

PREVIOUS PROJECTS - LIST OF SLIDES

132

Slides 1 and 2

These two slides are taken from a series of images created on a Commodore Amiga PC using digitising and paintbox software. The work draws from the linguistic theories of French linguist F. de Saussure - exploring the photographic capabilities of the computer with an intent to construct hybrids of 'photographic realism' with surrealist abstraction. The piece was entitled Digital Ambiguity May 1989.

Slides 3 and 4

The installation shown in these two slides consisted of six Commodore Amiga computers held in a metal leaf shaped frame. The whole installation, which was bound in cables and flex, was used to create a metaphorical leaf connection from the cybernetic structure of the global network. The installation was exhibited at the Reading University Gallery, Reading, England, May 1990, displaying a series of images dealing with the endless complexity of electron microscope imaging to satellite imaging. The exhibition served as a preliminary show to an exhibition in London the following month.

Slides 5 to 8

Unlike the show at Reading University Gallery the leaf installation was now used as a telematic workstation for a group exhibition, Earth Signals A Chaos Happening, at the Omphalos Gallery, London, June 1990. The project lasted for four days and concentrated on the exchange and interaction of Amiga image files. Each of the six computers carried out specific tasks: electronic mail terminal, paintbox, digitising, animation, displaying received images and displaying received text messages. Over fifteen artists from Australia, Austria, Brazil, Canada, England, France, Japan, Scotland, USA and Wales took part in the exchange of Amiga image files - sourced from scientific centres of digital sensing, such as departments of Physics, Meteorology and Robotics. As before with the preliminary show at Reading University the emphasis was still on the endless complexity of 'those looking in and those looking out'.

Slides 9 to 14

After the Earth Signals event I received a commission from Oldham Art Gallery, Manchester, England, to produce a telematic installation for their exhibition The Globe Show in November 1990. The installation, as shown in the slides, concentrated on the exchange of faxes from artists all over the world. The project lasted for two weeks, which facilitated the production of four videos: North, South, East and West, and the exchange of faxes which were pasted to the walls of the installation, building up a layered bill-board type collage. The four videos were produced and posted to participating artists around the world who in turn added to the videos and returned them to Oldham Art Gallery to be played within finished installation. The circular installation took the title North South East and West, playing the videos in their appropriate directions with the faxes pasted to their appropriate sections of origination.

Slides 15 to 20

These slides are from a project which seemed to capture the concerns and interests of all artists working with the telematic medium. The project Texts Bombs and Videotape took the form of installations in Bristol (UK), Paris (France), Pittsburgh (USA), Vienna (Austria), and Vancouver (Canada). This global event, which lasted for twenty four hours, from Saturday 23 to Sunday 24 March 1991, was a critique of the media coverage of the Gulf War, a response to a simulated war, a computer game and a general feeling of media chaos. The installation that I coordinated was housed in the Watershed Media Centre, Bristol, England. As the public entered the Gallery space they were faced by a wall of video monitors, rather like the media walls of the CNN news coverage. These monitors were controlled from a workstation opposite, which was housed in a room with a large perspex window, through which the activity, confusion and chaos of the event could be contained. As a whole the event was a performance of technological confusion and simulation.