

the search for a residual affect

documentation of process, decision making,
installation and some critical analysis

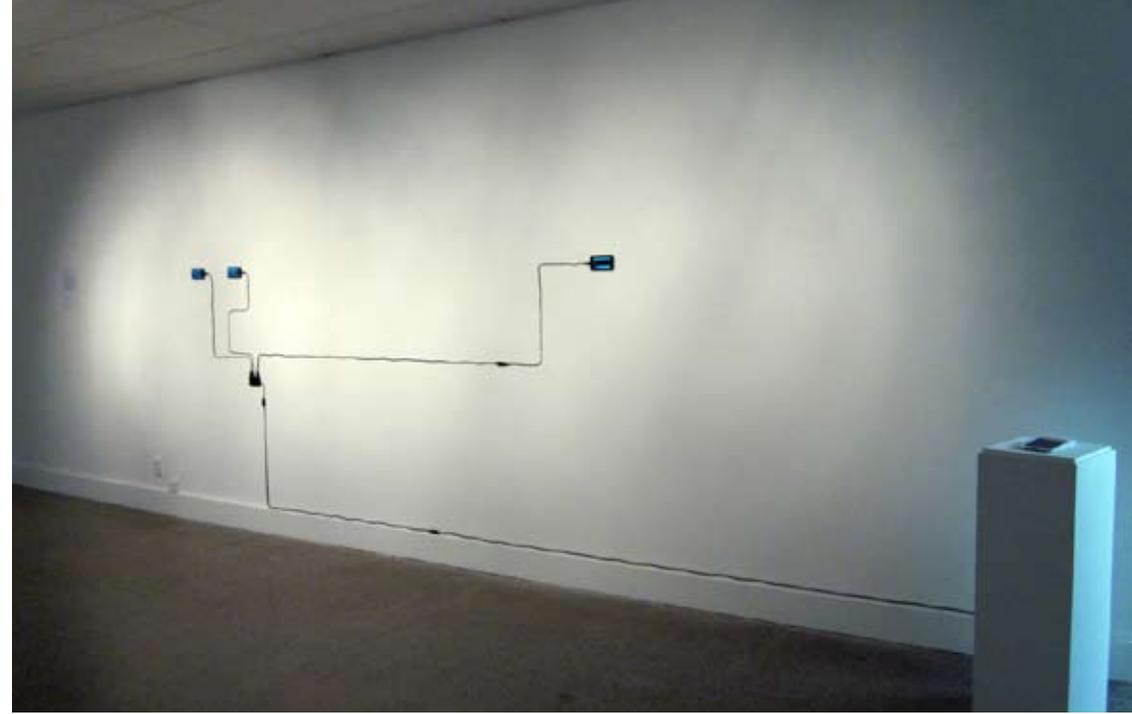
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- 3 – 800 x 480 pixel 10.16 cm TFT displays*
3 – MediaTek MT6572, Dual Core 1.3 GHz processors
1 – USB hub and 10.5 meters of High Speed 2.0 USB cable
15 minutes of 720p HD video compressed down to 480x272, H.2.64, 25fps
240 images, 120 GIF's

preface :

At the time of writing the tragic events referenced within these works remain unresolved. The disappearance of Flight MH370 has been superseded by the downing of Flight MH17. The abduction of the Nigerian school girls risks being erased by other worldwide events. Boko Haram and his militia continue to test the resolve of the Nigerian government and the international communities.

christopher valenti (/) MFA winter seminar – July 2014: Technology
Whitecliffe College of Art and Design, Auckland New Zealand, Aotearoa



The search for a residual affect v.1 – 2014. Installation view.

documenting the unseen :

This documentation serves as a vehicle for reflection and analysis on my thinking behind the installation *the search for a residual affect*, installed at the Pearce Gallery, Whitecliffe College of Arts and Design, as part of my assessment for the Winter Seminar, July 2014. Here I will outline some of the concepts explored and the technological issues which arose during the installation process.

