

# Collision Eight, el ocho\*

## Art Interactive Gallery

130 Bishop Allen Drive, Cambridge MA

Curated by jackbackrack, Dan Paluska, and Brian Knep

Exhibit: Sep 17/18, 24/25 Oct 1/2, 2005 12-6pm

Opening Reception: Friday, Sep 16, 2005, 6-9pm

## Introduction

The Collision Collective and Art Interactive present *Collision Eight, el ocho*, an experimental exploration of art and technology. Collision Eight, the eighth event in the Collision series, will showcase art from artists from MIT and beyond who use new technologies in their work. Ten pieces of art are presented by Burak Arikan, Nell Breyer, John Crowley, Ben Dalton, Rob Gonsalves, Steve Hollinger, Wilfried Hou Je Bek, jackbackrack, Heidi Kayser, Brian Knep, Vincent Leclerc, Georgina Lewis, Jeff Lieberman, Daniel Paluska, Dan Roe, Orkan Telhan, William Tremblay, and Andy Zimmermann.

“El Ocho” is the wildest and most experimental collision show to date! Halfway between an art exhibition and a mad science fair, Collision 8 artists invent new technologies, new art forms, and even new forms of life. The future of interactivity starts here.

In general, Collisions are a showcase of envelope-pushing artwork in an interactive workshop/laboratory format. The artwork often involves never before tried technologies, concepts and installation approaches. It is an opportunity for Collision colluders to experiment and show new ideas and techniques and to discuss their work with and gather feedback from the public. Artists will be available during the opening and weekends to speak with the public.

## Exhibits

Micro Fashion Network: Color (2005)

Burak Arikan and Ben Dalton

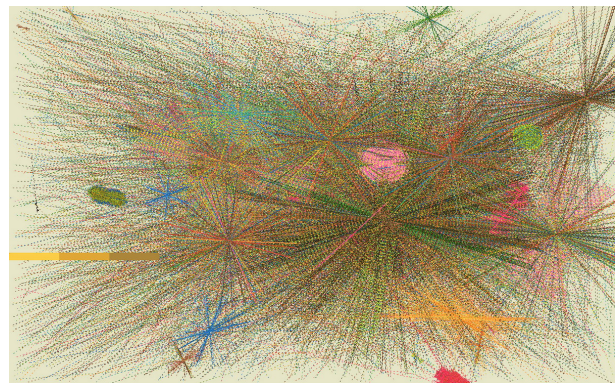
Cambridge, MA USA

[arikan@media.mit.edu](mailto:arikan@media.mit.edu) and [bcd@media.mit.edu](mailto:bcd@media.mit.edu)

<http://plw.media.mit.edu/people/arikan/> and

\*<http://www.collisioncollective.org>

<http://www.media.mit.edu/~bcd>



Software, print

14in x 11in, 9in x 12in

The system of fashion is set on the continuous change of styles and speculations of the image of clothing that are represented through mass media and network of individual expressions. This work aims to explore the effect of the fashion system by creating a micro fashion network with the basic elements color and time. A fixed camera captures the people in a scene, and the custom software processes and stores dominant colors of moving bodies. Color values that are close to each other are connected with the distance of time, and form a color network. Images are captured in Cambridge's busy neighbourhoods: Newbury Street, Harvard Square, and Kendall Square. Thanks to Carlos Rocha for his help with this project.

## Fenway 2005 (I & II) (2005)

### Nell Breyer

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2 Digital / Ink Panoramic Prints  
26 x 10in and 36 x 10in

Frozen strips of crowd movement to and from a Red Sox Baseball game reveal a ribbon of human momentum. Individual spectators merge into the shapes of their speed and flow.

Original footage was shot in High Definition by Mark Wurthener (MOOVlab, Boston). Movement extraction was done using "Gooze" by jackbackrack. Image processing was done in FinalCut Pro and AfterEffects. Compositional/ color modifications and hand drawings were done in ink.

