COLLISIONfive
the next dimension

April 26 – May 11, 2003
MIT Compton Gallery
www.collisioncollective.org

Curators
jackbackrack, 617-549-0578, jrb@ai.mit.edu
Dan Paluska, 617-504-9619, leinad@ai.mit.edu
Brian Knep, 617-441-9735, bkpub@blep.com

Sponsors
MIT Museum, MIT Graduate Student Council
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Gallery Artwork (counterclockwise from entrance)

Big Smile, Brian Knep, 2003 (bkpub@blep.com)
Dance for computer and audience, 4'x4'
An archetypal smiley face. It blinks, looks around at viewers, and only smiles when no one is looking directly at it. Viewers get a glimpse of the smile as they look away, but when they look back, the smiley no longer smiles.

Your Touch is Light, Henry Kaufman, 2003 (henrico@attbi.com)
Rear-projection screen, vision sensing, 5'x15'
The piece is a hanging rear-projection screen that you can touch. When you touch it and take your hand away, the impression of your touch is left behind and turns into something that floats away.

Fotron2000, Daniel Paluska, Jessica Banks and Jackbackrack, 2003
(leinad@ai.mit.edu, jessical@ai.mit.edu, jrb@ai.mit.edu)
Wood, robot, cameras, computers, 3'x5'x7'
The Fotron2000 is tomorrow's answer to the today's mall photo booth. At its heart is a robotic sketch artist whose medium is LED light and whose canvas is long exposed Polaroid film. The robot draws quickly, rendering a line drawing of its subject which he or she gets to keep. The Fotron2000 "brings good things to light." See: www.ai.mit.edu/people/leinad/artbots/.

Face the Music, David Merrill, 2002 (dmerrill@media.mit.edu)
Live camera, software, screen, audio, 3'x3'
Every day more computers are watching us with digital cameras. Rather than getting nervous, why not just let the machines watch, interpret, and respond to what we are doing for a few moments? Why not make the machines a little nervous? Put on the headphones, invade the camera's personal space with your face, and hear what happens...

A Touch of the Cathode Rays, Cephalopod, 2003 (gunther@media.mit.edu)

Music, video, vibrotactile, 4'x2'x2'

The piece consists of a small television with a low-frequency vibrotactile transducer mounted on the bottom. You walk up to the television and press your stomach up against the transducer. The television is facing upward so that the bottom edge of the screen is lined up with your stomach. There are three synchronized components to the piece: music, video, vibrotactile. The video consists of footage which all interacts in some way with the bottom edge of the screen (the edge touching your stomach). The result is that whenever an onscreen image appears to make contact with your stomach, you actually feel it. The vibrotactile composition is a distillation of the 'tactile essence' of each scene.

I:Move Prototype, Nell Breyer with Kristin Ing performing, 2003 (nbreyer@media.mit.edu)

Video installation, live performance, 3'x7'

"I:move" is a performance/installation series. It embeds daily activities from the street in formal choreography. It will rely on digital video projections and wi-fi technology to generate movement profiles of semi-public spaces. It will be developed for two locations that are unique bottlenecks of human movement at MIT & DTW.

A Meow Mix, The DSP Music Syndicate, 2003 (dspmusic@media.mit.edu)

(Ethan Bordeaux, Ben Recht, Noah Vawter, Brian Whitman)

DSP music, audio processing, sound installation, 1x1

"A Meow Mix" is a promotional copy of the upcoming release by the dspmusic syndicate. While static playback has dominated the production of music since the invention of the phonograph, we are releasing music that evolves, responds to the environment, and sounds different every time. With recent advances in commodity hardware, we can now offer an inexpensive delivery mechanism for intricate algorithmic and generative music which is the size of a pack of smokes and powered off batteries. coming soon to a record store near you.

Super8, John Stedl, 2003 (stedl@mit.edu)

Robotics-Film, 3'x3'

Autonomous Super8 Camera walking on two legs in a circle, projecting images from the early days.

Cell Structure 125 (Anti-war Artwork 1), Fran Trainor, 2003 (frantrainor@earthlink.net)

Digital print, 72"wide x 44"high

Four digital prints quelled from the association of human cell structures and historically derived decorative art motifs.

Tenuous, jackbackrack with Fran Trainor, 2003 (jrb@ai.mit.edu)

Leds, sonar sensor, controller, pc, audio, 5'x8'x12'

Tenuous examines the heartbeat as a signifier of life and emotion. Stark graphics are combined with rich audio to invert the normal perceptual experience. A visitor is led into a light tight immersive room and presented with an audio/visual wall of ten "disembodied" heartbeats. As the visitor approaches the wall, the heartbeats speed up fearfully. Approaching further leads to a surprise.

