DIGITAL CANVAS

Ann Arbor Art Center
Exhibition
GALLERY

Ann Arbor Art Center
February 20—March17, 2004

A&D university of michigan school of art & design

mc aca michigan council for arts and cultural affairs

DIGITAL CANVAS

Et quid erat, quod me delectabat, nisi amare et amari? sed non tenebatur modus ab animo usque ad animum, quatenus est luminosus limes amicitiae, sed exhalabantur nebulae de limosa concupiscentia carnis et scatebra pubertatis, et obnubilabant atque obfuscabant cor meum, ut non discerneretur serenitas dilectionis a caligine libidinis. utrumque in confuso aestuabat et rapiebat inbecillam aetatem per abrupta cupiditatum atque mersabat gurgite flagitiorum. invaluerat super me ira tua, et nesciebam. obsurdueram stridore catenae mortalitatis meae, poena superbiae animae meae, et ibam longius a te, et sinebas, et iactabar et effundebar et diffluebam et ebulliebam per fornicationes meas, et tacebas. o tardum gaudium meum! tacebas tunc, et ego ibam porro longe a te in plura et plura sterilia semina dolorum superba deiectione et inquieta lassitudine.

Quis mihi modularetur aerumnam meam et novissimarum rerum fugaces pulchritudines in usum verteret earumque suavitatibus metas praefigeret, ut usque ad coniugale litus exaestuarent fluctus aetatis meae, si tranquillitas in eis non poterat esse fine procreandorum liberorum contenta, sicut praescribit lex tua, domine, qui formas etiam propaginem mortis nostrae, potens inponere lenem manum ad temperamentum spinarum a paradiso tuo seclusarum? non enim longe est a nobis omnipotentia tua, etiam cum longe sumus a te.

Leslie Raymond
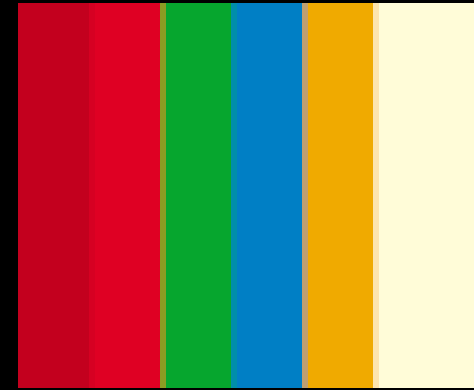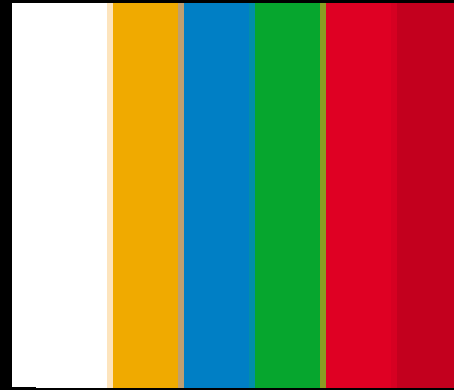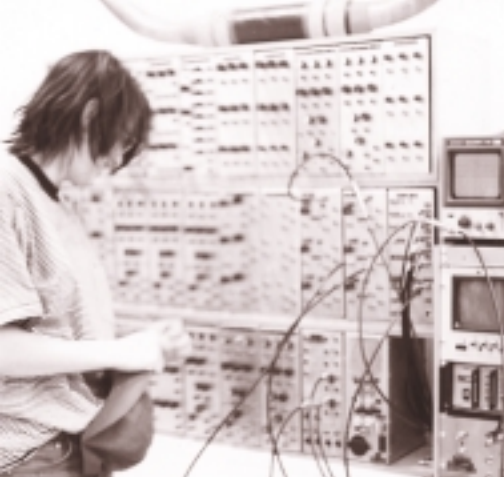
Leslie Raymond
aka vjFutureWorkerGirl
Ann Arbor MI
b. 1968 St. Paul MN
http://potterbelmar.org

MY ART PRACTICE HAS EVOLVED from photography and 8mm film to analog video, 16mm film and optical printing to digital video processes. It has taken the form of single-channel linear works, accompaniment to public actions, and projections into installation-environments and onto sculptural forms and buildings, often of an interactive nature. My single-channel work is currently screening in Australia, Canada, Wales, Iceland, and the United States.

The current focus of my artistic activity is live video performance. I weave together digitally manipulated strands of video, using the projection screen as a stage for moving poetry. The physical space, live audio element, and energy of the audience provide dynamics that prompt my improvised response. The study of textural qualities and the manner in which they enhance the meaning of images has become increasingly central to my approach.

In addition, by reconnecting to one of my earliest focuses, the still image, I have developed a means to give my imagery a life outside of the performance. By extracting video-stills from the recorded mixer-output of my live sets, I use digital processes to create large-scale prints. These autonomous images appeal to a broader audience.

