EVA London 2008 Electronic Visualisation and the Arts

Date	Monday 21st July 2008
Place	SMARTlab (KD 1.21) and Matrix East Research Centre (EB 1.38)
	University of East London, Docklands Campus, 4-6 University Way, London E16 2RD

Travel Time from Central London: 1 hour. Please see Google map attached to invitation.

4:00 pm   Coffee/tea at SMARTlab

4:30 pm   Welcome by Professor Lizbeth Goodman (SMARTlab Director)
with an introduction to a range of interactive projects in the MAGIC Playroom

5:30 pm   A special showcase event in the MATRIX EAST Research Centre (MERL) with
Welcome by MERL Director Professor Haim Bresheeth

6:30 pm   Wine and nibbles to be served at MERL

Showcase Participants

Michael Pinsky

On filming an innocent park on a sunny summer day, Michael Pinsky encounters mysterious circumstances. His subjects keep multiplying, filling more and more of the screen, until they take over the park, and presumably, the world...

John Frans Holder

inter-kors'

Two actors engaged in poetic dialogue reveal their intimate thoughts to each other. Using natural language processing the artist has interpreted their voices to affect both expression and movement. Shot in extreme close up, their images move naturally, are they simulation or stylized reality? On multiple side screens a flocking algorithm helps to visualise their thoughts as bubbles of consciousness.

Haim Bresheeth

A Civilised Clash

Conceived and Directed by Haim Bresheeth, with music by KILA. Danced by Lizbeth Goodman and Bobby Byrne.

This piece deals with some of the main cultural issues now rocking western societies, through the medium of dance/performance. The use of two opposed screens is dictated by the topic – a civilisational clash of immense consequences, and involving all of us, wherever we are, and whatever our beliefs and positions.
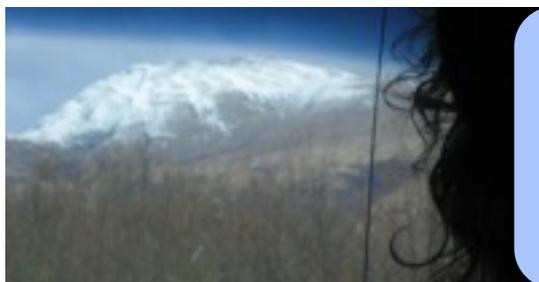
Barbara Elektra Droth

Nostalgia (Memory Circle)

This seven minute single-shot film revolves around childhood memories of family, friendship and betrayal. Filmed on location in Scotland, the music narrates the experience without structured language. It captures the fragile state of innocence and growing up.

David Chapman and David Cottridge

Hark 2 (2006)

Hark 2 combines soundscapes, based on environmental and bio-acoustic recordings, with animated macro-photographic images. The images explore the texture, colour and form of tree bark, lichens and mosses and act as a graphic score for the soundscapes. The material for Hark 2 was recorded in the Lee Valley Park, East London.

for more info: www.davidchapman.info/hark2.html

Jana Riedel (SMARTlab)

visions for the past (2008)

"Kirillov: … When the whole of man has achieved happiness, there won't be any time, because it won't be needed… Stavrogin: Where will they put it then? Kirillov: They won't put it anywhere. Time isn't a thing, it's an idea. It'll die out in the mind." – F. Dostoievsky, *The Possessed*.

Every moment becomes the past the next moment. Some people live only in the Now, some only in the Past. *visions for the past* juxtaposes time and past, what we might make of both and how we deal with them.

## Tamarin Norwood (SMARTlab)

Make Some Noise (2008)

In February 2008 a group of talented young musicians from Newham Sixth Form College joined forces with SMARTlab's MAGICbox for an intensive musical workshop with a difference. MAKE SOME NOISE documents two days of music-making with nothing but found materials, a couple of drills and a roll or two of gaffer tape. The results of the NewVic Recycled Orchestra speak for themselves!

Steve DiPaola

Bringing Out the Ghost - Evolved Darwinian Portraiture

Can you bring the ghost (creativity) out of the machine (the computer) using the ghost of Darwin (his namesake techniques and portrait)? Considering photography and beyond, where does the fine art portraiture sit today -- in this new millennium, what now defines the new media portrait space? With this historical question in mind, this work that evolves related living portraits using genetic programming realizes Darwin's process (Darwinian evolution) as a portrait but still historically references his traditional portrait (the evolutionary spark), and portraiture in general, although the 'real stuff' of the piece is computationally portraying his thinking process which begat his greatest gift to humanity, the understanding (the thought space) of the Darwinian evolution. Using a new computational model derived from human creativity theory, this piece is about portraiture as living process of a sitter's ideas.
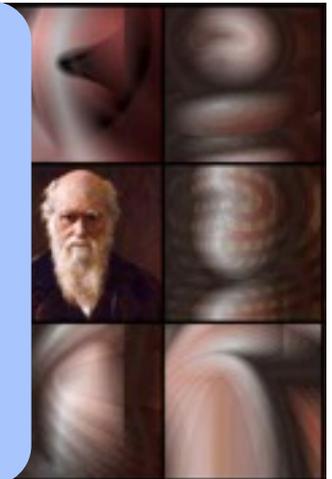
To find out more:

www.eva-conferences.com/eva_london

www.smartlab.uk.com/matrix/index.html

www.smartlab.uk.com

With thanks to: