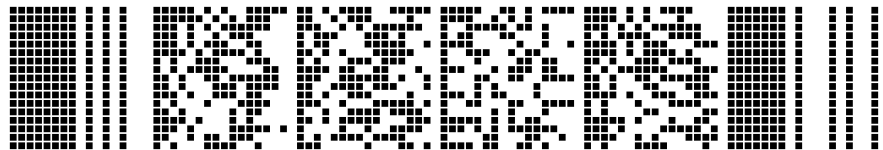


MICHAEL TAKEO MAGRUDER

(RE)MEDIATION\_S

2000 - 2010



Published by Peterborough Museum & Art Gallery  
Priestgate, Peterborough PE1 1LF, UK

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Edited, designed and typeset by Michael Takeo Magruder  
Conceived and curated by Lisa Helin  
Production coordination by Peter Jennings-Bates  
Printed and bound in the United Kingdom by IPH Print Ltd.

Funded by the Esmée Fairbairn Foundation with additional support from Peterborough Museum & Art Gallery and the Department of Digital Humanities, King's College London

Print version: ISBN 978-0-905952-08-6  
PDF version: 1.0.3

British Library Cataloguing in Publication Data. A catalogue record for this book is available from the British Library.

*for Emma, Gabrielle and Cleo...*



MICHAEL TAKEO MAGRUDER

(RE)MEDIATION\_S                      2000 - 2010

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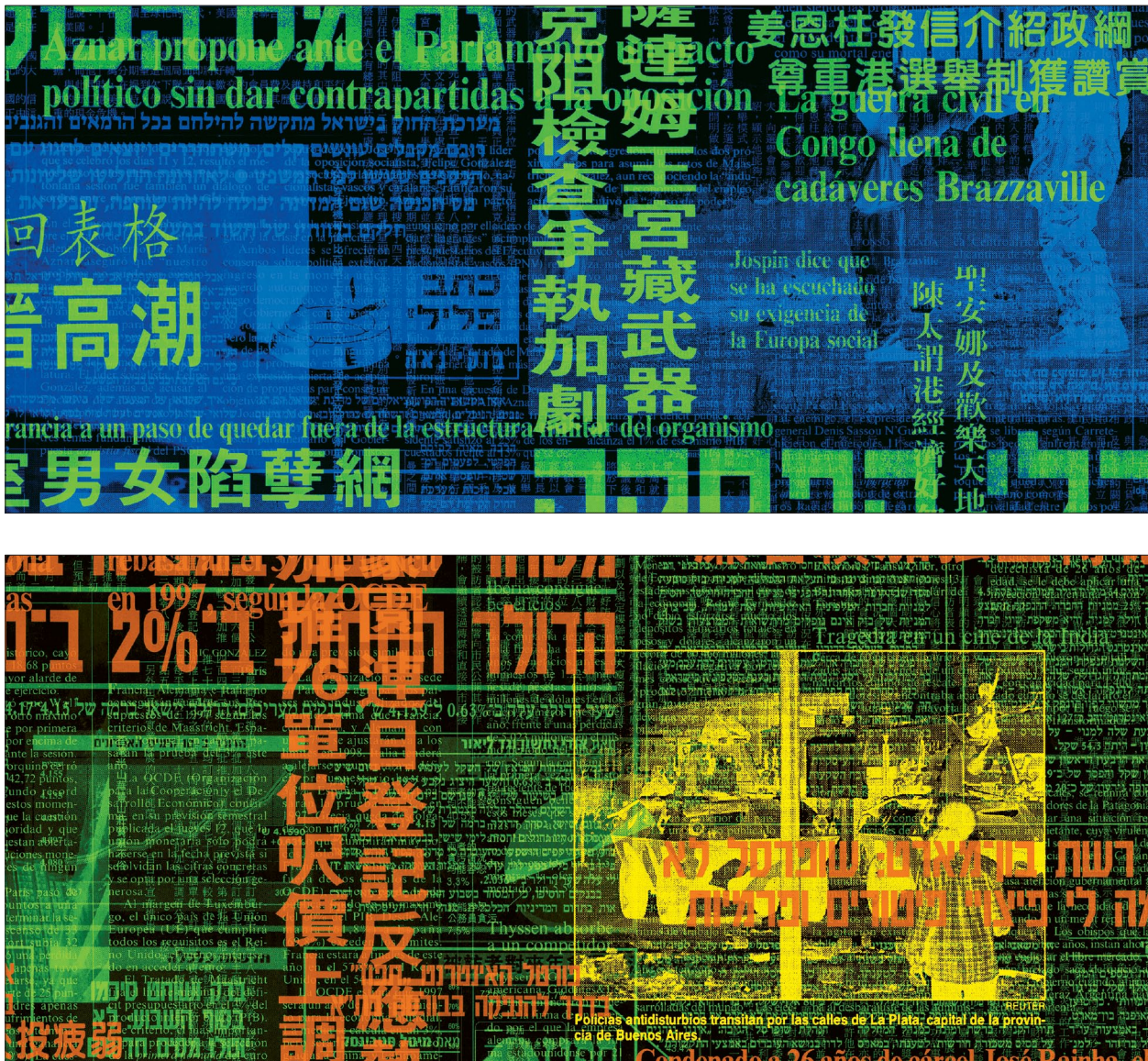
[illegible]





***The Millennium Experience: How To Survive Tonight***, 2000, digital mural, 12000x6000 pixels, installation dimensions variable