FACTORY DANCE

PERFORMANCES
FLOW 1 year anniversary, Detriot MI, February 2004
Peter Sparling Dance Gallery, Ann Arbor MI, September 2003
Nine Questions, Ann Arbor Film Festival, March 2003

TOOLS
Sony miniDV DCR-PC1; Sony hi8; avid; gifBuilder; iMovie; FinalCutPro;
Videonics MX-1; dvd & vhs decks

Jason Engling
aka bubblegone
Ypsilanti MI
b. 1978 Mt. Clemens MI
www.cyclene.com/BG/
_bubblegone-.html

Joe Bauer
aka verzerren
Ann Arbor MI
b. 1977 Ann Arbor MI
www.verzerren.com

VERZERREN VS. BUBBLEGONE

DESPITE GROWING UP IN TWO DIFFERENT AREAS of southern Michigan, we have very similar stories. For both of us, our first steps in video originated in high school. Each of us attended one of the few schools in Michigan with a state of the art Video production studio and editing suites. Though we did not pursue live performance with video at the time, it certainly did embed the idea of motion image. During college, each of began performing live experimental electronic music. It was during this time we first started working together. We discovered that though we enjoyed watching the live electronic music performances, it was often boring to see a couple of people behind computers, or someone working the faders on already sequenced music. From this, we both came to the conclusion that there needed to be a visual element to engage the audience in our performances. We therefore began working together and with other video and audio artists, Adam Mokan (aka m00k13) and Christopher Smith, in order to add an improvisational video element. This group became known as *The Data Regeneration Project*. Within the last year, Jason has been creating his own visual elements with a 320x240 pixel digital camera, capturing small samples of everyday life and ordinary objects and Joe has been exploring different methods or digital manipulation. This is the foundation and the story behind the artwork we are displaying.
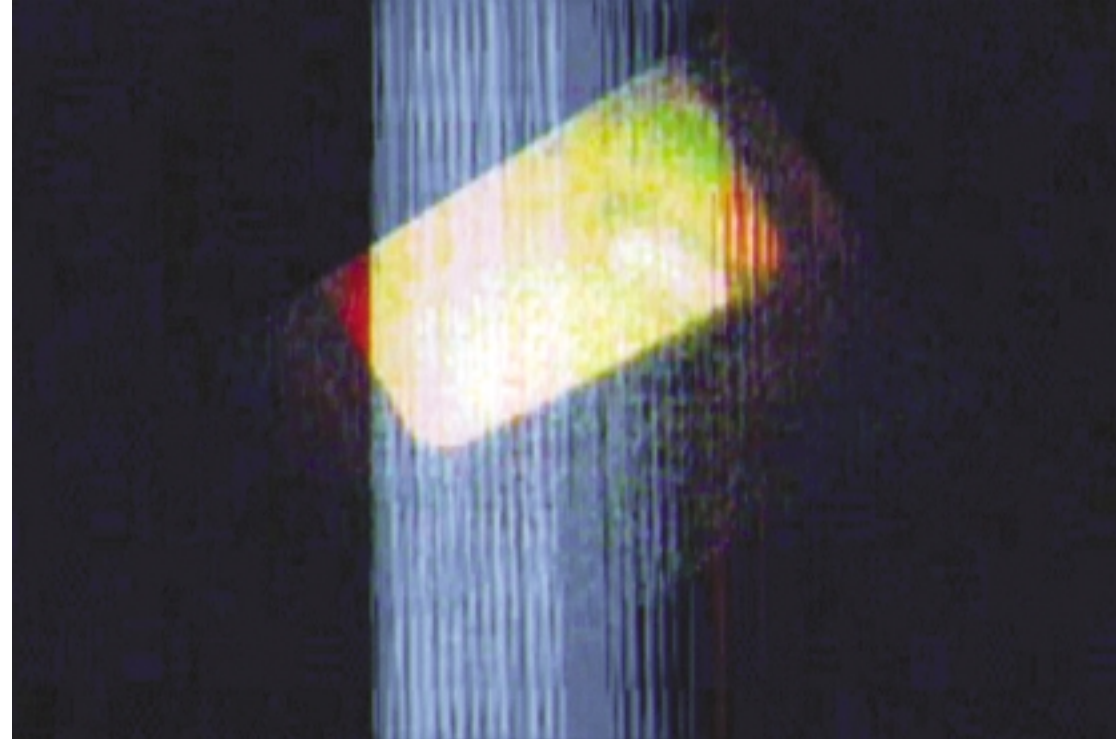
PERFORMANCES
Individual Deconstruction, Ypsilanti, MI, July 2003
Aelita: Queen of Mars w/Data Regeneration Project, Hamtramck, MI, June 2003
verzerren vs. bubblegone, Ear Candy Festival - Stormy Records,
     Dearborn, MI, Feb. 2003

TOOLS
Apple iBook(x2), Nikon Coolpix 5000, Kenton's Control Freak MIDI knob box,
Cycling 74's Max/MSP Jitter, and U&I Videodelic

Deon Foster
aka dis-assembler
East Lansing MI
b. 1975, Lansing MI
www.dis-assembly.com

Jim Ryan
aka fat ra
Lansing MI
b. 1974, Limerick, Ireland
smallbrainrecords.com

SHENANIGANS CREW

EARLY WORK WITH THE MOVING IMAGE
JR: Early films (1994, works with Seamus O'Donnell) involved repetition, with subtle variation of elements.
DF: 1997 *Bridges* Consisted of 12 jazz musicians and a 5 person visual crew. I was the promoter, producer, director, and conductor of the event. The musicians used the visual as a score. Both were performed spontaneously.