The digital nature of this installation allows for the work to continually evolve, be infinitely reproducible,

altered, enhanced or destroyed and the works presented will undergo interventions over time. This ability to continue to intervene in the works interest me as it raises some questions on the consequences of an artwork and explores the relationship that they form with a gallery and its audience. In a similar way, recent Walters Prize nominee Luke Willis Thompson, whose work *inthisholeonthisislandwhereiam*, challenges these conventions by extending the gallery from the white walled receptacle into the experiences of the everyday and probes such questions as whether works of this nature can exist in multiple places such as in a gallery and in the mundane occurrence of the day-to-day.

In part this project aims to initiate a conversation around the intent and function of artworks today, the role that they play in relation to the wider contemporary context and how the digital re-interpretation of the social, the political and the technological manifest themselves through an ever increasingly controlled and commodified medium.

a residual matter :

These works have evolved out of my interest in the proliferation and migration of images, ideologies and culture within the digital landscape, which express themselves as ‘unseen’ fragments of place and person, and leave a digital footprint which parallels a type of ‘residue’.

The rationale behind these works was to investigate these interactions and to explore how we connect and



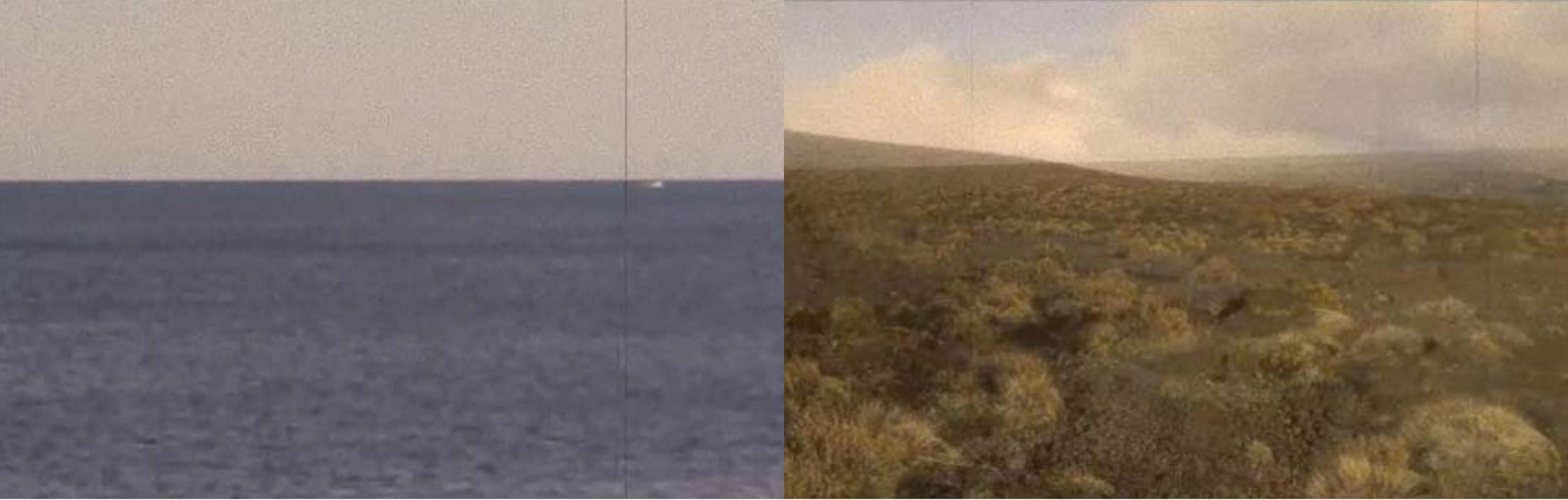
The search for a residual affect v.2, 2014. *Installation view.*



The space that resides between the boundary of reality and fiction is a horizon line – reflection, 2014. (8:10 minute video, looped). *Sound. Installation view.*



The space that resides between the boundary of reality and fiction is a horizon line – translation, 2014. (6:50 minute video, looped). *Sound. Installation view.*



participate with our 'new economies' and how we define the technologies that underpins them.

