

MFA winter seminar

Exhibition and Audience

11 – 16 July, 2015

A proposal for installation by christopher valenti, \emptyset (empty-set) and the blended-theory project to Noel Ivanoff, HOD Fine Arts, Whitecliffe College of Arts and Design

2015.06.22/15:06

For consideration :

1. *Transparency in exile : factual information may vary according to availability* (working title)

an intervention to an existing access corridor where information is copied, shredded and then reconfigured.

2. *A place like you / a place like me / a place that no longer belongs to us* (working title)

a situation where visual information is gathered to then be recomposited as an online project at a future date.

1a. *overview – transparency in exile : factual information may vary according to availability (working title)*

(Davis seminar room, level 3 Balfour Road Campus)

Situated along a long corridor is a room. A room with a window, a portal which peers onto those who pass it by. A portal for those to peer into a room where a meeting might take place, where knowledge is being transferred from one entity to another, where labour is being performed, where ideas are being dissected, analysed, from an internal repository of knowledge to the outside world. From a place of privilege, access is denied.

Projected onto the window from inside is a video which is capturing a live feed from inside the seminar room. Hands enter the frame. Hands that toil, working, assembling, aggregating, collecting, collating, building and reassembling information. An interface which mediates.

Scattered around the external environs of the meeting room are the shredded remnants of what was once an official document. A **report**, which carried its weight through an association. Not only is the original *document* connected to an institutional identity but also to an individual. A set of individual, contracted identities, employed to perform their job. A 'hired hand', a set of possible misinformants. A journalist, an expert, a politician.

Identities become redactions, time and place have been censored. Information is no longer specific, no longer pertinent, instead it has now become universal. Information dissolves into code, as bits and bytes are discarded.

From a distance, one might catch a glimpse of these discarded bit of information, or a sound may trigger a reaction or light emanating from the meeting room might tease your periphery as you wait for the elevator, cross from one space to another, enter or leave.

1b. installation notes

(Davis seminar room, level 3 Balfour Road Campus)

- i. The basic set-up for this installation will be to use the window to the Davis Seminar room as a projection screen. I will have to cover the window with an opaque film to allow the image to be visible from the hallway, this will be removed upon de-installing. I understand that there currently is a data projector fixed to the ceiling, but what I am not certain about is the angle of projection from that POV. Having access to an alternate projector would be useful as it would allow me to position the projection to suit the shape of the window. I will be situated inside the Davis Seminar room, assembling the shredded document. The doors to the Davis Seminar room would be inaccessible (obviously apart for those with the access code) and the windows will be blocked out.

- ii. I would like to make use of the general environment around the Davis Seminar room to further extend the sense of being overwhelmed by the vastness of information, to highlight the relationship of the two spaces, or the barriers/boundaries of the two environments and to emphasise the use of office machinery (in this case the copy machine located under the window) as ‘conspirators’ or accessories in the dissemination of content.

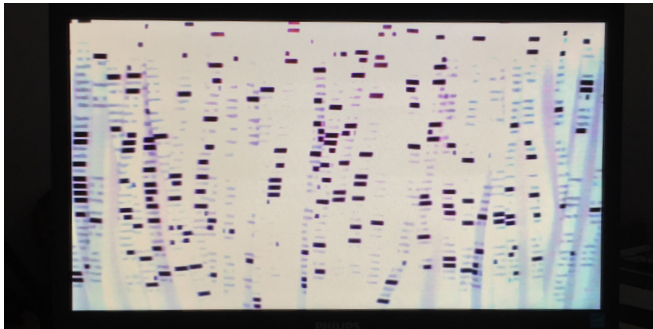
As part of the intervention I am considering that the *document* be situated in the feeder tray of the copy machine allowing individual to make more copies of the document. In order for this to happen I would like to have access (or purchase if required) to a non-branded blank copy card which I would pre-load with money to cover the cost of someone making copies (this is not an essential component to the install/intervention but it relates to the methods used to track Andrea Vance (the journalist) where she was involved in the potential leaking of the Kitteridge report (the document) in 2013. This element is intended to activate the performative/collaborative aspect of the photocopy machine.