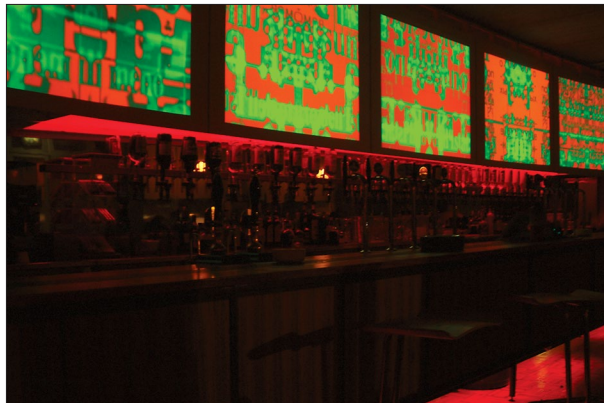
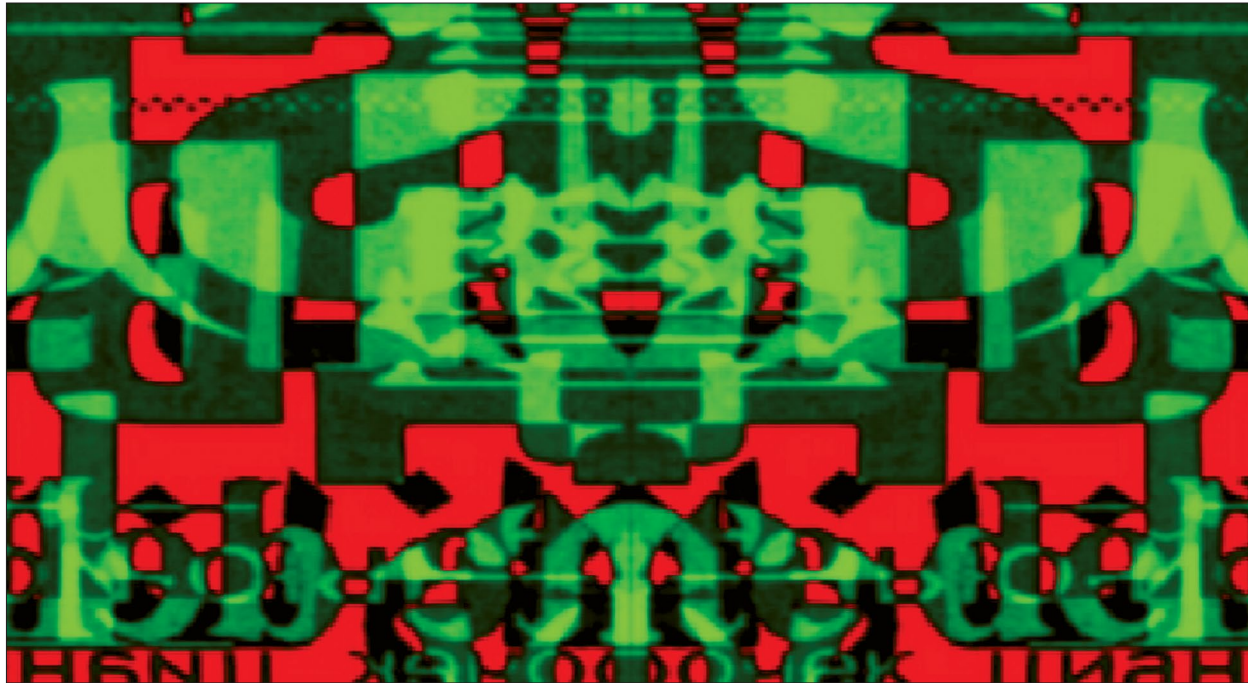
[source] high-resolution digital scans of The Times (UK) newspaper published on 31/12/1999



**text abstraction i-ii**, 2000, digital murals, 11745x6075 pixels (each), installation dimensions variable

[source] high-resolution digital scans of various international newspapers

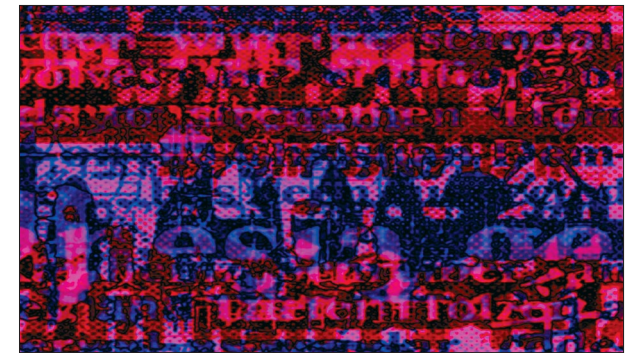




*ikon?*, 2000, multi-channel digital broadcast video, duration: 0:48:00 (loop), dimensions variable

[source] high-resolution digital scans of various international newspapers

[installation images] *The Warwick & Leamington Festival*, Leamington Spa, UK, 2001

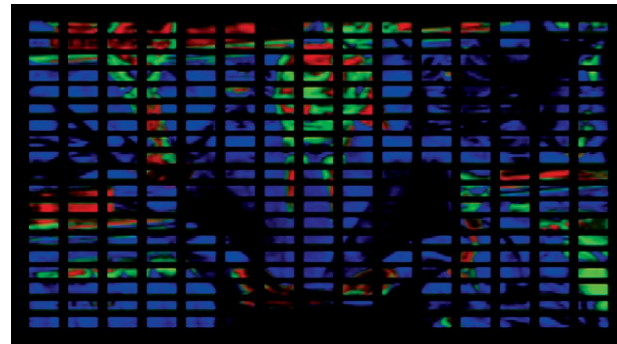
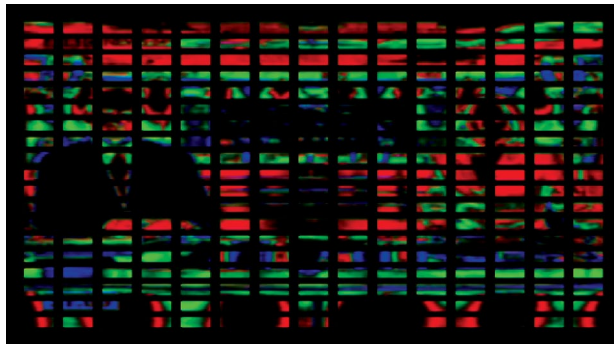
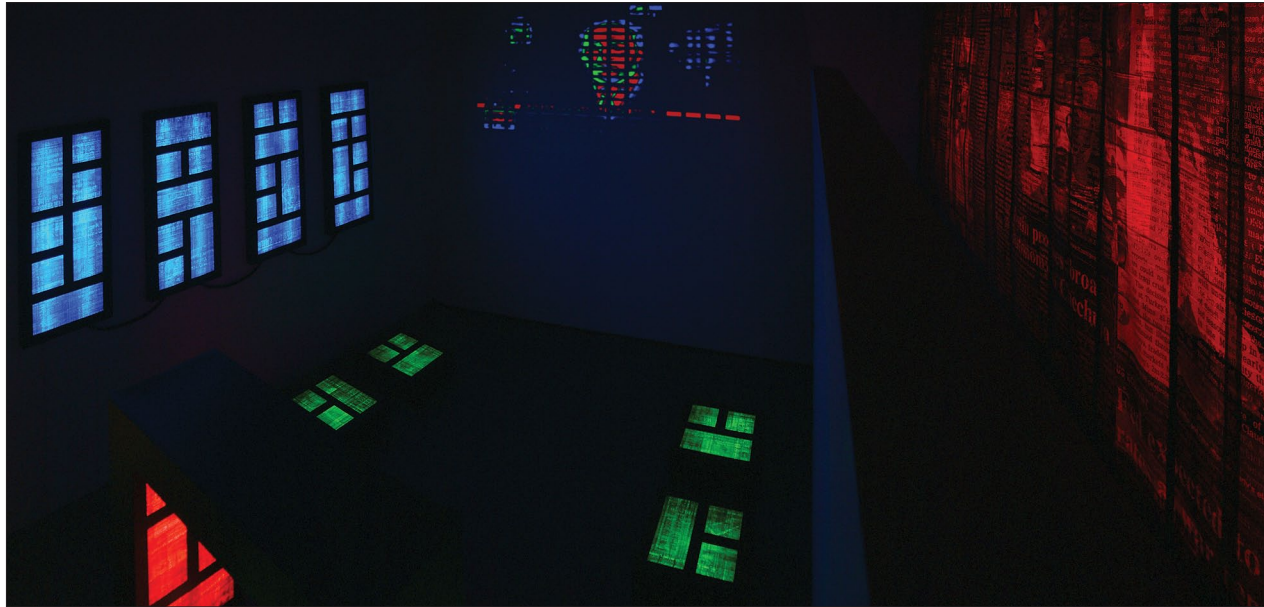


