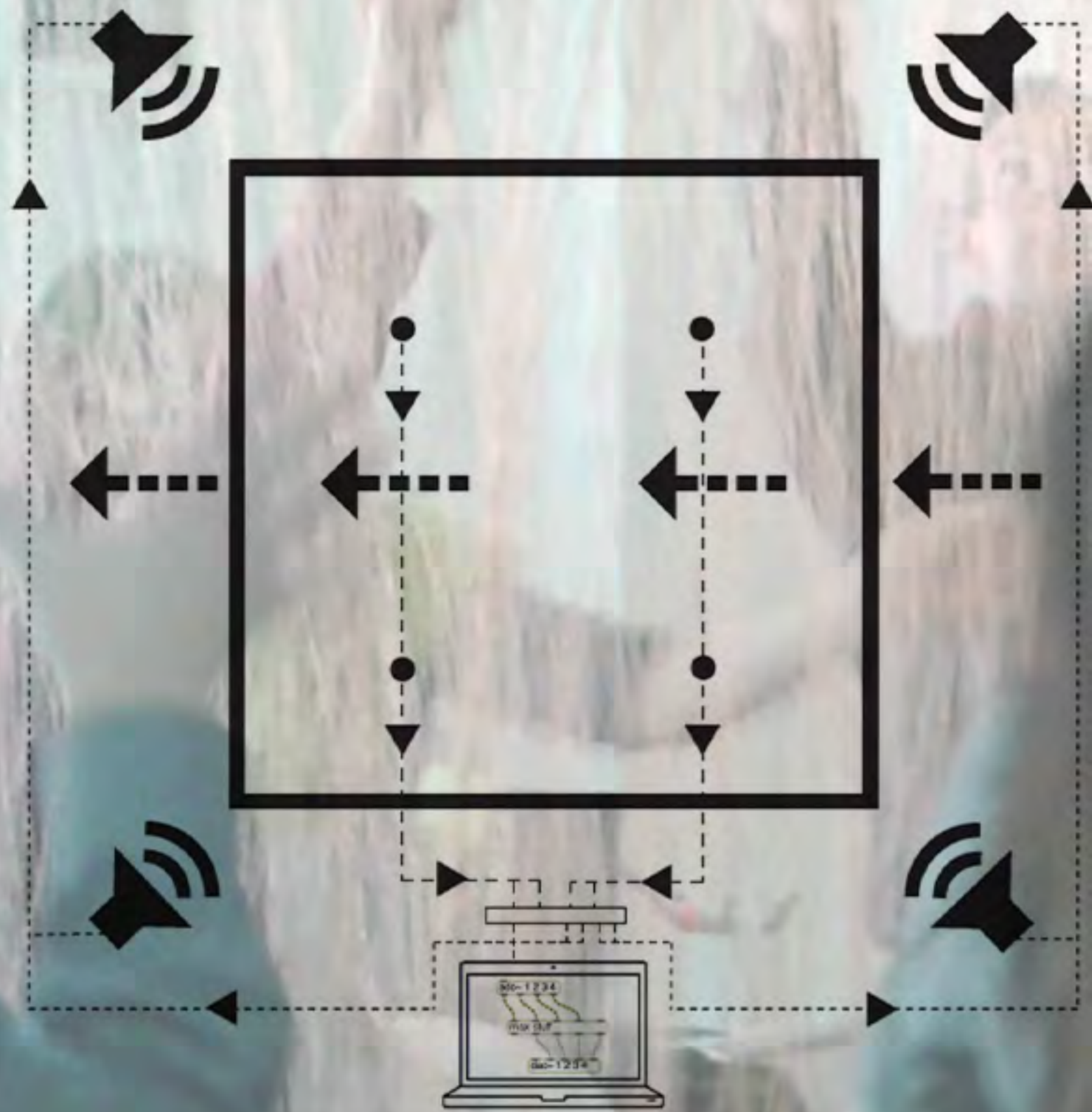