*navigation / warrens / tight spaces / clandestine / objects which perform
/ collaborate / disinformation / misinformation*

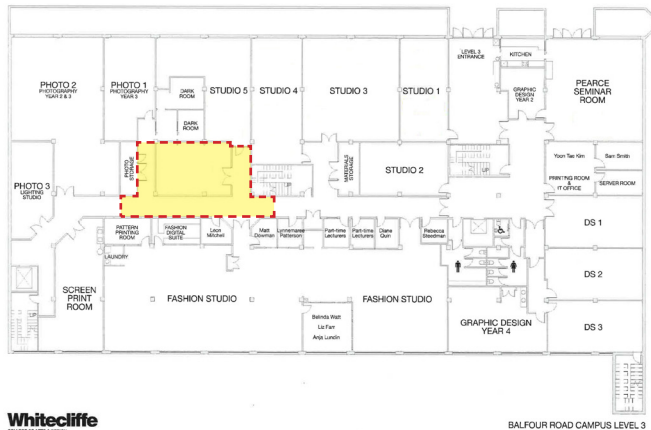


a tunnel resembling a hall or corridor where we travel from one point to another. An entrance way and an exit way. A portal, an interface, a bridging link.



1c. Summary of additional requirements for consideration :

- access to a data projector for use during the period of the installation/intervention
- I will supply and install opaque film to mask out the window so that it is suitable for projecting onto
- use of a non-branded copy card which I will pre-load with money to cover the cost of additional copies.
- I will return all spaces to how I found them prior to installation.



 area under consideration



2a. overview – a place like you / a place like me / a place that no longer belongs to us (working title)

(Front meeting room, St Georges Bay road)

I am considering this more of a 'situation' as opposed to an installation.

The situation is this: two surveillance cameras face each other. Each camera is connected to an independent recording devices. They collect the images which we leave behind as we enter their ambit. They collect an image from the front, from the back or a left and a right.

Two data projectors are positioned to project the captured images onto a surface, in this case it will be onto

the frosted windows facing onto St Georges Bay road. The images layered on top of each other, creating a composited image of an individual or multiple individuals. A mirror image or a chiral reflection.

The projecting of the images is intended to have a interactive/performative aspect to the experience. I will encourage the audience to record, photograph the re-composited images through wall text and or email communications or prompting texts. To support the flow from physical space to virtual space a business type card will be available for individuals to take with them for future reference and to access the images online as they are aggregated. A password type scenario is still under consideration.

I am positioning this install as a research event/exercise where the images collected will then go on to form a new project within the online blended-theory project space. I will initiate a consideration through an email sent to students and faculty. The email will present the situation as an event, following is a draft of the copy:

*2015.07.11-16 /
360 Balfour Street, Parnell, Auckland New Zealand
a place like you / a place like us*

∅ : Data collection come is many forms, but probably the most obvious are those ubiquitous cameras which are installed all around us. On top of poles, on and inside buildings, in

restaurants, supermarkets, ATM cash machines, almost everywhere imaginable. Some hide, some don't. Some are obvious, while others are far more deceptive. The voracious absent photographer capturing us whenever we are within its ambit. But what happens to the multiple copies of us, stored away on servers, hard drives, thumb drives, where do they all go? And who profits from those images. Are they all just discarded or might they go on to become something else? More importantly, what do we become? and what might we look like when these multiplicities are all aggregated? The aim of this project is to explore the re-composited image and to bring the collected images back into the realm of cultural object / observer.

I am conscious of the possibility of there be no interaction with the cameras as there is typically an apprehension around these type of situations. My hope is that in presenting the situation in a more casual and haphazard aesthetic that it will instigate a curiosity in viewers.

2b. installation notes

(Front meeting room, St Georges Bay road)

Due to the lack of walls in the St Georges Bay meeting room my only requirements to completing the install would be the use of 2 mobile whiteboards, those typically found in office board rooms. These will have cameras attached to them and at the same time acts as backgrounds to the captured images. The meeting room at St Georges Bay road would return to its original state pre-installation.