*/abstraction/ i-iii*, 2001, multi-channel digital broadcast videos, duration: 1:28:00 (loop, each), dimensions variable

[source] high-resolution digital scans of various international newspapers

[installation image] GMI video wall, Leicester Square, London, UK, 2002 (photograph by Peter S. James)



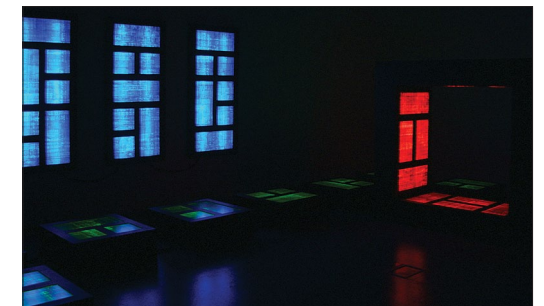
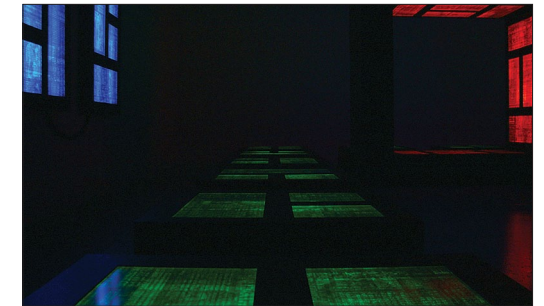
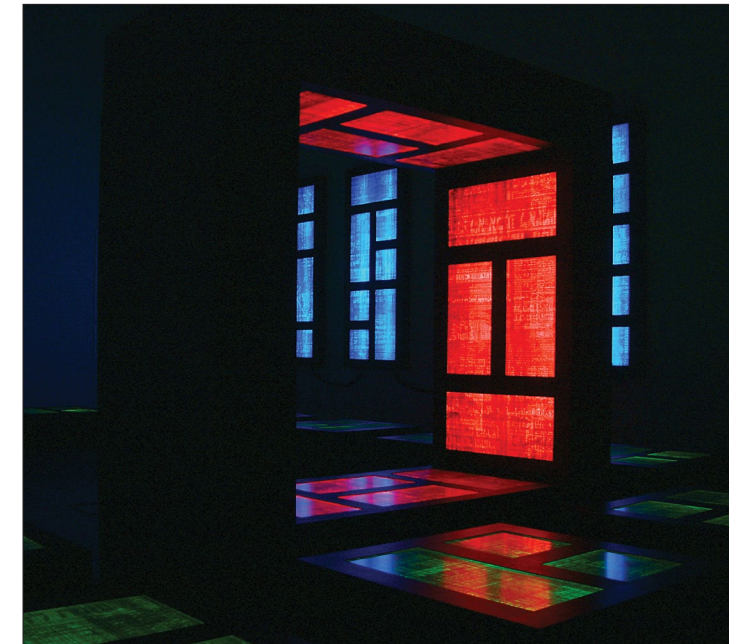


[element]al: (top) installation at Norden Farm Centre for the Arts, UK, 2003

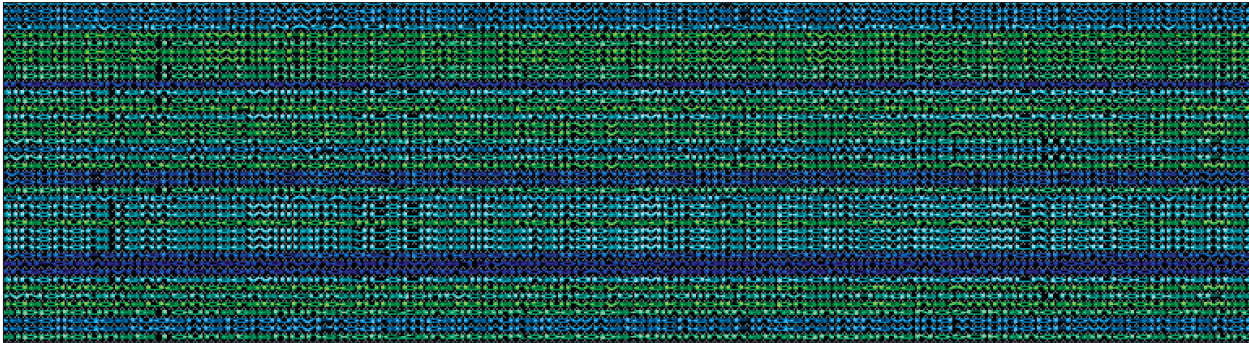
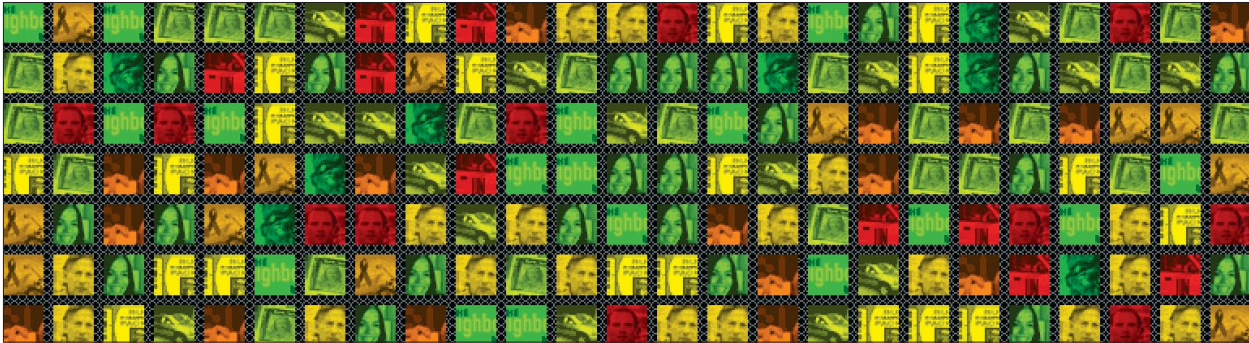
bottom: { **broadcast** }, 2003, multi-channel digital broadcast video, duration: 2:30:00 (loop), dimensions variable  
[source] sixty minutes of broadcast news footage captured from BBC News 24 on 18/03/2003 at 21:00 GMT

opposite top: **news wall**, 2003, site-specific digital mural, translucent digital film back-lit by daylight, 14400x4575 pixels, 10x3 m.  
[source] high-resolution digital scans of the Financial Times (UK) newspaper published on 18/03/2003

opposite bottom: [element]s, 2001, modular light sculpture (16 units), mixed media, dimensions variable (80 m.<sup>3</sup>)  
[source] high-resolution digital scans of various international newspapers (photographs by Peter S. James)



