

연결된 기억

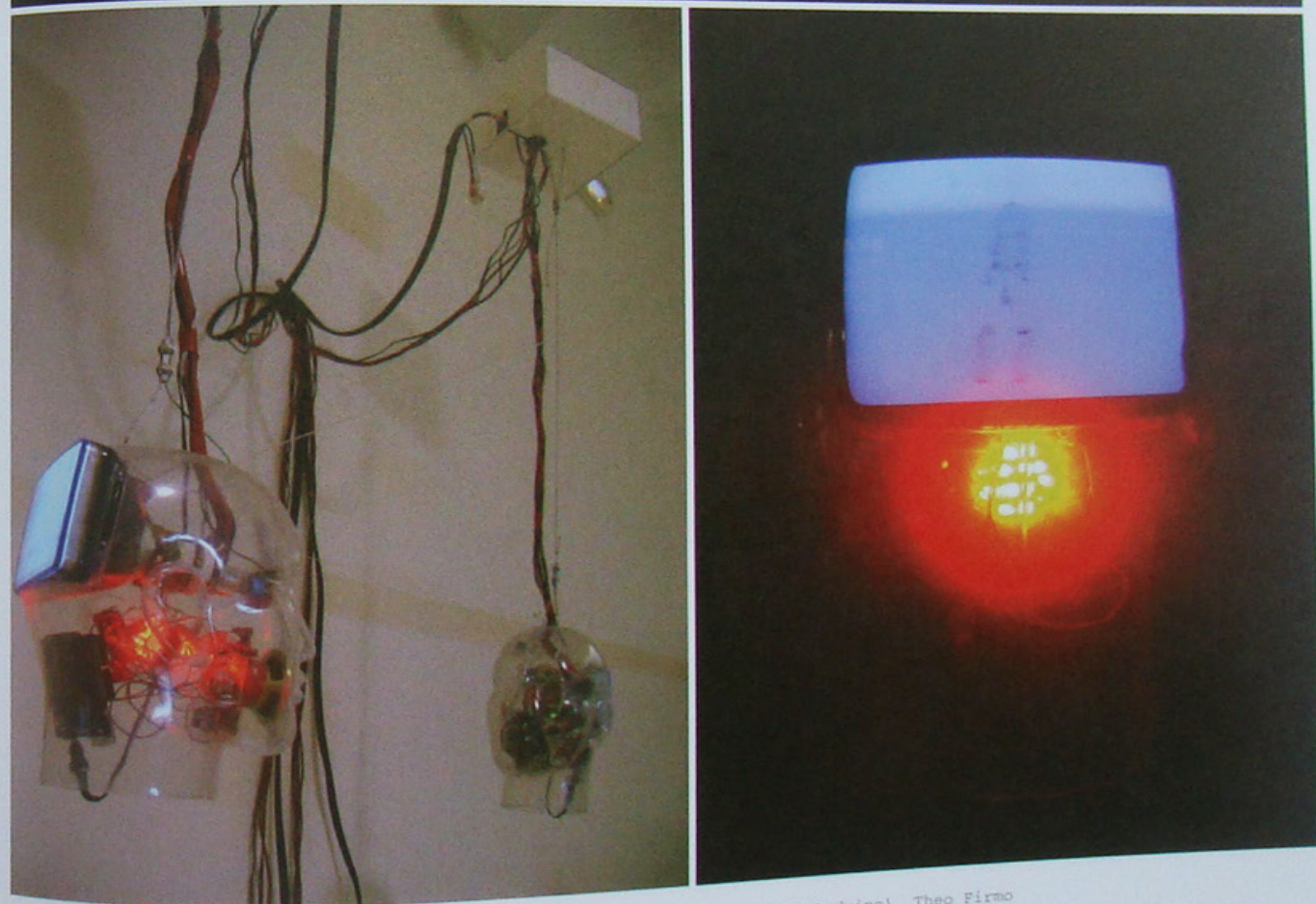
인터랙티브 빛 조각
2008CONNECTED
MEMORIESInteractive Light
Sculpture
2008

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빛을 발산하는 머리모양의 투명한 조각 두 개로 구성된 이 작품은 소리와 영상 그리고 빛으로 이루어져 있다. 관객들이 핸드폰을 통해 텍스트 메시지와 영상을 전송하면, 머리 모양의 투명한 조각은 텍스트와 영상으로 미리 저장된 기억을 끌어오고 대화가 이루어지며 빛을 발산한다. 많은 관객이 모여들고 관객이 보낸 메시지나 이미지는 기계조각의 기억으로 저장되고, 더 많은 관객들이 메시지를 전송할수록 두상조각에서는 더 많은 빛을 낸다. 이처럼 메시지나 이미지의 강도로 기억과 감정을 교환하는 인터랙티브 설치 작품이다.

Connected Memories by Anaisa Franco, consists of two transparent sculptures in the shape of a head radiating lights, is constructed with sound, image and light. As the visitors send text messages or images via their mobile phones, the transparent head-shaped sculpture begins to generate already stored memories by texts and images and conversations start and it radiates light. As more visitors gather, more messages and images transmitted are being stored as memories of pieces of a machine resulting in brighter lights from the head-shaped sculpture. It is an interactive installation that exchanges memories and emotions depending on the intensity of messages and images.



