel like they are closer by creating the illusion of closeness through fast **Velocity** of sharing experiences.

It enables us to connect regardless of our physical locations. However it does not replace human interaction and intimacy.

Staff states that, *“the way in which people navigate the physical landscape has been greatly impacted by new technology.”*

“Printed maps are diminishing to be replaced by screen-based maps held on portable devices. Maps are powerful tools of communication which show a point of view or inspire a journey in a particular environment.”

Staff first trained at Southern Cross University in Lismore, completing a Bachelor of Arts in Visual Arts (Fine Arts) in 2004. Following this, she went on to complete a Bachelor of Arts in Visual Media (Digital Design) at Queensland College of the Arts in 2007.



Theodore Tagholm

United Kingdom



Plain Sight 2013

Digital video, 1 minute 29 seconds

The work *Plain Sight* looks at how the photographic and film worlds diverge through the **Velocity**/transition of space.

As the perception changes the liminal slip between the 2D depictions of the simulacra of reality diverge, revealing both of their flaws - a gap in which the truth can reside.

The infra slim surface reminds us of the fractured nature of recollection in a world of google maps and trillions of images.

A media artist with 15 years experience, being shortlisted for the *Jerwood Moving Image Awards* (2008) is among Tagholm's numerous achievements.



Luhsun Tan

Australia



Twilight Shimmer 2014

Digital video (HD), 55 seconds, continuous loop

Luhsun Tan's work looks at the perception of history that becomes derived from the nature of photography.

Tan states, *"There is an expectation of a **Velocity** of time where the past is gone and dead. Through digital manipulation the image is no longer superseded by time. This transforms the experience of history into a parallel speed of the current moment. Based on a decades old photograph from the bay of Ambon in Indonesia, this brings to mind the arrival and departure of early Europeans and the current challenges of globalism."*

Tan completed a Masters in Animation at the Victorian College of the Arts, School of Art (2004), before attaining a PhD in Visual Art through Monash University (2014).

Tan's screen works were recently exhibited at the National Gallery of Australia as part of his PhD studies.



David Theobald

UK



Jingle Bells 2013

Digital animation (HD), modelled using *Blender* and composited in *Adobe After Effects* with a final edit in *Adobe Premiere Pro*,
7 minutes 47 seconds, continuous loop

Working with digital animation inevitably raises questions about meditation in modern society and the seemingly endless pursuit of CGI and game technology towards ever more spectacular optical effects, with the spectator held in thrall of the screen.

In *Jingle Bells* the same technology is put to a very different use, the subject matter and the restricted viewpoint combining to evoke a completely different duration that is the antithesis of speed and motion blur.

Such an experience seems more likely to generate feelings of futility, frustration and perhaps humour which, in some cases, might give way to a deeper contemplation of the systems in which we live.

Theobald has been a practicing media artist since completing his Masters in Fine Art at Goldsmiths University of London in 2008, and recently had work featured in the curated exhibition *971 Horses and 4 Zebras* at the TATE Modern, which also toured to Australia.



Jurgen Trautwein

USA



DeadPlanetFine* 2014

Interactive, net-based mouse-over animations, java script/html

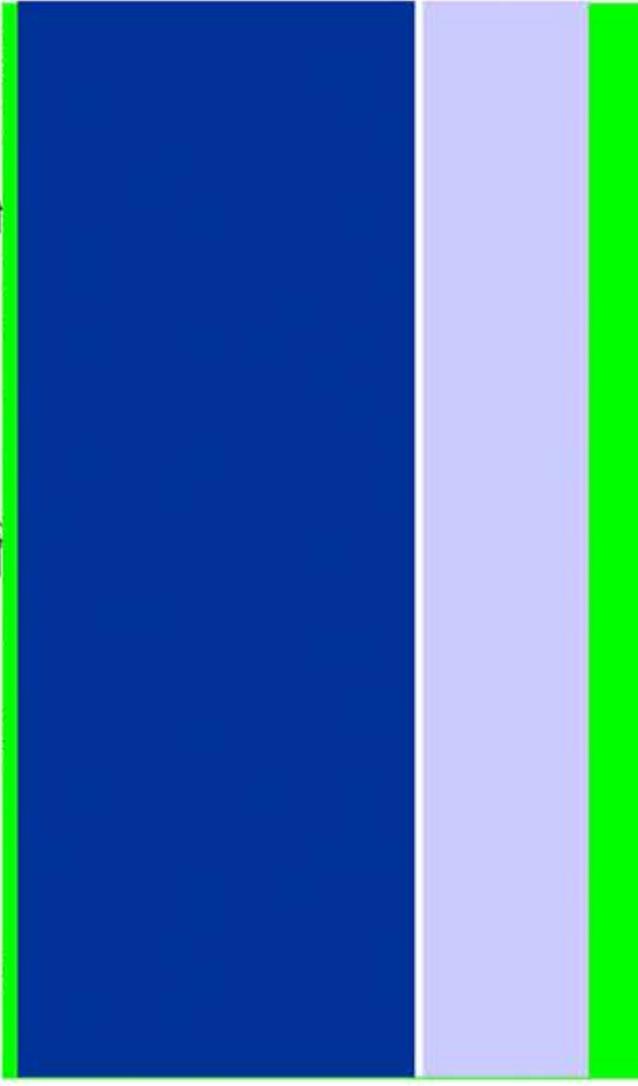
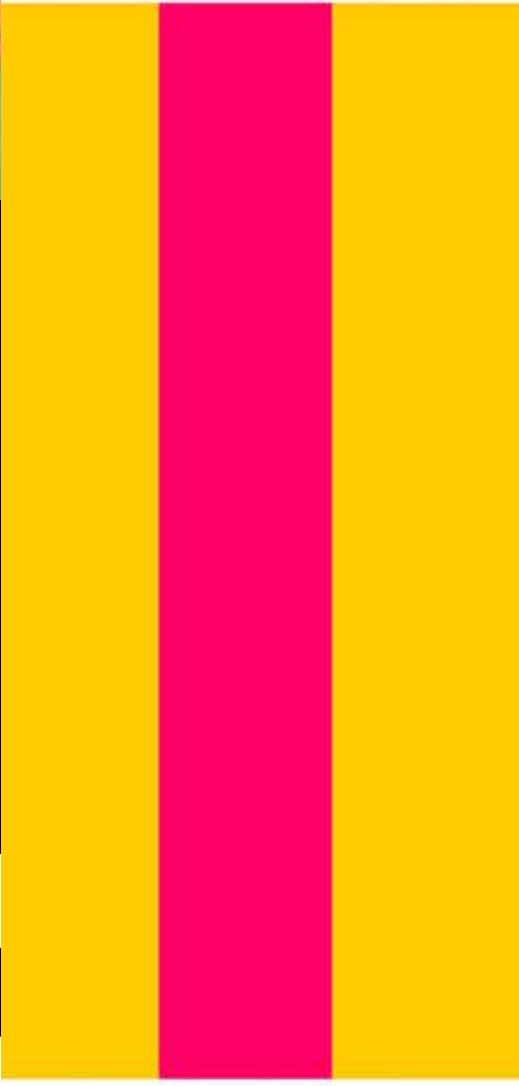
DeadPlanetFine* is an Orwellian, web 1.0, retro-renaissance high speed remixology project consisting of looped animated mouse-over-gif-film-crawls.