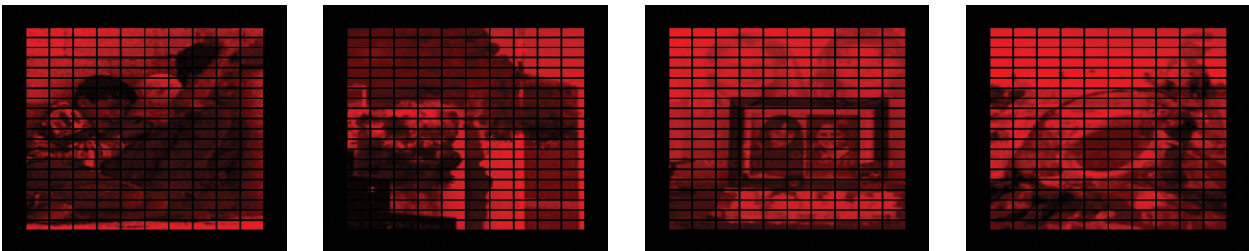




| **reconstruction** |, 2003, Internet art (Flash), dimensions variable

online version: [www.takeo.org/nspace/ns004](http://www.takeo.org/nspace/ns004)

[source] the front-page of CNN news service captured on 24/02/2003 at 14:51 GMT and deconstructed into image, text and code



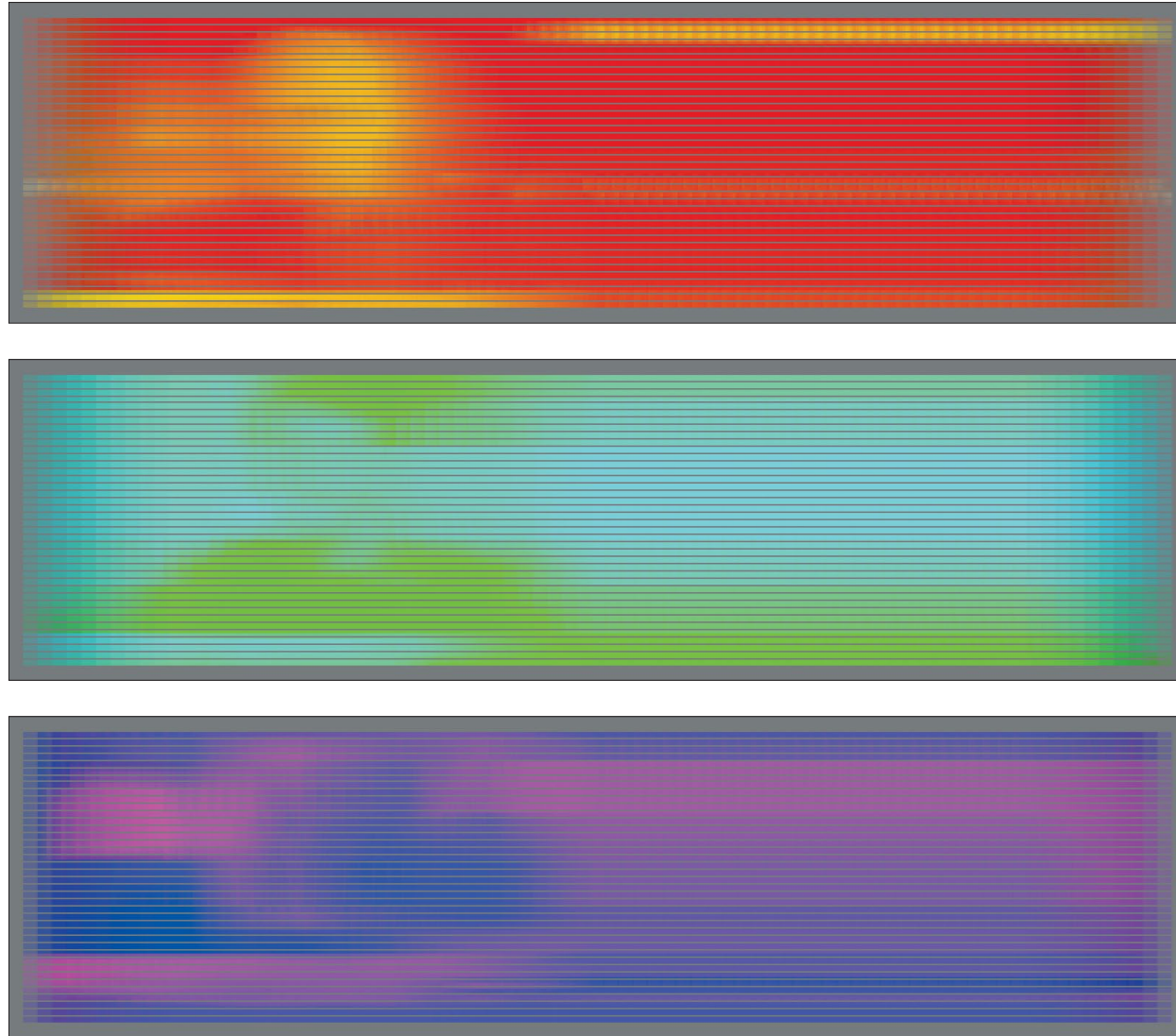
+ **Requiem** +, 2003, Internet art (Flash), dimensions variable

online version: [www.takeo.org/nspace/ns005](http://www.takeo.org/nspace/ns005)

[inspiration] "I dedicate this to all those who did not live to tell it. And may they please forgive me for not having seen it all nor remembered it all, for not having divined all of it." (Alexander Solzhenitsyn, preface from *The Gulag Archipelago*)

[source] Internet media archives (BBC, CNN and The Guardian), 2000-2003. [images] (top) Famine, North Korea, 2002. (bottom, left to right) Death of Muhammad al-Durrah, Gaza Strip, 30/09/2000. Terrorist Attack on the WTC, New York, 11/09/2001. Abduction and Murder of Holly Wells & Jessica Chapman, Soham, UK, 08/2002. Discovery of a Mass Grave, Mahawil, Iraq, 05/2003.