200.104.200.2

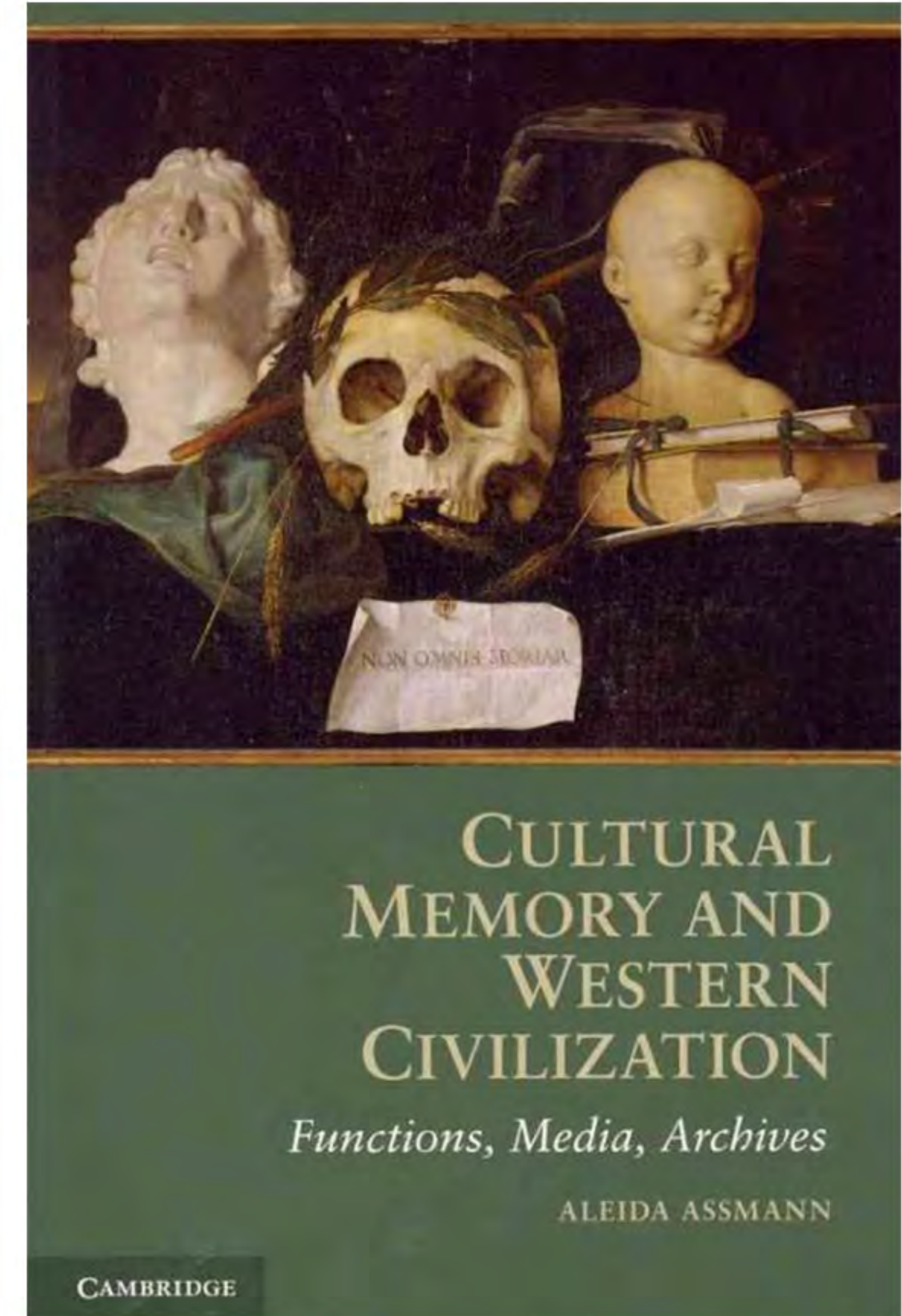