On the left side of the installation is the 'double screen' representing vision. The screens play looped videos of two landscapes which look to the horizon and scan an imaginary line marking the boundary between a grounded reality and the unseen future. It reflects logic, the analytical and objective view of understanding and the reliance on vision to comprehend what can be seen. It mirrors the prosthetics of binoculars, of stereoscopy and freeviewing. These two videos are overlaid with the whistling, scratching, 'glitchy' sound of wind and ocean. The occasional sound of birds interrupts



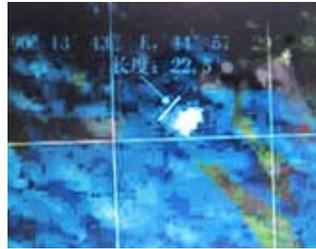


and acts as an augmentation, extending the experience past the visual frame.

On the right side sits a single screen. Intuition, thoughtfulness and the subjective are enacted through an interaction. A browser based environment contains a series of GIF's which are composed from images collected from Google searches around two events. As the viewer searches within the module they find themselves caught in a loop, in a space which continually references itself. By interacting with some of the images, messages pop up alluding to the language used by government officials or military authorities. All of the information, data, images



A search module for false positives v.1, 2014. *Installation views.*



Malaysian airplane MH370 disappeared of radar screens in March 2014. These photographic screen captures of GIF's from the search module highlights the use of augmented realities, maps and grids as this event continues to baffle us. These images are in constant motion, flipping from one image to the next, similar to the flicker of the newsroom, the flash of the radar screen or the monitor of the surveillance cameras.

The disappearance of the Nigerian School girls from their school in Chibok, Nigeria in April 2014 initiated a strong online protests movement and engaged the use of social media sites in a search for answers. Search results retrieved images of protest marches, military drones, planes, troops, officials and celebrities which dominated the results. These GIF's sit within the browser based search module allowing for a comparative interaction by navigating between events.



Installation views. During the process of installation decisions were made 'in-situ' as the work unfolded.

and texts contained within the module are sourced from the internet.

The two 'elements' are connected through a network of cables which not only powers the devices but also metaphorically represent the connection between two types of looking and seeing; the physical and the intellectual, the empirical and the theoretical.

These modes of seeing and understanding are of particular interest to me in that they reflect how 'reality' might be perceived through a digital interface.

technical issues and observations :

» These installations were always thought of as a placebo test for ideas which would undergo transformations. My intent with this project was to evoke a feeling of helplessness, futility and emptiness and to draw attention to the increased reliance on technology within society. Some unexpected outcomes unfolded as the technology driving the installation became unreliable and a sense of disappointment and frustration started to become more evident.

» In the lead up to the work being installed I had envisaged the network grid (v.1) occupying a confined space. Further consideration should needs to be given into how the installation would occupy a space and inform the work.

» Prior to installation the video pieces performed well, running continuously. In a different environment they



The space that resides between the boundary of reality and fiction is a horizon line – reflection, 2014. *Screen captures from production stills.*



The space that resides between the boundary of reality and fiction is a horizon line – translation, 2014. *Screen captures of production stills.*

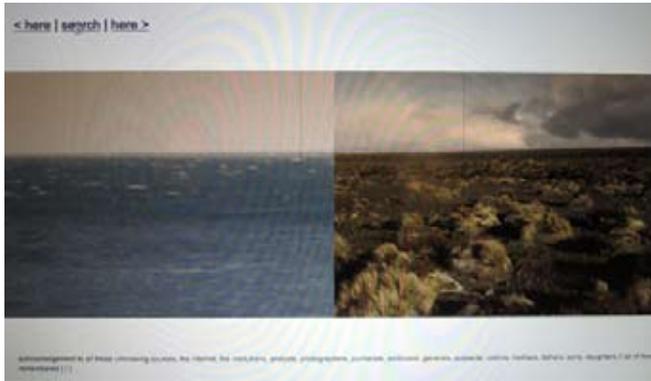
behaved erratically. Consider the possibility of building software/hardware to run the video and/or consider alternative ways of showing the video in a gallery environment.

» The browser based search module ran throughout the time of the installation, but there was uncertainty as to whether it was interactive. Consider other avenues of presentation, scale, positioning and format (horizontal vs vertical), bring titles, statements into the works.

