

Kevin Ruston - Biography

20.9.68

I have studied Fine Art to degree level at Gwent C.H.E. in Wales during which time I carried out experimental work in video, sound, Fax-exchange, networking, and multi-screen video installation before specialising in Interactive Hypermedia.

My degree thesis consisted of two research papers entitled "Computer Games-Interactive Television?" and "Postmodernism and Interactive Home Technologies".

Since completing my degree course in June 1992 I have been lecturing part-time at Bristol University W.E. in Communication and Research skills.

I am currently researching an MA thesis in Critical Theory, concentrating on the work of Jean Baudrillard and his ideas concerning Advanced Technological Cultures.

Recent Work (prior to Digital Rear Windows):January 1991 "Sim City Suburb" 11 minutes: Video.

Surveillance footage of a modern suburban housing estate making connections between images of cable TV networks, satellite television receivers and the change from geographical 'real' space to digital screen space - working with the idea that houses in streets have given way to nodal points on media networks.

March 1991 "Texts, Bombs and Videotape" multi-media installation

Installed at the Watershed Media Centre in Bristol as part of a networked international art event. The subject and strategies of this group event came from responses to the media coverage of the Gulf War.

October 1991 "Aqua-Media" multi-monitor video installation.

Underwater Nature film sub-merged with images from electronic Culture, on video screens laid out in the form of an aquarium, attempting to question the supposed existence of a Nature under water which is seen only on TV screens (see enclosed slides)

January 1992 "Aqua-Media II" site-specific video: continuous loop.

Filmed in the bowels of a (post)modern steel structured building, the footage was digitised, colourised and added to the soundtrack from the Hollywood sub-marine epic "The Abyss" to create an eerie sequence playing on the viewer's awareness of the meshing of 'real-space' and film-space.

January - July 1992 - work on "Digital Rear Windows" which was first shown in a fully realised form in July 1992 at Gwent over two days.