Collaborators. Jordi Puig (Programming Max Msp), Eduard Aylon (Programming Arduino), Theo Firmo (Voice and Music), Juliana Mundim (Voice)

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uses relatively little technology in his installations and sculptures. Much of his work is of great simplicity or allows materials such as reflective steel or glass to do the work, as they do in nature, such as when light is reflected on water or ice. When he does use special techniques, he does so to make complex phenomena visible in an evocative way, which could also occur naturally or which can only be experienced through certain manipulations. At a time in which innumerable technical applications are available to us and in which we can investigate the universe in the greatest detail via endoscopes, microscopes or telescopes, the real issue is how we can come to a greater understanding of space and time in general and, more specifically, of the aspects of physics from the observation of visual reality.

In Paul Chan's animation series *The 7 Lights* a beam of light is projected onto the floor while jerky shadow images of figures and objects glide by. Because there is no cohesion left in this sliding movement, an atmosphere of pointlessness, chaos and catastrophe is created. This image of falling figures and of collapse arouses memories of the attacks of 11 September 2001. Gruesome details also sometimes surface within the stream of images, roaming weapons: a rebuke lurks here, aimed at a political system that doesn't shun violence and thus threatens to bring on its own destruction. Chan is clearly troubled about the American political system of the Bush government, which relies on significant Christian support - a group of supporters in a country where nearly half the population believes in the Creation story. Within this conservative group of Christians are the Born-Again Christians who cling to the 'Rapture' theory. This theory holds that a few years before the end of the world Christ will secretly take his followers to heaven, leaving non-believers behind on earth. In *The 7 Lights* series Chan creates a completely opposite version of the Rapture theory: consumer goods float up to heaven and human beings literally fall in disgrace. But *The 7 Lights* refers to more than aspects of belief and religion in our present world. Besides being an artist, Chan is also interested in the way in which we give the world form and content in a political and philosophical sense. In *The 7 Lights* he lets blurry silhouette images slowly slide by, as if we are watching them from behind a window. These ephemeral forms invoke a feeling of melancholy in their black-white contrasts. It is as if everything is in an instable state and must be held 'against the light' to be able to discern the meaning. Chan uses light in both a literal and figurative sense.

Two artists who make comparatively much use of advanced digital hard- and software to create their interactive installations are Helga Griffith and Anaisa Franco. Both use the newest technologies and get assistance from specialists to develop operating systems or interfaces. Helga Griffith investigates the anthropology of sensory perception and our behavior. This time in which a staggering amount of real and virtual data is aimed at us - so much that we can scarcely be aware of it all - challenges Griffith to make work that confronts us with new realities. The installation *Microclimates* (2007), for instance, shows interactions between human beings and the climate in a laboratory-like space. Meteorological data from twelve places on earth are simultaneously displayed on small monitors on a star-shaped table. On the ceiling is projected an image of the sky outside, as it is at that moment, coming

from a projector located in the middle of the table. The passing clouds are reflected on the polished steel surface of the table. Local weather data, such as wind speed and direction, temperature and humidity are converted or translated into signals for light or sound generators. All changes from the outside, as well as the influence of the viewers (including their body temperatures, which are registered via infrared sensors) affect the light and sound composition. In this climate laboratory the viewer experiences how macro and micro changes are transformed and made visible by being converted into light waves. But Helga Griffith's work is not limited to the experiencing of non-normative data such as that of the climate. Data can also be of a political nature. The installation *Image Control* is a response to the fact that a large amount of personal data, such as one's movements and conversations, can be digitally recorded by third parties and communicated to others. The installation uses surveillance video images of visitors and juxtaposes them with images from fashion magazines, making visible the contrasts between the two human images. By confronting spectators with this kind of contradiction of 'dual realities', Griffith creates contemplative situations which can lead her audience to new insights.

Anaisa Franco, too, is interested in the way in which our perception is determined by both internal factors such as memories, emotions and experiences, and by external factors. In her work *Connected Memories*, sculptures of two transparent plexiglass heads equipped with sensors and small flat screen monitors hang in the exhibition space. The cyborg-like heads speak to each other, exchanging thoughts. Each head contains a Bluetooth transmitter and spectators can influence the conversation by sending a text or video message by mobile phone. The system reproduces the data via a synthetic voice and TV, and thus affects the existing data file. The heads also express their feelings by changes in the light intensity. Animated films are created on the small flat screens, which attempt to bring together the words and images. These drawings, which lend a very human aspect to the work, function as unconscious thought doodles - they are constantly changing and show the versatility of the human being. Franco's art is very much about this gap between what is technologically possible and impossible concerning aspects of feeling, memory and communication.

Artists such as Anaisa Franco are always the first to reflect on new cultural phenomena, and are also eager to exploit these new technological capabilities. When Walter Benjamin wrote *The Work of Art in the Age of Mechanical Reproduction* (1936), he was unaware of what would take place later, following the 1960s, in the field of digital technology (including the use of Internet) and cyber design. Despite these developments, the question remains legitimate and essential as to what degree artistic expression truly leads to new visual forms. Skepticism about the meaning of new technologies is perhaps best brought into dispute by a statement by Chris Allen (*The Light Surgeons*): 'You can have all the technology on earth, but without a message, some form of engaging content, it's just a chainsaw in the hands of a baby. Very messy indeed.'