» The networked cabling system (v.1) was overworked. This was one of my concerns before the installation. My process in testing the validity of the install was to get a second reading and I think the latter (v.2) is more engaging and challenging as it shifts the focus from the graphic representation to the content.

» Likewise the filters applied to the videos were unnecessary and further consideration is needed in terms of how I express my ideas. Trust my instincts!

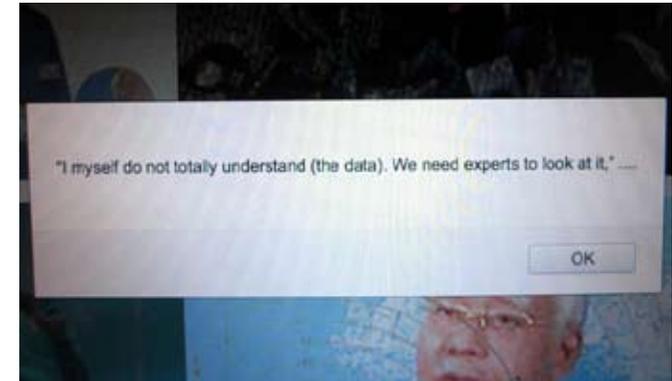
» These works reside on hard drives and mobile phones and my thinking around the autonomy of the works is that they should remain outside the commodified network and act as modules of knowledge which are not part of the larger environment. This situating acts as a type of archiving, a documentation of sorts which is not subject to the laws of the internet. Still under consideration.



Photographic screen capture from A search module for false positives v.1, 2014

Notes from crits and things to consider further :

- What do I want the viewer to recover?
- What is my position within the ideas presented? Relate the visual to my thinking and my writing
- Consider words, language as conduits
- Create a pause within the work allowing for more questioning allowing for an entry into the work
- Where do I position the sculptural vs the digital? Which space do I occupy?
- Allow for more 'affect' through a narrative which carries the viewer further



Photographic screen capture from A search module for false positives v.1, 2014



The blame game. This image surfaced early after the disappearance of flight MH370. Doctored images have a long history within the machines of propaganda, note the bottom half of the two surveillance images. Source: the internet.

- What is important? The screen, the interaction, the moving image, the glitch, the subversive? Find some resonance
- Move from the general to the specific – too many layers of information and ideas within one work
- Use this installation as a platform for future works and ideas

conclusion and remarks :

At this point I was going to pull apart the work further but I thought I might digress here slightly. I think it would be more useful to reflect on some aspects of our conversations during the session wrap up at the seminar which relate to my analysis and critiques. We were discussing the work of Gerhard Richter, more specifically a short video of Richter working on one of his paintings by the film maker Corinna Belz. The conversation revolved around the role of form, subject and content in defining an artwork and how the interplay between these terms and the ‘illusion of an external action - like ambiguity or multiplicity of condition’ builds a relationship between the artist, an art work and its audience. I suggested that Richter’s works were like a ‘disruption to reality’. Statements like this only beg further questions and Dr. David Thomas, Professor of Fine Arts (Painting and Installation), artist

and visiting international scholar from RMIT Melbourne asked “what do you mean by reality?” I struggled to define reality; it’s not an easy ‘thing’ to explain. But now that I have had some space between that statement and these writings I have had some time to reflect on what I might have been eluding to which is a reality based on our senses, those of sight, sound, touch, taste, etc, coupled with our understanding of time, memories, associations and emotion which is how we compose and interpret the world around us. By disrupting this reality, through time-stretch, hyperrealities, cadence, colour, movement, layering, rhythm, concealment, abstraction or to put it more eloquently simply through form, subject and content, we are required to *shift* the way our senses interpret a situation, event, emotion or artwork. This disruption or ‘interjection’ forces the brain to reinterpret what and how it is sensing and ‘seeing’, allowing for a secondary reading, a double-take, a tangential acknowledgment which holds our attention and breaks the default cycle of pattern recognition and one which brings the periphery back into the whole. (/)

moving forward :

recomposed : from code to cortex to cognition