## Falsa Obscura (2005)

### John Crowley

Boston, MA USA  
jonahjays@hotmail.com  
<http://www.paintingsbyjohn.4t.com>



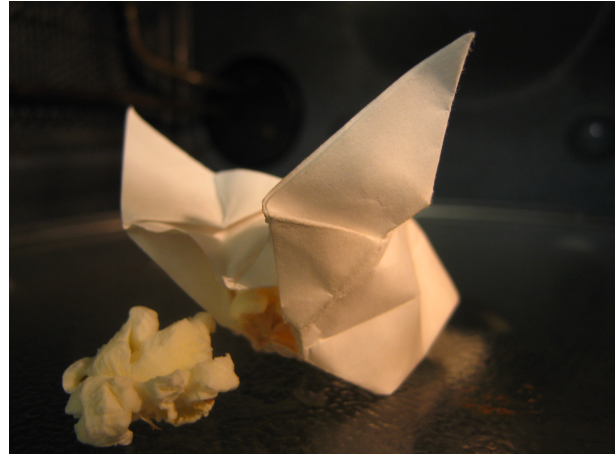
Sharp colored television, oil on plexi glass  
29in(W) x 62in(H) x 17in(D)

A randomly moving light painting of forever changing color, speed and direction. The painting obscures the falseness of broadcast television programming

## the popcorn sculptures (2005)

### Ben Dalton

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<http://www.media.mit.edu/~bcd>



parchment paper origami, needle work, popcorn, microwave  
flat packets inflate up to 10 cm in height.

Flattened paper shapes filled with un-popped corn have been produced. Placing these in a microwave, the steam and expanding kernels force the paper forms into their final filled shapes. Each microwaved packet is an uncertain experiment in inflation, shape and popping reliability. This work plays with the possibilities of inflatable forms, the dynamic, quantised inflation that the popcorn creates and themes of on-demand art work and disposable creation. The jumping, paper packets, that slowly take shape become easily embodied with quirky life-like characters. The ritual of the microwave steps, at once passive, familiar and mundane, and yet exciting and scientific, becomes the means of exploring these shape experiments and turn the everyday into an art production process. Like the utopian views of a past era, of plentiful futures with robotic, automated homes and instant gratification, a machine sits in the gallery, ready to "Create artworks-for-all at the push of a button"<sup>TM</sup>.

## ChromaScape HSL (2005)

### Rob Gonsalves

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<http://www.deepdevices.com>



Video Camera, Computer with Custom Software,  
Video Projection  
3' x 6' x 3'

ChromaScape HSL is an interactive video installation that uses real-time image processing to distort captured images with a unique image processing technique. The resultant video is displayed on a rear-projection screen. The user can change the amount of distortion by adjusting an aluminum lever.

As the viewer stands in front of a white backdrop, he/she is captured by a web camera connected to a hidden CPU. The system continuously processes the video stream by sorting each column.

The distortion is achieved solely by changing each pixels vertical placement no pixels will be harmed in the making of this installation. The viewer appears to be broken up into clusters of colors, grounded by shadows and under a cloud of highlights.

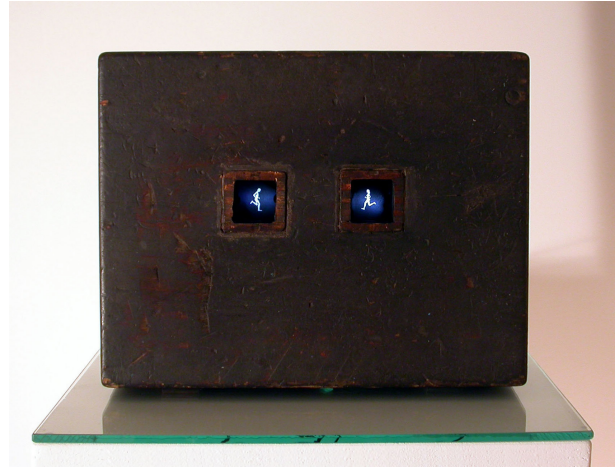
## Supercollider (2004)

### Steve Hollinger

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<http://www.stevehollinger.com>



mixed media sculpture  
9 x 11 x 14 in

In its normal working environment Supercollider operates in daylight, drawing power from sunlight. Within its wooden windows, two animated figures face each other in running stride yet never meet. Courtesy of Chase Gallery, Boston.