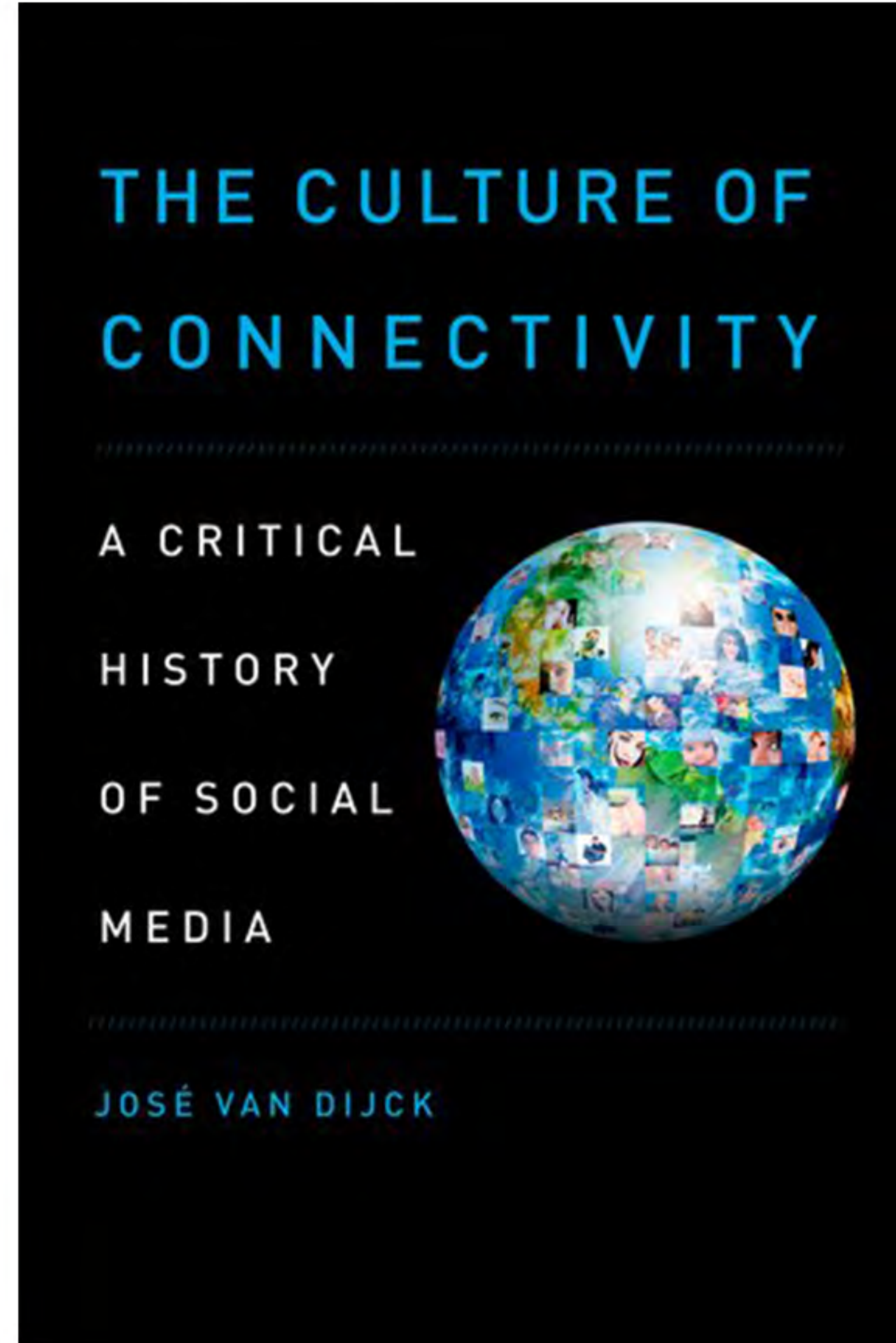