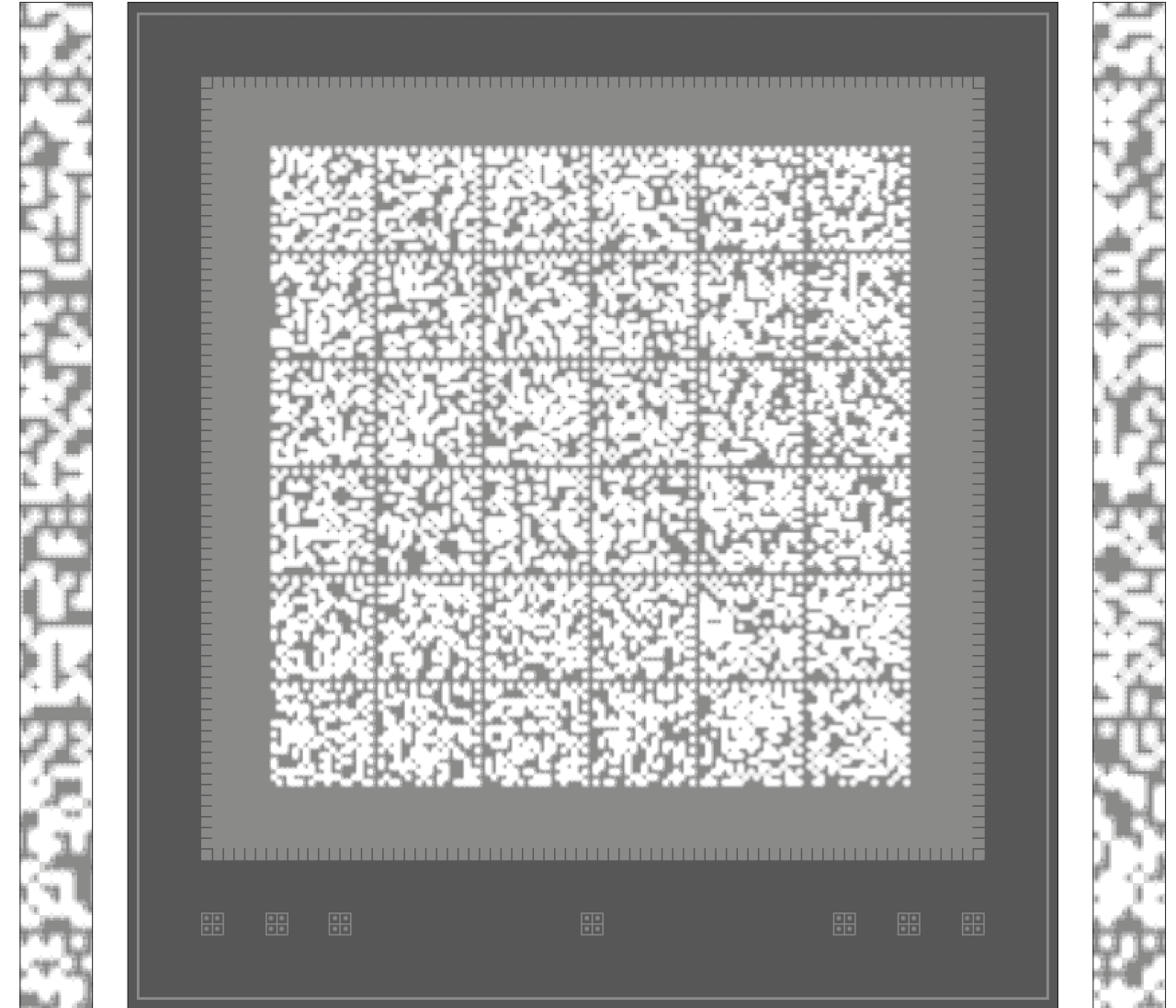




**Co~dec**, 2003, Internet art (Flash), dimensions variable

online version: [www.takeo.org/nspace/ns007](http://www.takeo.org/nspace/ns007)

[source] sixty minutes of broadcast news footage captured from CNN international news service on 25/11/2003 at 18:00 GMT and processed multiple times with various recompression techniques



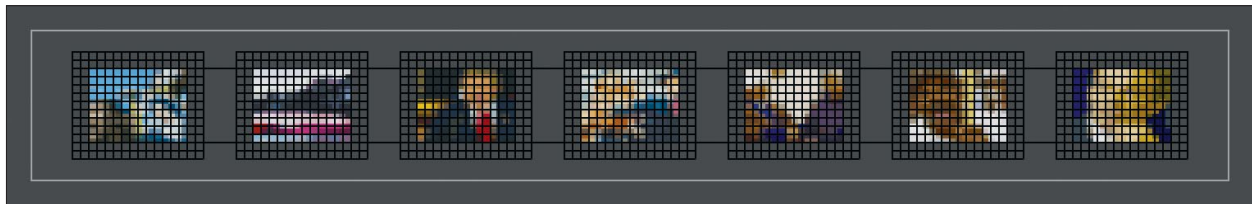
**Opacity of the Code ii**, 2004, Internet art (Flash, Koan), dimensions variable

with: Patrick Lichty (co-concept and sonification)

online version: [www.takeo.org/nspace/ns010](http://www.takeo.org/nspace/ns010)

[source] twenty-five text strings parsed from BBC online news articles on 23/03/2004 and transcribed into Data Matrix bitmaps



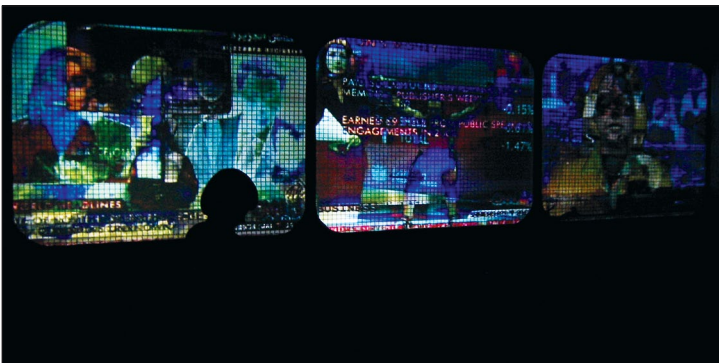
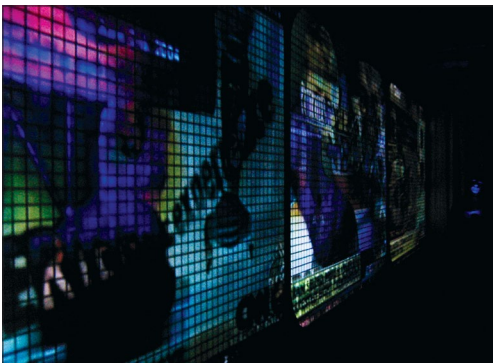
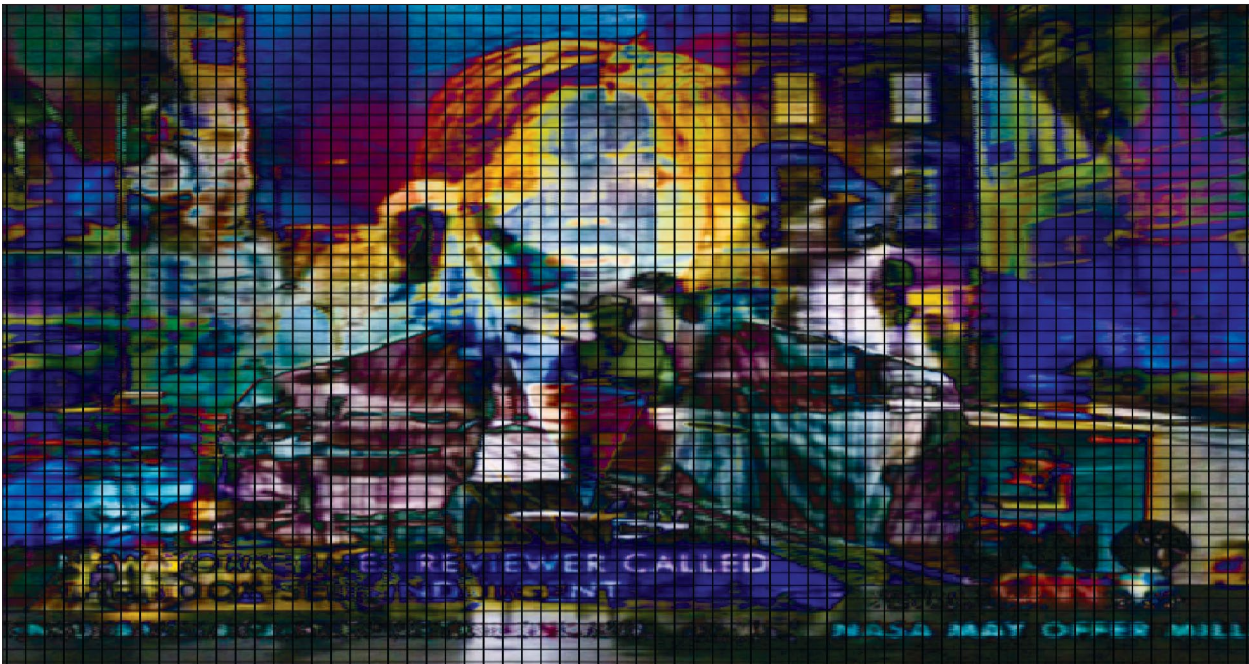