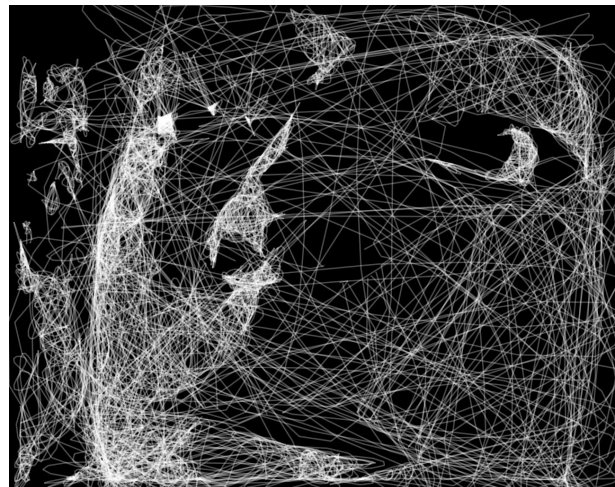
## Impalpable (2005)

### jackbackrack

Cambridge, MA USA

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[www.jbot.org](http://www.jbot.org)



Video camera, projector, pc, inkjet stills, "Gooze" original video processing software  
3' x 5' and 22" x 25" and 2' x 2' x 4'

During a twelve month period 95% of all the atoms that make up your 50 trillion cells are replaced "without a sound". Your skin is new every four weeks. Gums holding our teeth are replaced every two weeks. Our stomach lining is replaced every four days. The surface cells of our

digestive system that make first contact with our food are recreated by the millions every five minutes. – Dr. James Richmond Douglas

The work is shown as dance on video projected onto suspended cloth, six ink jet printed video stills, and an immersive introspection station. Mindy Zarem is the dancer for both the video projection and video stills. The artist would also like to thank Mindy Zarem for her assistance.

## Fragment (2005)

### Heidi Kayser

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LCD screen, interactive 3d animation, sensors  
18" x 14" LCD screen, 2' x 6' mat with sensors, pc

Fragment is a metaphor for my interactions with people in my life. My relationships with many people of different backgrounds, ages and interests continually cause my personality to fragment into multiples. I am constantly pulled in different directions by the range of people with whom I surround myself. In this piece, a 3d animation is controlled by the proximity of the viewer. As the viewer gets close to the animation, as when people begin to get close to me, the woman begins to split into 3 people, each

struggling to break free from one another but at the same time, having nowhere to go. The 3 women are parts of my personality; each one of them incomplete without the other. However strong they might feel and whichever direction they might feel they need to go- they cannot exist alone. In Fragment, it is only when one backs away and leaves the fragmented woman alone, that she then becomes whole again, and in this state only, is she truly herself.

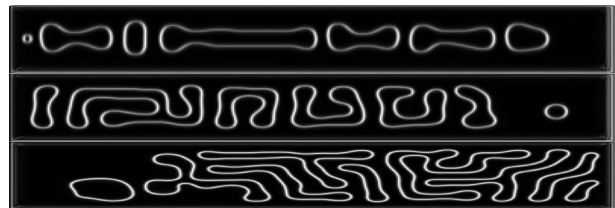
## Drip Ticker (2005)

### Brian Knep

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www.blep.com



Computer, Projector, Custom Software  
8' x 1'

Three rows of organic shapes drift across an architectural crossbeam. The shapes begin as simple blobs and grow into organic letter-like figures. Each row generates blobs at a different rate and size and the drift occasionally reverses direction. The piece is generated in real time and does not repeat.

## FatJab (2005)

### Vincent Leclerc

Boston, MA USA  
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<http://uttermatter.com>



a super expressive inkjet printer  
12x8x10cm

The FatJab offers another perspective to the process of reclaiming public spaces. It's a wearable printer that allows artists to print patterns and stories on any surface in the physical space.

The idea came after seeing many computationally enhanced graffiti-related projects. I was very intrigued by all the possibilities of being able to bring art created using digital media into the physical space but at the same time very frustrated by the projects I saw for two main reasons: they were either very ephemeral (digital projections on city walls) or were just large-scale implementations of plotters/printers that completely lost the expressive language that [spray]painters have developed over centuries.