200.104.200.2



Cécile Chevalier Andrew Duff

200.104.200.2



200.104.200.2

“The great advantage of the concepts and classifications of the culture which we carry around with us in our heads is that they enable us to think about things, whether they are there, present, or not; indeed, whether they ever existed or not. There are concepts for our fantasies, desires and imaginings as well as for so-called ‘real’ objects in the material world.” (Hall, 1997:45)

200.104.200.2

VIDEO

200.104.200.2

David Szauder



Chris Marker



Pierre Huyghe



Darren Almond



Christian Boltanski



Louise Bourgeois



200.104.200.2

audio: methods

**200.104.200.2
audio:**

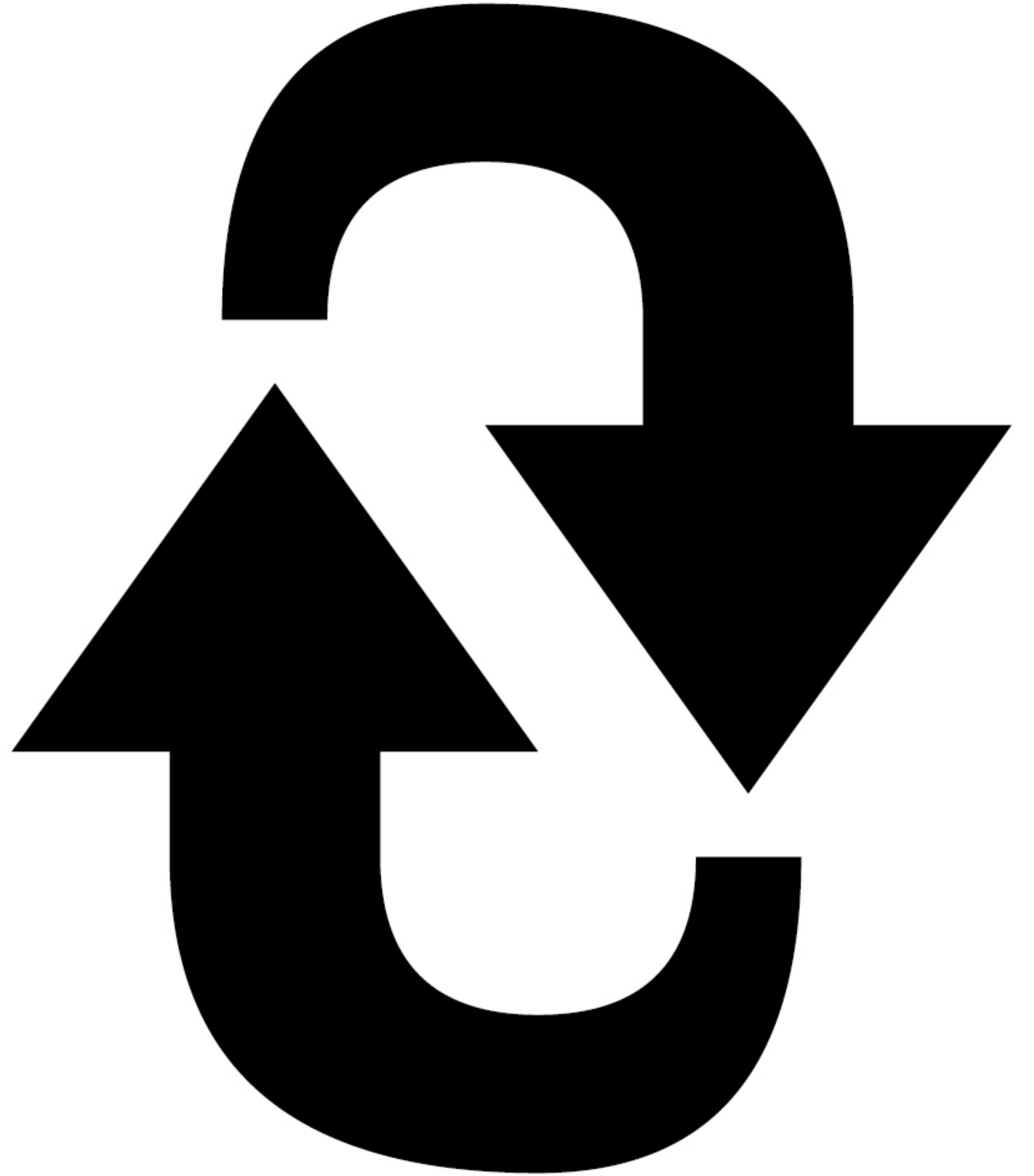
**initial idea:
sounds similar to
Stephen P. McGreevy's
VLF recordings of
the magnetosphere
& aurora borealis**