CURRENT VIDEO-PERFORMANCE WORK
JR: the more fundamental, and essential the integration of sound and video the more the work gets me going. I am interested in the human body; faces, sounds, expressions, interactions, etc. and exploring the manifestations of numeric. The two meet in the disciplines of physiology, and radiology.
DF: I perform across the country as a VJ under the alias *dis-assembler*. The images are raw minimal computer generated lines and vectors intergrated with the common everyday. I like phat beats.

OTHER WORK
JR: the animated score project: composition of vocal scores for the audience, and/or traditional performers, using an intuitive animated graphic notation.

DETROIT ARTISTS' MARKET

PERFORMANCES
movement 2003, heart plaza, Detroit, 2003
detroit underground, Detroit artist market, 2003 (JR)
AVIT North America, Heaven Buddy Gallery, Chicago, 2003 (DF)

TOOLS
JR: camcorder, camera, laptop, max msp jitter, lcd face masks, voice, tenor saxophone, clarinet, guitar.
DF: 3ccd DV Video Camera, laptops, DVD players, video mixer, audio mixer, max msp jitter, VDMX, lcd face masks, voice, alto saxophone, keyboard.

juLiE mEitZ
Detroit MI
b. 1966 / Mt. Clemens MI
http://julie.meitz.free.fr

I BEGAN MAKING SHORT SUPER-8 experimental films in 1982. In the 1990s, I worked with 16mm, 8mm video, TV manipulation, and video equalizer, continuing to create short experimental films, as well as video/film installations, and VJing.

In the early days, I channeled footage into a TV to adjust the color, contrast, brightness, and horizontal/vertical hold, recording this manipulated image. I then re-played it and treated the footage again, repeating this sequence until the desired look was achieved. My video *FireEaters*, shown at the Chicago Underground Film Festival in 1994, was created this way. Later, I used the video equalizer to manipulate and correct my videos, and also used it as a mixer for live VJing. Now, I use software tools to edit and manipulate various footage and digital stills, creating several short films and digital image sequences for VJing. Original footage is my own as well as taken from feature films and documentaries. I also use my camcorder's digital and picture effects to the beat of music as I shoot live feed.

I'm also a Filmmaker, Video Artist and Computer Programmer. I exhibit Video/Film Installation work in local galleries, and have shown my films/videos internationally.

PERFORMANCES
Grand Opening, African American Museum, Detroit, MI 1997
VisionEar CD Release Party, Zeitgeist Theater, Detroit, MI 2000
Fabolous Fridays, Midwest Product Live Performance (Ghostly International),
Cranbrook Institute of Art, Bloomfield, MI 2003

TOOLS
Pentium 4, 2.8 GHz PC; Adobe Premiere Pro; Adobe Photoshop 7.0; Resolume 1.5 VJ Software; Sony D8 Camcorders; NEC MT 1055 Video Projector; Videonics VE-1 Equalizer; Commodore 1702 Video Monitors; Sony GVM 1300 Trinitron Video Monitors; 16mm Film Projectors; Shutter Strobe Device; Gel Strobe Device

Jon Hudson
aka Techno Vision Detroit
Suburban Detroit
b. 1971, Detroit MI

IN 1997, I BEGAN WORKING AS PROJECTIONIST, video engineer, and resident VJ for the Royal Oak Theater until the club changed management in 2001.

I experiment with video as light and movement. Every day I learn more about the presentation, application, and content of video while exploring this medium as my artistic outlet. I enjoy collaborative projects with other artists as I learn and become inspired by the variety of interpretations of video as a contemporary art form.

Working at City Animation Company helps to keep me aware of emerging technologies I also assist with my church video team, installed a video system and & VJ-ed in the White Star Night Club Hamtramck, and assisted Inigo Megano Orivalle on a video art installation for the Cranbrook Art Museum, Rose Contemporary Art Museum-Boston Mass., Cleveland Contemporary-Ohio, and Museum Of Contemporary Art-Anaheim CA. I currently VJ freelance productions at various metro-area nightclubs.

PERFORMANCES
Electronic Music Festival 01,02,03 Underground Stage, Detroit MI
Remix Hotel at the Society of Audio Engineering Institute, NYC Oct 03
Free Project at Burst Inc, Detroit MI Nov. 03

TOOLS
Edirol DV-7PR, Edirol V-4, Panasonic MX-50ís, For-a 740, Misc. audio active devices, Routing switchers, Misc. Mac I-movie with Virtix plugins, Videodelic & PC wild fx text program as source material

STAINTWIST