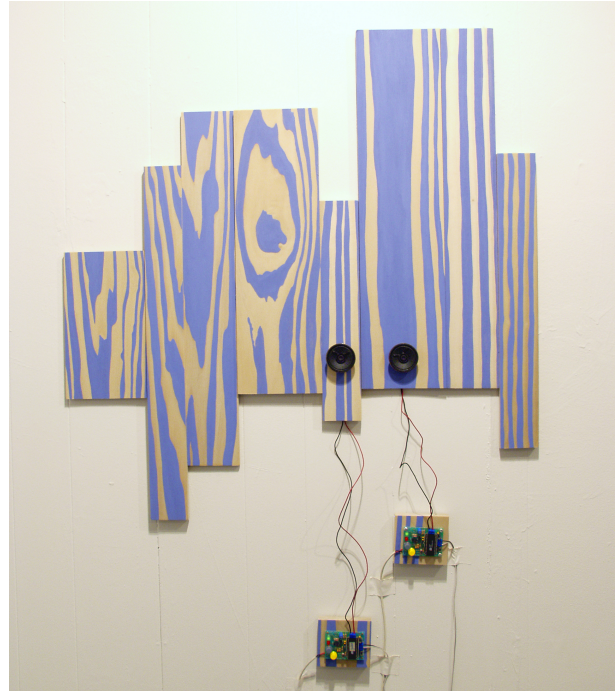
The FatJab allows the artist to distort the printout as it's sprayed onto a surface to create a more expressive rendering of the digital score. It's an attempt at creating a medium where users create patterns and stories in the digital space and bring them to the physical space in a more expressive manner.

<http://uttermatter.com/fatjab/>

## Panel Discussion (2005)

### Georgina Lewis

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<http://www.birdfur.com>



Painted wood, electronics, motion sensors, and audio playback.  
roughly 8' x 8' x 8'.

Panel Discussion explores issues of language, musical composition, and the overlap between the natural and the man-made world as mediated by technology. Viewers trigger the playback of sounds as they navigate the space, resulting in a constantly mutating and evolving composition. The sounds come from two sources: human and vegetable. The background sound is highly processed and is derived from (English) vowel pronunciation keys downloaded from the American Heritage Dictionary web site (it cycles in the predictable fashion from "a" to "u" and ends with "y"). Some of the sounds on the audio chips are of processed human speech. The rest are unprocessed recordings of the internal sounds of a tree made using a contact microphone. Software used in the production of the sound sources include SoundHack, AudioMulch, and ProTools.

## Lightbulb (2005)

Jeff Lieberman

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<http://bea.st>



lightbulb, custom electronics, wood and metal framing, sand  
1'x1'x1.5'

Lightbulb is an exploration combining two effects I enjoy - stabilization of unstable systems using feedback, and wireless power transmission. In this case, the unstable system is a levitated lightbulb, which under gravity would naturally fall. Using magnetic field [hall effect] sensing and an electromagnet with a properly designed feedback controller, we stably levitate the bulb below the electromagnet and enable it to move where we wish. Also, using a pair of coupled resonant coil windings, we can form a wireless power transmission system [driven at resonance], and send power through the air gap from electronics hidden in the top of the framing into the lightbulb. LEDs inside the lightbulb rectify this AC power and convert it to visible light. Many thanks to Mark Feldmeier, Josh

Glazer, Matt Hancher, Jack Holloway, Yael Maguire, Dan Paluska, Amanda Parkes, James Patten, Hayes Raffle, Danielle Smith, Dan Stiehl, Zoz, Professors Bales, Paradiso, Perreault, and Lang, and to CollisionCollective.

## The Holy Toaster (2005)

Daniel Paluska

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bread, toaster.  
2' x 2' x 6'

The Holy Toaster was found in the back of a thrift store in summer of 2005. Miraculously, it produces a perfect image of holiness on every piece of toast that emerges. Scientists have not yet been able to determine what has happened to the toaster but believers are flocking from all around for peak at what the toaster has to offer. The toaster will be displayed with bread so all visitors who are willing to wait a couple minutes will be able to leave with their own vision. Whether you keep this vision to yourself or sell it on eBay is up to you.

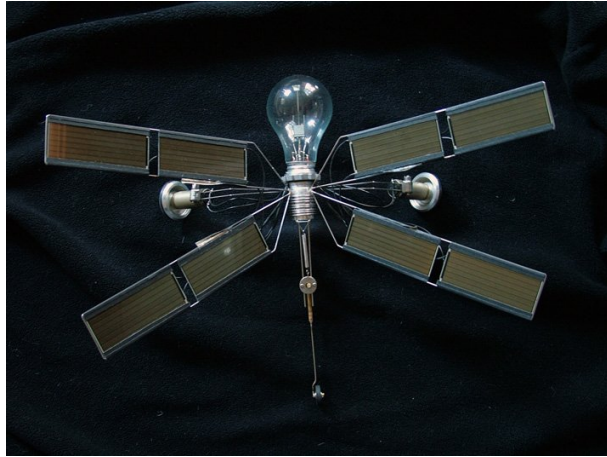
## Dragonfly With Leash (2005)

Dan Roe

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steel, solar engine  
17 x 11 x 8"

This simple but sturdy solar dragonfly should readily make its way over a wide variety of urban terrain, and requires only minimal maintainance. This is a 3rd generation dragonfly, and the most powerful to date, with large light-gathering wings and a delicate though damage-resistant design.