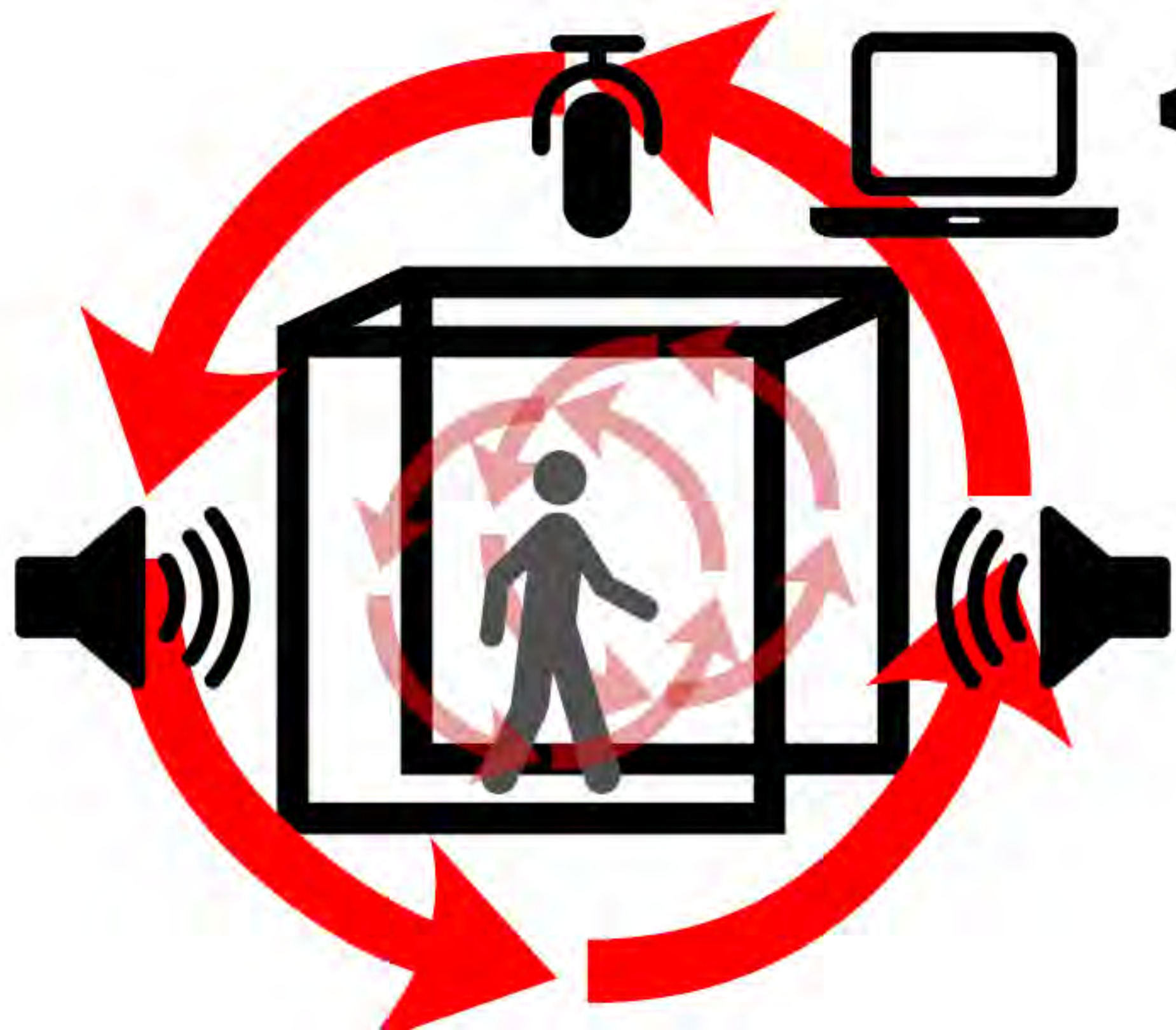
200.104.200.2

audio:

feedback system:



200.104.200.2 audio:



audio input >
probability controlled pitchshifting >
noise gate >
spatialisation#1 (delay) +
feedback +
progressive bit-reduction >
spatialisation#2 (reverb) >
audio output >

200.104.200.2
audio:

piezo disc/contact mic:



200.104.200.2 audio:

“ [...] one could argue that artists creating their own tools tend to be more invested in exploring new forms of creation and achieving independence from existing distribution structures, while artists using industry-developed technologies tend to be more interested in exploring the condition of ‘seeing’, as well as distribution and its effects.” (p61)