Ad/junct, Amanda Parkes, 2003 (amanda@media.mit.edu)
Wood, paper, paint, touchscreen, 2'x3'

We are constantly relegated to the role of consumers of the complex visual constructions that bombard us in media. Ad/junct looks to give control of the visual environment back to viewers as interpreters and creators of media, choosing the connections which spurn meaning, and those which do not.

Basis, Mathew Laibowitz, 2003 (mat@media.mit.edu)
Metal, plastic, electronics, software, 8'x2'

This is an 8 foot tall DNA style double helix. It has 80 base pair nucleotides which can be rotated to select the four combinations of pairs. The helix lights in time to the music and modifying the DNA sequence modifies the music.

Chromodome, Kevin McCormick, 2003 (fbyte@piperazine.net)
Printed circuit boards, digital electronics, LEDs, 12" diameter

Chromodome is a geodesic sphere.

Roy G Biv, James Tichenor, 2003 (tichenor@mit.edu)
Mixed video/sculpture, 8'x6'x6

A video projector plays a video of the second half of "The Wizard of OZ" with the color removed. This video is projected through a water prism and onto a wall. The water prism is built so that it shaken by a subwoofer. The vibrations of the subwoofer are visible in the video on the wall. The video on the wall is stretched out by the prism to display the color bands of the rainbow. The speaker is driven by a record player playing Pink Floyd's Dark Side of the Moon.

Tear Me, Simon Greenwold, 2003 (simong@media.mit.edu)
Thermal print heads, paper, IR sensors, 4"x72"

Mechanism No.1, Saoirse Higgins and Simon Schiessl, 2002
(saoirse@media.mit.edu)
Wireless toy, sensor-actuated video projection, 6'x6'

Interactive video projection examining the critical moments leading to war. The visitor *winds up the mechanical toy drummer boy with the brass key. This releases bombs which drop from the sky keeping exact beat with the drum(projected on the ground). The tighter the mechanism is wound the faster the bombs will drop.The power-control is in the hands of the visitor.Where are these bombs being dropped? What are the consequences?

Opening Night Artwork

Pillow Fight, Hong Ma and Mat Laibowitz, 2003 (hongma@media.mit.edu)
Pillows, electronics, plastic housings, sound, video, 12'x12'

This piece is designed to amplify the fun of a pillow fight. Each pillow represents distinctive percussive sounds from action fighting sequences that are activated with each punishing blow. Each sound byte is accompanied visually with its representive expression such as "wham!", "wack!", and "ouch!" The visitors can fight against each other or practice their drumming.

Video Synchronicities II, Doctor T, 2003 (emile@foryourhead.com)
Video, 40"x12"x16"

Video Synchronicities II is the second in a series of pieces that explore the interaction between two or more unsynchronized video presentations. The first of these was presented at HyperCollision, and used 3 monitors with no sound.

Light Puddle Hayes Solos Raffle, 2001 (hayes@media.mit.edu)
Analog electronics, wood

Light puddle is an electronic organism with both local and global behaviors. Light puddle holds a fixed amount of energy in a densely interwoven web in which light flows into darkness. Your presence in front of the puddle will draw light towards you like water flowing into the depressions of a landscape.

Last, Jussi Ängeslevä and Ross Cooper, 2002 (jussi@media.mit.edu)
Live video installation, 3'x3'

'Last' is like a familiar analogue clock, it has second hand, a minute hand and an hour hand. The hands are arranged as concentric circles, the outermost being seconds, the middle one minutes, and the innermost hours. The major difference to a regular clock is that the hands of last are made from live video feed and as they rotate round the face of the clock they leave a trace of what has been happening in front of the camera. Thus, the clock face displays the last minute, last hour and last 12 hours as it's history. The video feed can be any live video source: A camera mounted on the clock itself looking at what is happening in front of it, a remote camera streamed over the internet or TV signal fed directly to the clock. The clock can thus display the local space, remote space or media space respectively. As a clock, the emerging imagery becomes contextualised and makes it meaningful in the space it is being displayed at. As an installation, the system can be used as a living, aesthetic element reacting to the usage of the space. A more illustrative description can be found at: http://www.mle.ie/jussi/last_description.mov and the official website at: http://www.lastclock.co.uk

Long Walk, No Legs, Aaron Edsinger, 2003 (edsinger@ai.mit.edu)
Robotic sculpture, 10'x10'