Since this specimen was built with no on/off switch, it is advisable that it be kept on its leash.

## Selkirk: Jabberwocky Cartography of/as a Little Mind (2005)

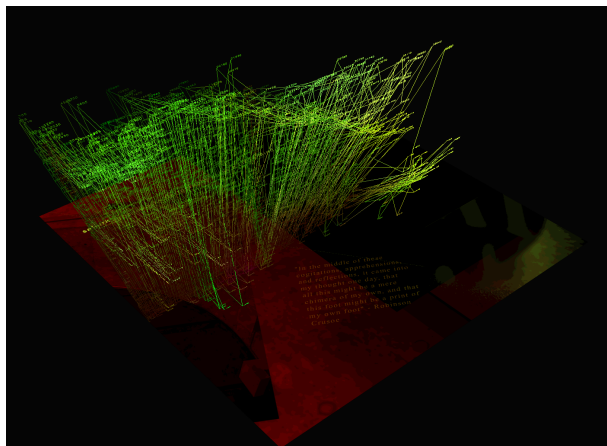
Orkan Telhan and Wilfried Hou Je Bek

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<http://www.orkantelhan.info> and

<http://www.socialfiction.org>



Interactive computer graphics, projection.

3x5x5'

Selkirk is an interactive visualization that uses neural networks to interpret urban patterns for building new cartographies. It consists of several modules: the connectron, the output and the interface between them. 1) The connectron, a network of relays, is logically equivalent to the streetgram of a small part of the city. A streetgram contains the connections between streets without taking in account its physical and spatial components. Each relay (each neuron) in the connectron represents a street, or a part of a street; its connection to other streets faithfully copied. Each relay can separately be activated with a strength (measured in Ticks) 2) The stream of numbers and pattern generated by the connectron is selkirkiated by the output parser that takes a picture of the street that reached it as colour resource and produces patterns with it in 3D: upward lines, interconnected, with various lengths seeking to balance themselves out in an environment unknown 3) The interface offers monitor functionality for the status inside the connectron, as well as enabling the user to activate it. The interface comes with a set of patterns ready to be fed to the connectron. These patterns, a series of relays/streets to be activated, were generated by a group of architecture students, participating in psychogeographic walk in the same streets that informed the connectron. Beforehand the students were asked to keep in mind a specific tag, PATTERN, from our custom psychogeography markup language(PML) to annotate their experience while following their respective algorithms. Each pattern they ran into was to be tagged on the map for location and rated on a scale of 1 to 5 Ticks. "Pattern" in this session was loosely defined as the strength of individual objects to tie their environment together on the psychogeographic plane: let's say the way a landmark can bring under its spell all the nearby streets. A walk that brings the pattern language (yet another approach in the history of constructed language for places) of Christopher Alexander to mind. Ticks-physics operates in steps of both of energy and time. The strength of activation determines the number of generation of jumps it is allowed to make. When a street was tagged by a psychogeographer as a producer of patterns with a strength of 3, feeding a message to the Leidsegracht relay will make 3 jumps resulting in a forking process that allows feedback. So a street is activated in the first jump it will activate all the streets it connects to, in the second jump all the streets these streets connect to are activated and so forth, the strength diminishing each jump until it can't jump no more: a ricochet. Some, arbitrarily chosen, streets function as output-sensor, when they are activated that trace dies and the output is fed to the output- module.

Switching between intervals of representation, Selkirk is a project that disobeys the territory and gives shape to

reality as a galumphing body of connections. A small bit of the city, a small set of information, once dislocated is now reconnecting itself in a different medium.

A flying dream (2005)

Andy Zimmermann

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digital projection & sound, white foamcore panels,  
welded bronze  
12' x 9' x 2'

A shadow of a figure flies over a disturbed Boston landscape.