THE EMERGENCE OF VIDEO PROCESSING TOOLS

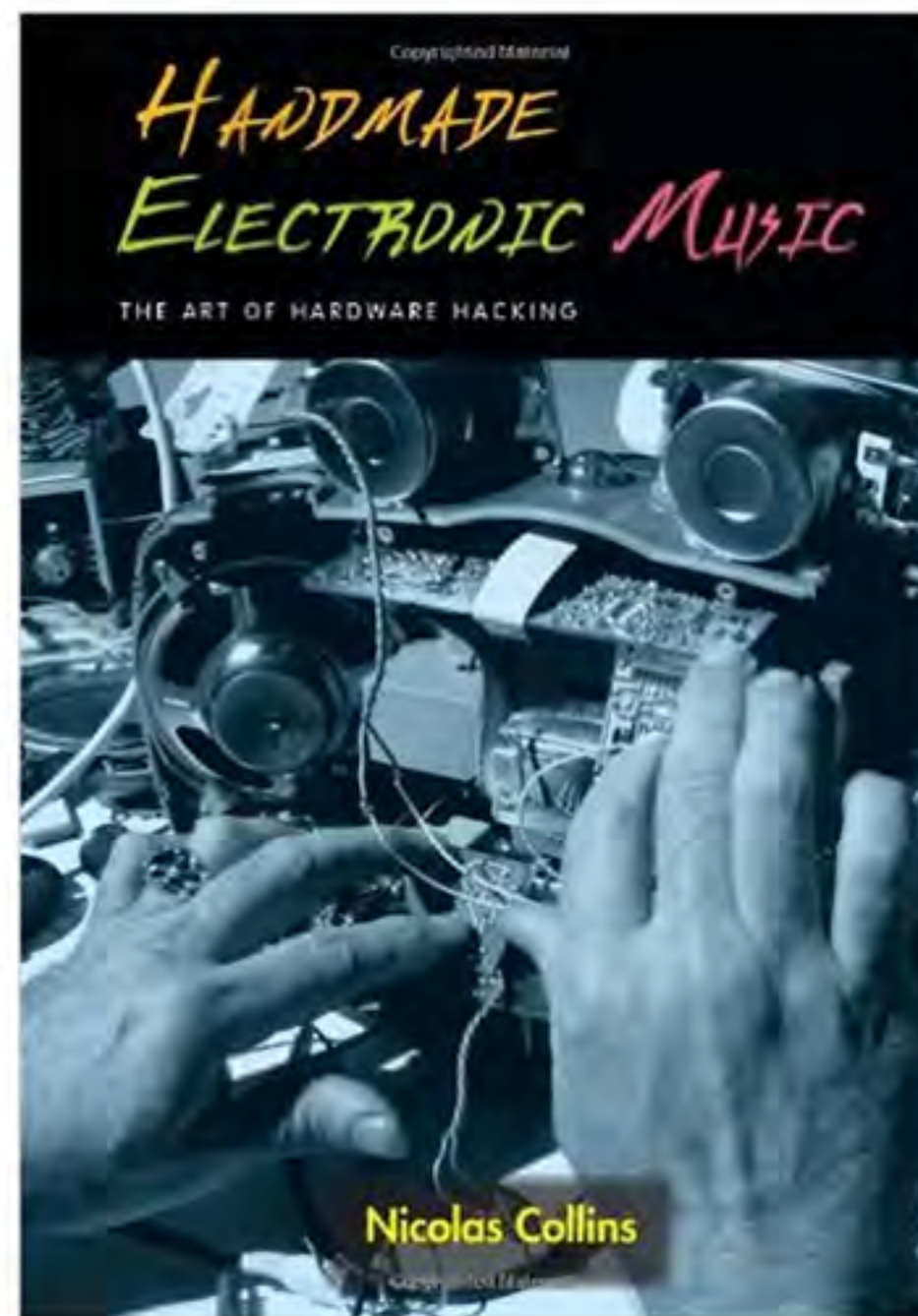


TELEVISION BECOMING UNGLUED

Edited by KATHY HIGH, SHERRY MILLER HOCKING and MONA JIMENEZ

200.104.200.2 audio:

..use electronic circuits
I don't understand,
but like the resulting
sounds.



