

AHRC ICT Methods Network Workshop

THE POTENTIAL OF HIGH SPEED NETWORKS AS A NEW SPACE FOR CULTURAL RESEARCH, INNOVATION AND PRODUCTION

Centre for Computing in the Humanities, Kay House, King's College, 19 March 2007

ABSTRACTS AND SPEAKER PROFILES

Kelli Dipple

Remote Exchanges and Collaborative Working Methods, Research and Access in High-speed Networks

Abstract

Interacting with external memory machines such as collections and libraries of knowledge located on computer servers around the globe are central to academic pursuit and increasingly, the education of the population.

In this context, how do we undertake and sustain satisfying and feasible experiences of remote exchange? Media and cultural practices are inherently social, and have never quite fitted into an individualistic model of ownership, authorship or distribution. The methodologies of distributed production and co-authorship have become as ubiquitous and pervasive as the technologies that distribute, aggregate and deliver them. Many forms of cultural production are seeking more effective ways to frame practice and distribute work that sits outside a single author paradigm.

Based on a range of projects that have made use of high speed networks and associated technologies; this presentation will touch on remote and collaborative working methods, research and development processes, narrative, archiving and access. The talk will look at both personal artistic practice as well as curatorial and institutional perspectives.

<http://www.macster.plus.com/gravelrash>
<http://www.macster.plus.com/gravelrash/navigatinggravity/>

Profile

Kelli is currently Webcasting Curator at Tate, London. Working on the development, curation and production of live webcasts, in conjunction with Tate Media, Tate Modern and Tate Britain. Kelli is on the programming group for Tate's Net Art Commissions and The Long Weekend - a festival dedicated to film, performance, music and participatory installation at Tate Modern.

Kelli has worked since the mid 90's at the intersection of digital technology and performance practice under the name of Gravelrash Integrated Media, specializing in the integration of visual, interactive, communication and network technologies into live events for live audiences. Her personal work has taken the form of site-specific interactive performance, split screen video, personal data exchange and online forum. She has specialized in multiple sited and networked events, exploring relationships between actual and virtual / presence and telepresence.

In 2002 she undertook research and development residencies, supported by the Australia Council, using the Access Grid network across America, the UK and Australia, investigating performance distribution, multiple timelines, non-linear narrative and cultural co-production. Throughout 2003 in residence at the Montevideo Artlab in the Netherlands, Kelli developed an open source multi-media tool for managing multiple site events on hand-held computer. Kelli also created and developed interactive - networked performances as Artist in Residence for The Interaktion Labor on the Saarland Coal Mine site, Germany 2003, and PVA LabCulture at Artsway in the UK, 2002.

Between 2000 and 2002 Kelli held the position of Media Arts Manager at Site Gallery, Sheffield. In 2003 she was Co-curator and Co-ordinator for Moon Radio Web TV's 2003 summer programme of streaming media commissions, produced by Active Ingredient in Nottingham and the b10me Digital Arts - Online Community Manager for Lighthouse Media Centre in Brighton.

Kelli has also worked extensively with Australian artists, Company in Space and The Transmute Collective, utilizing a range of interactively networked technologies and concepts.

Ruth Catlow of Furtherfield.org

VisitorsStudio: From Passive Audience to Networked Co-producers

Abstract

Furtherfield's interest in collaboratively developed visions has led them to develop artware (software platforms for generating art) that relies on the creative and collaborative engagement of its users to become co-producers in a network, rather than 'audience'. This illustrated presentation will describe the development from Furtherfield's FurtherStudio, real-time, online residencies to VisitorsStudio, a platform for online, multi-user, audiovisual-jamming.

With VisitorsStudio the art is created and distributed in real time across the Internet by many participants linking together at the same time, who mix and remix files that they have created or found and then uploaded to the common database. Alternatively, participants retrieve, manipulate and remix files that have been uploaded to the database by other contributors.

The platform is being used by artists, musicians, writers and activists in a number of ways: to meet, discuss and develop ideas, more formally as a showcase for their work and also as a space to share and develop collaborative polemic. It is also being developed as a place where young people can develop audiovisual work together across geographical and social divides.

This platform is deliberately developed with maximum accessibility in mind, to enable participation by users across the globe including those connecting via 56k modems. So this presentation will end with some thoughts and ideas about the potential benefits for Furtherfield of connecting with HEIs and specifically projects like the MARCEL network.