<event>, 2004, Internet art (Flash), dimensions variable

commissioned by: Turbulence.org with funds from the National Endowment for the Arts, US

online version: [www.takeo.org/nspace/ns009](http://www.takeo.org/nspace/ns009)

[source] thirty-five headline news articles parsed from the BBC internet news service between 29/12/2003 and 01/02/2004



**Headlines**, 2004, multi-channel digital broadcast video, duration: 0:05:00 (loop), dimensions variable

[source] sixty minutes of broadcast news footage captured from CNN international news service on 22/06/2004 and compressed into a five minute audiovisual loop

[installation images] black-box performance studio, University of Warwick, UK, 2004





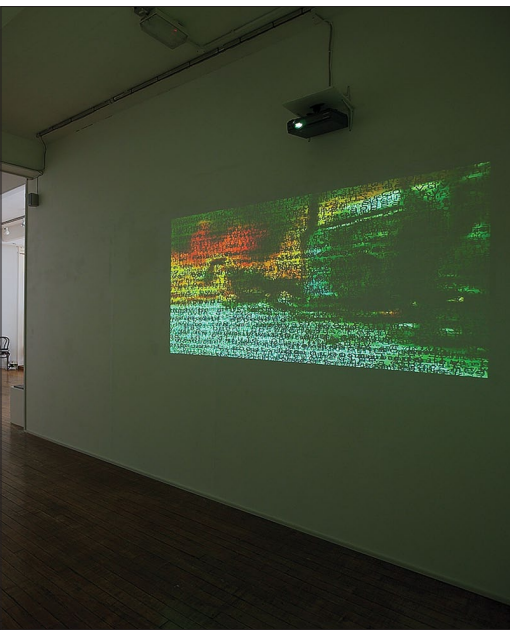
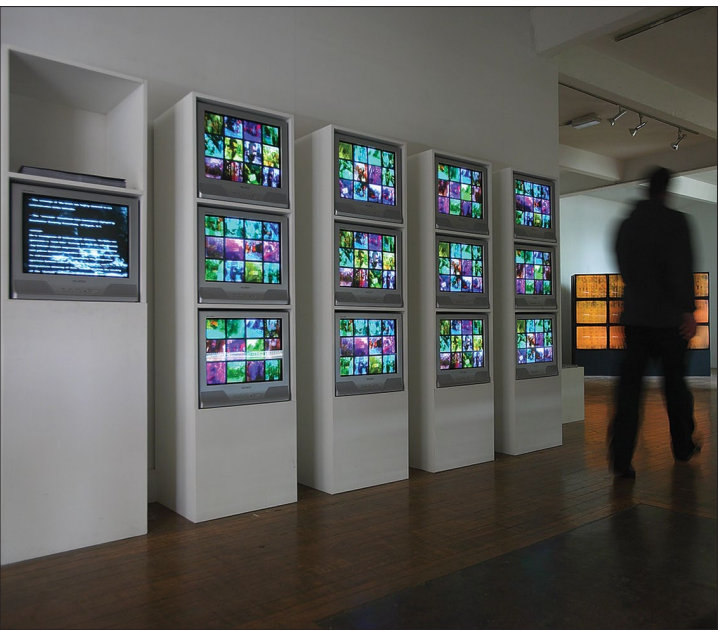
[ FALLUJAH . IRAQ . 31/03/2004 ], 2004-5, algorithmic computer installation (Flash), dimensions variable

commissioned by: Arts Council England  
online version: [www.takeo.org/nspace/ns011](http://www.takeo.org/nspace/ns011)