The work is an animated, almost hallucinatory series of social commentary line drawings interwoven with abstract blink-scrolls that reflect on the nightmarish state of the world.

Trautwein explains that, *“this animation project shows humanity at its worst, as a multinational-power-hungry-out-of-whack species, recklessly, overpopulating, exploiting and destroying itself and its environment.”*

“The project touches issues of war, race, rape, violence, loneliness, torture, sexism, porn, gadgetism, obscenity, power, greed, intoxication, pollution and the human folly in general.”

“Depending on the movement of the mouse the animations take on various speeds and directions of motion. The project allows the viewer to interact with the animations and trigger the various loops.”



Anna-Lena Tsutsui

France



Loops 2014

Video installation,
25 minutes 46 seconds, continuous loop

Sound in cooperation with Woungteak Oh

The video **Loops** is about movement that is caught in endless repetition at different levels with different paces.

At first the colorful kite in the centre of the image draws the viewer's attention, turning endlessly.

The artist states that, "*usually kites fly in wide loops through the air, but here the movement is set in repeated circles.*"

"In the midground a person is walking as well, inconspicuously, in circles. She is much slower than the kite and takes approximately five minutes to complete one rotation."

"All over the image the theme of the circle and the sphere - which stands for infinity, wholeness, the earth, the cosmos and the microcosmos - are echoed."

"At the same time, a looped voice-generated sound that translates elements of the image keeps rotating."



Ivar Veermäe

Germany



**Crystal Computing
(Google Inc., St. Ghislain)**

2014

Digital video (HD), 9 minutes 19 seconds

Crystal Computing (Google Inc., St. Ghislain) is a video-based investigation of Google's data center in St. Ghislain, Belgium. It is Google's biggest data centre in Europe and the second biggest in the world, housing 296,960 servers (according to the latest official information from Google Inc.).

The speed of the Internet (in the places where quick broadband connection is widely developed) creates an instantaneous effect, which could render the mediators - often the commercial enterprises - immaterial and invisible.

Veermäe's intent in **Crystal Computing (Google Inc., St. Ghislain)** is to draw attention, *"to the importance of the materiality and locality of big network companies. Additionally I'm questioning if the time (speed) really has become more important than space."*



Yandell Walton

Australia



Remains

2013

Digital video (HD), 4 minutes 07 seconds, continuous loop, presented as an installation work on iPhone with leaves

An installation and video work, **Remains** explores an out-of-body experience through long shots and slow edits.

Walton explains, “*the viewer experiences a journey, an out of body experience...the velocity of the soul leaving the body. The work represents an internal journey or experience, perhaps to an after life also representing what may be left behind through the materiality of the iPhone. There is a tension between actuality and virtuality and an intimate experience for the viewer through the scale.*”

Displayed at the Centre for Contemporary Photography in the CCP Salon exhibition in 2013, **Remains** was awarded the Kayell Best Video Work.

Yandell Walton is an accomplished photo media, video and projection installation artist exhibiting regularly in galleries and non-traditional public spaces both in Australia and Internationally for the past 8 years. She is currently completing a Masters of Fine Arts at the Victorian Collage of the Arts

Through her practice she explores ideas around impermanence and mortality, creating work that uses existing architectural and constructed space, found and made objects and introduces the projected figure.