<http://www.furtherfield.org/>
<http://blog.visitorsstudio.org/>

Profile

Ruth Catlow is an artist who has worked with networked media online and in public, physical and social spaces since 1996. She is co-founder and co-director, with artist Marc Garrett, of Furtherfield.org, an independent non-profit organisation for the creation, promotion, and criticism of networked and media art. Its core activities have been directed, sustained and driven by the research, skills and energy of the Furtherfield team, and its diverse international group of users, on a mainly voluntary basis. Specific projects that facilitate in-depth collaboration between programmers, artists, and artist-programmers have received some public funding. Since 2004 Furtherfield has run a gallery for networked media art in North London called HTTP and has received regular core funding from the Arts Council of England to help consolidate and develop the sustainability of its activities.

Paul Sermon

Puppeteers, Performers or Avatars – A Perceptual Difference in Telematic Space

Abstract

Paul Sermon's work in the field of telematic arts explores the emergence of a user-determined narrative by bringing remote participants together in a shared telepresent environment. Through the use of live chroma-keying and videoconferencing technology, two public rooms or installations and their audiences are joined in a virtual duplicate

that turns into a mutual, visual space of activity. Linked via an H.323 Internet video-conference connection, this form of immersive interactive exchange can be established between almost any two locations in the world.

The audiences form an integral part within these telematic experiments, which simply wouldn't function without their presence and participation. Initially the viewers seem to enter a passive space, but they are instantly thrown into the performer role by discovering their own body-double in communication with another physically remote user on video monitors in front of them. They usually adapt to the situation quickly and start controlling and choreographing their human avatar. Nevertheless, the installation set up in the form of an open accessible platform offers a second choice of engagement: the passive mode of just observing the public action, which often appears to be a well-rehearsed piece of drama confidently played out by actors.

Compelling to watch, it can be a complex issue to discover that the performers are also part of the audience and are merely engaging in a role. The entire installation space then represents two dynamic dramatic functions: the players, controllers, or puppeteers of their own avatar, absorbed by the performing role; and the off-camera members of the audience, who are themselves awaiting the next available slot on the telematic stage, soon to be sharing this split dynamic. However, the episodes that unfold are not only determined by the participants, but by the given dramatic context. As an artist Paul is both designer of the environment and therefore 'director' of the narrative, which he determines through the social and political milieu that Paul choose to play out in these telepresent encounters.

<http://www.paulsermon.org>

Profile

Paul Sermon is Professor of Creative Technology and leader of the Creative Technology Research Group in the Adelphi Research Institute for Creative Arts and Sciences, University of Salford. Born in 1966, he received a BA Hons. Fine Art at the Gwent College of Higher Education in 1988 and an MFA at the University of Reading in 1991. He was awarded the Golden Nica for Interactive Arts at the Prix Ars Electronica 1991 in Linz, and the Interactive Media Festival Sparkey Award in Los Angeles in 1994. Paul was artist-in-residence at the ZKM Center for Art and Media Karlsruhe in 1993; dozent for telematic arts at the HGB Academy of Visual Arts in Leipzig, Germany from 1993 to 1999; and guest professor for performance and environment at the University of Art and Industrial Design in Linz from 1998 to 2000. Since June 2000 he has been based at the University of Salford, where he is researching immersive and expanded telematic environments.

Thor Magnusson

Musical Collaboration Over High-speed Networks

Abstract

Musical collaboration over high-speed networks is the topic of Thor's talk. Thor will present some problems regarding timing in networked music and talk about various experiments and concerts he has been involved with exploring these technologies. As an example Thor will talk about a networked concert he organised between Helsinki, Finland and Fairbanks, Alaska. Over the years, as part of ixi software, Thor has delivered workshops in various European institutions and universities where the ixi software's team have taught the technology behind networked instruments and performance tools in multi-media. Thor will also talk about the strong culture of using open source software to create unique musical instruments for the computer and show some examples of the work that ixi software has been developing.

<http://www.ixi-software.net/>

Profile

Thor Magnusson is an Icelandic musician and programmer working in the fields of music and generative art of all kinds. He is co-founder of the ixi software collective. Thor is mainly interested in improvisation, live performances, installations and audio software production and is currently based in Brighton where he is currently working on a PhD research in artificial intelligence, human-computer interaction and audio programming at the University of Sussex.



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