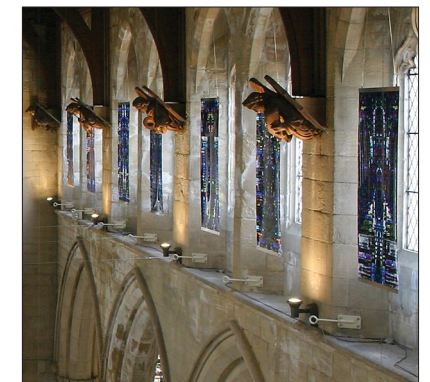
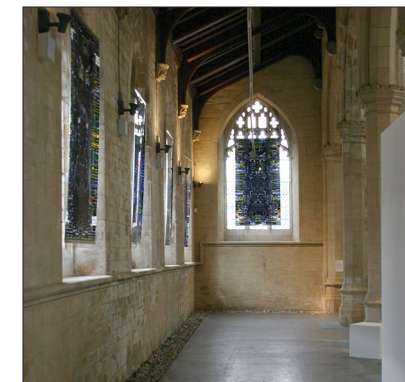
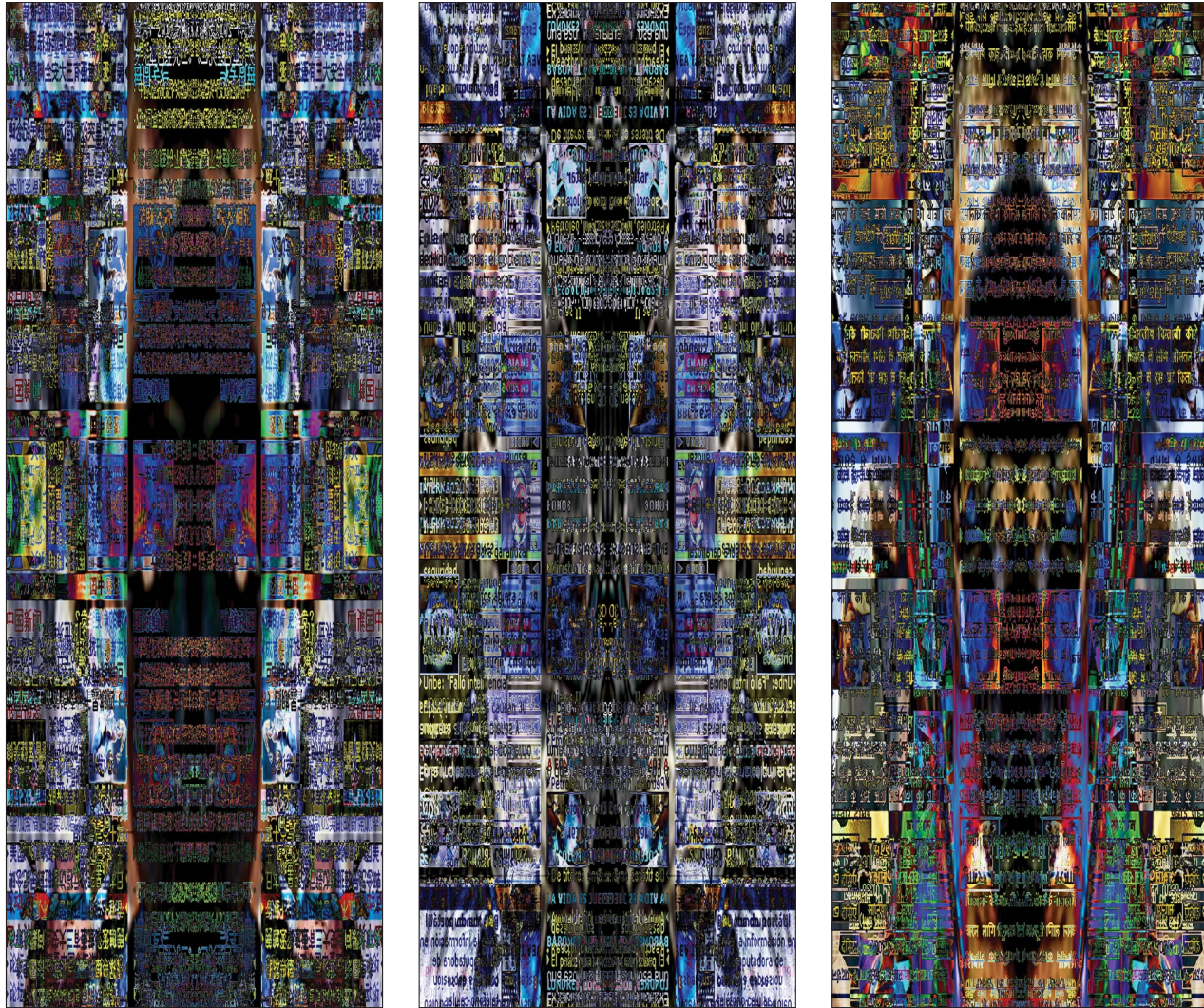
[information] Fallujah, Iraq, 31/03/2004 - according to witnesses and U.S. officials, four American 'civilians' were ambushed and shot or beaten to death by Iraqi insurgents. Townspeople mutilated the bodies of the men, dragged them through the streets, lynched them from a bridge and burned them while a crowd gathered to dance and cheer. Upon further, independent investigation it was discovered that the desecration of the victims' bodies was filmed in its entirety by an Associated Press camera crew and that coalition forces refused to intervene during the attack and subsequent mutilations. Coverage of the event was highly-censored on all international news networks, and in time, it emerged that the 'civilian' casualties were in fact mercenaries employed by Blackwater Security Consulting of Moyock, North Carolina, US.

[source] censored AP source footage from [www.thememoryhole.org](http://www.thememoryhole.org) and public domain news articles from [www.bbc.co.uk](http://www.bbc.co.uk)

[installation images: top right] *EAST International* (selected by Gustav Metzger), Norwich Gallery, UK, 2005  
[installation images: bottom right] *Media X*, 1708 Gallery, Richmond, Virginia, US, 2008







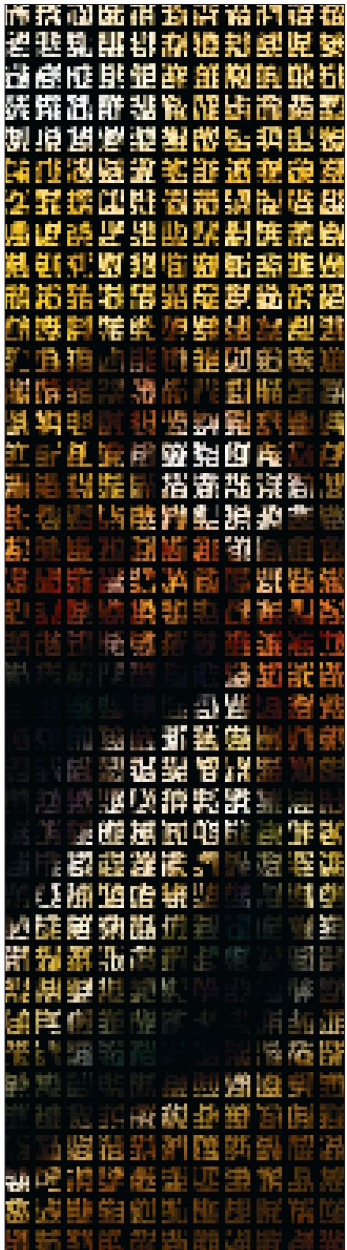
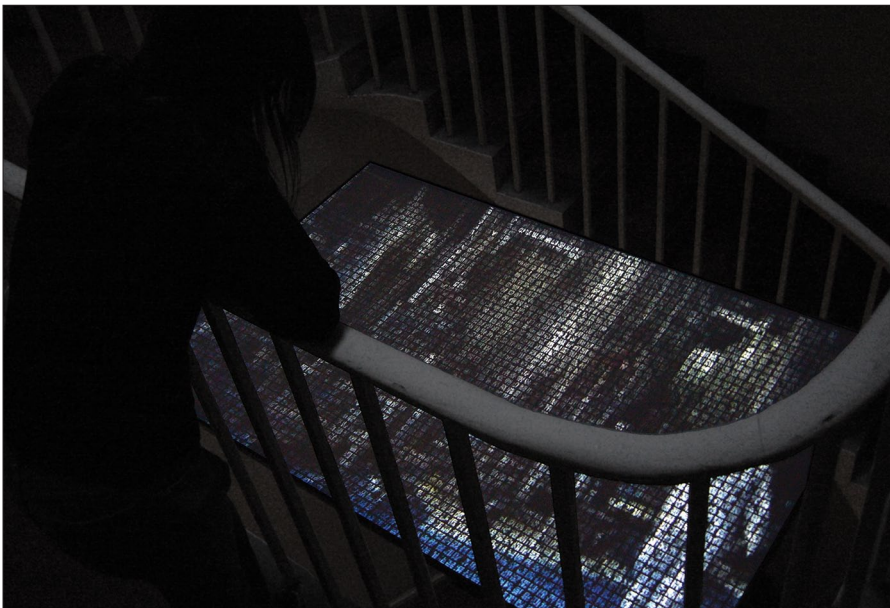
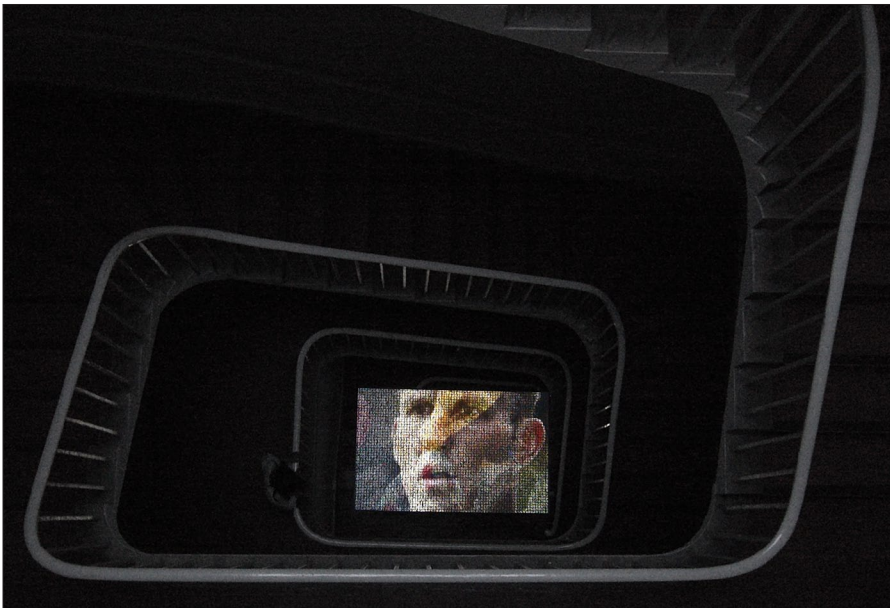
**Communion** v1.0, 2005, modular banner installation (40 units), digital transparency film (100 m.<sup>2</sup>), dimensions variable