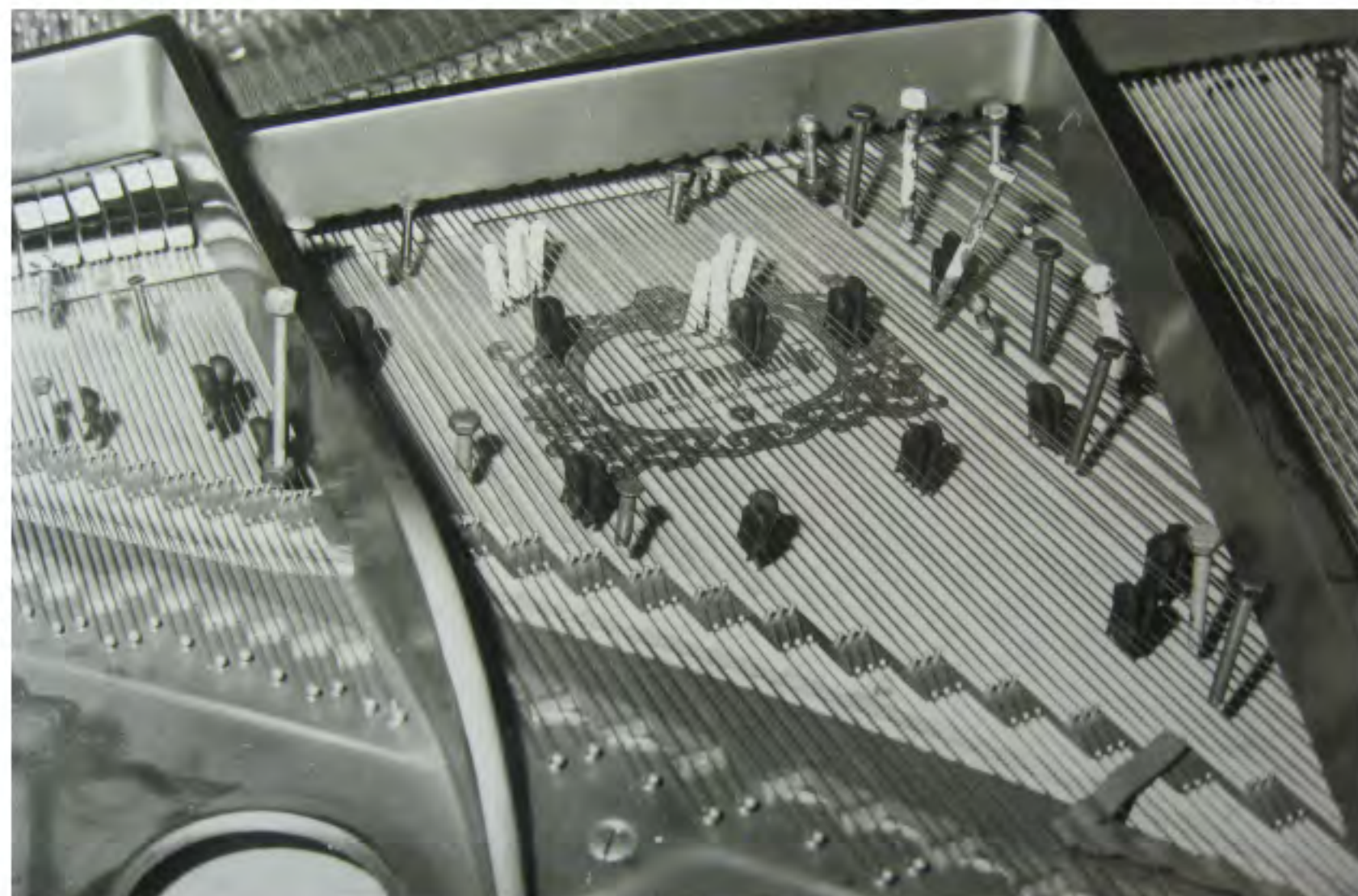
Nicolas Collins



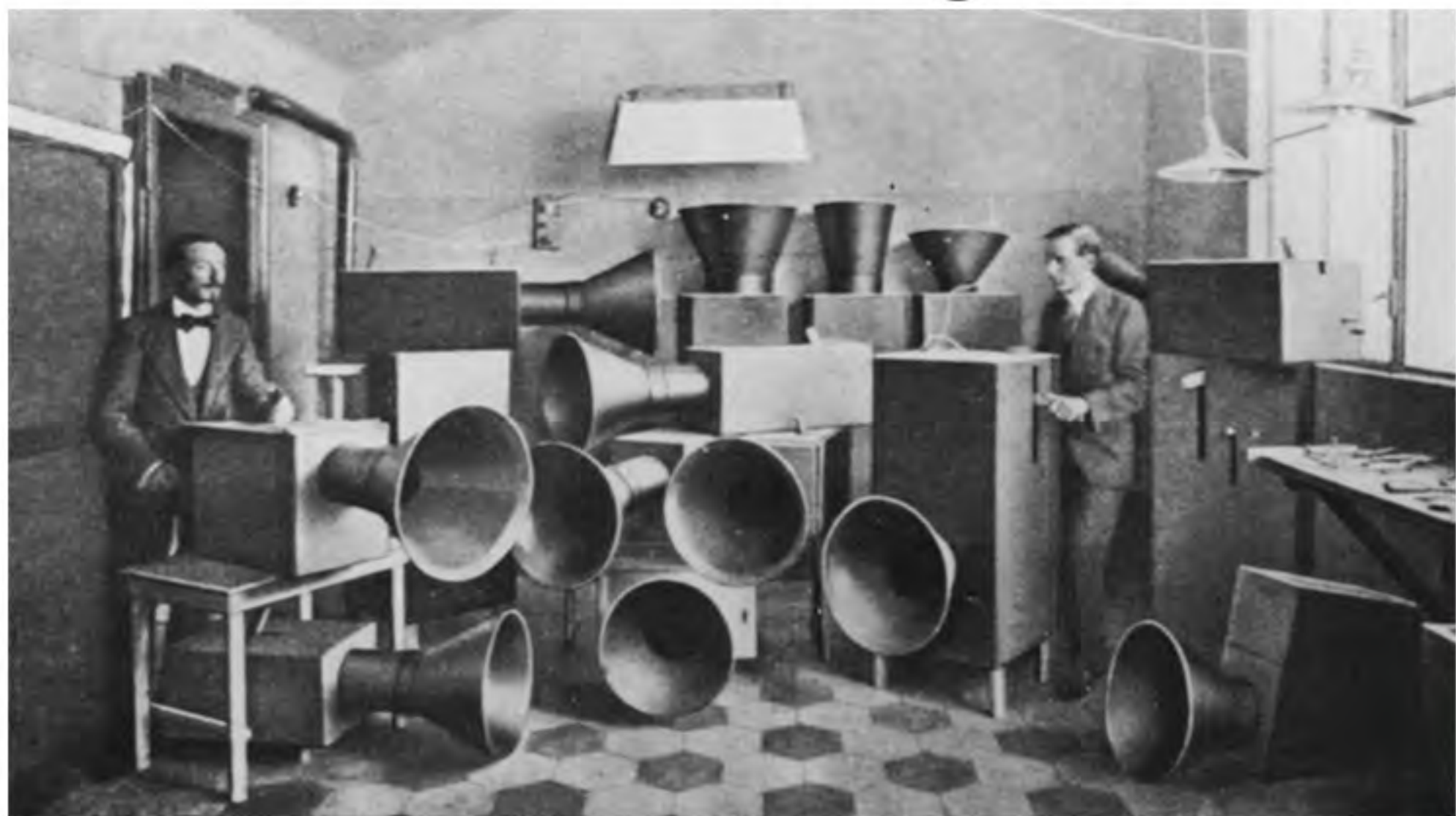
David Tudor

200.104.200.2
audio:

John Cage



Luigi Russolo



CM Von Hausswolff

200.104.200.2 audio:

Mark Weiser

The best computer is a quiet, invisible servant.
Technology should create calm.



Natalie Jeremijenko
Live Wire (Dangling String), 1995

200.104.200.2

“The essence of Installation art is spectator participation, but the definition of participation varies greatly from one artist to another, and even from one work to another by the same artist. Participation can mean offering the viewer specific activities. It can also mean demanding that the viewer walk through the space and simply confront what is there. Objects may fall directly in the viewer’s path or become evident only through exploration of a space. In each of these situations, the viewer is required to complete the piece; the meaning evolves from the interaction between the two.”
(Reiss, 1999, xiii)

200.104.200.2

“all art and all cultural production is political”, how “[...] as we know aesthetics are politics. They’re not even about politics, they are politics”. Gonzalez-Torres (Storr, 1995)

200.104.200.2

Thank you!

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