commissioned by: Arts Council England

[source] the front-pages of BBC World Service's forty language editions simultaneously captured on 28/06/2005

[installation images] 20-21 Visual Arts Centre, North Lincolnshire, UK, 2005 - alongside the Arts Council England touring exhibition *Net:Reality* ([www.net-reality.org](http://www.net-reality.org)) curated by Michael Takeo Magruder





{*Transcription*}, 2006, algorithmic computer installation (Flash, Java), dimensions variable

assisted by: David Steele (backend programming)

commissioned by: The Courtauld Institute of Art, London with funds from Arts Council England

online version: [www.takeo.org/nspace/ns017](http://www.takeo.org/nspace/ns017)

[source] image, text and audio streams sampled from the live BBC internet news service and algorithmically processed in real-time

[installation images] *Culture Bound - The East Wing Collection No.7*, The Courtauld Institute of Art, London, UK, 2006









**Reflection (hope and reconciliation)**, 2008, algorithmic computer installation (Flash), dimensions variable

online version: [www.takeo.org/nspace/ns028](http://www.takeo.org/nspace/ns028)

Pervasive mass-media in the information age offers us a continuous stream of mediated realities. Countless events of varying and often questionable significance emerge as scrolling columns of headline news and then quickly fade into the soon-forgotten annals of our time. Within this saturated datascape of history, there are singular defining moments that rise above the ubiquitous monotony of the everyday. These events shape the consciousness of individuals and nations alike by transcending their epoch, and are indelibly situated within greater historical overviews that inform the perceptions of both present and future generations. In an era of unjust wars and monumental acts of terror, some of these events have eroded our most precious institutions and sustained fear within all strata of society, while others have instilled within us hope and offered us a means to reconcile our past transgressions. *Reflection (hope and reconciliation)* re-mediate one such moment. Through the distillation of its aesthetic elements – images, words, voice, music – we experience the event with changed, but undiminished intensity.

[source] High definition video recording of Barack Obama's victory address at his presidential election night rally in Grant Park, Chicago, Illinois, US on 04/11/2008. The audiovisual stream was obtained from Mininova.org torrent search. It was posted by an unnamed individual on 05/11/2008 at 07:04 GMT and was seeded by 4000+ users within hours of its release. An exact transcript of the victory speech published by the BBC Internet news service on 05/11/2008 at 07:02 GMT.



**Last Days...**, 2008, algorithmic computer installation (Flash), dimensions variable

commissioned by: Oog online, De Volkskrant, NL

online version: [www.takeo.org/nspace/ns029](http://www.takeo.org/nspace/ns029)

On the 27th of December 2008 the Israeli-Palestinian conflict resumed with brutal intensity. *Last Days...* is constructed from news images collected from online services during the final five days of 2008 that have been removed from their journalistic context and stripped of all but their basic captions. The images and texts are then recombined, together with a persistent soundtrack, into an unending re-mediation of events that provides an alternative, contemplative space. This work is dedicated to the memory of the 390 Palestinians and 4 Israelis who as a result of this renewed violence did not live to see the New Year.

[source] 100 images and their metadata captions referencing the Israeli–Palestinian conflict in Gaza between the 27th and 31st of December, 2008. This material was obtained from the Internet news articles published by The Guardian, The Times (UK) and BBC.





*(in)Remembrance [11-M]*, 2010, mixed-media installation, dimensions variable

produced in dialogue with: Chamber of Public Secrets (Alfredo Cramerotti & Khaled Ramadan)  
commissioned by: *Manifesta 8: the European Biennial of Contemporary Art*, Region of Murcia, ES  
online documentation: [www.takeo.org/nspace/2010-\(in\)remembrance\\_11m](http://www.takeo.org/nspace/2010-(in)remembrance_11m)

On the 11th of March 2004 (11-M), a terrorist group successfully launched a coordinated bomb attack on the Cercanías (commuter train system) of Madrid, Spain. During the peak of morning rush hour, a series of ten improvised explosive devices hidden onboard four separate passenger trains travelling between Alcalá de Henares and Madrid's Atocha station detonated as the carriages approached their destinations. In the space of three minutes, 191 civilians from 17 countries were killed and over 1,800 people injured. The massacre was, and remains to date, the bloodiest single act of terrorism in the country's modern history.

It is impossible to fully comprehend, much less attempt to communicate, the exact experiences of those directly affected by such tragedies. Given this position, what 'truth' can the artist relate that the journalist cannot? Even if there is another 'story' to tell which exists outside the realm of historical 'fact' and reportage, what unwritten ethical contracts bind the artist in their journey through such emotionally charged territory? In an age where media sensationalism and government propaganda are constant threats to informed dialogue, how can the artist negotiate such obstacles and create spaces for critical observation and personal reflection that run alongside, but are distinct from those of journalistic and political commentary? With this in mind, *(in)Remembrance [11-M]* is not an attempt to convey a particular retelling of the history of 11-M or support one of the numerous theories concerning the terrorist attacks; it is merely a journey, traversed through time and at a respectful distance, that seeks to construct an alternative, contemplative view of the events in question.

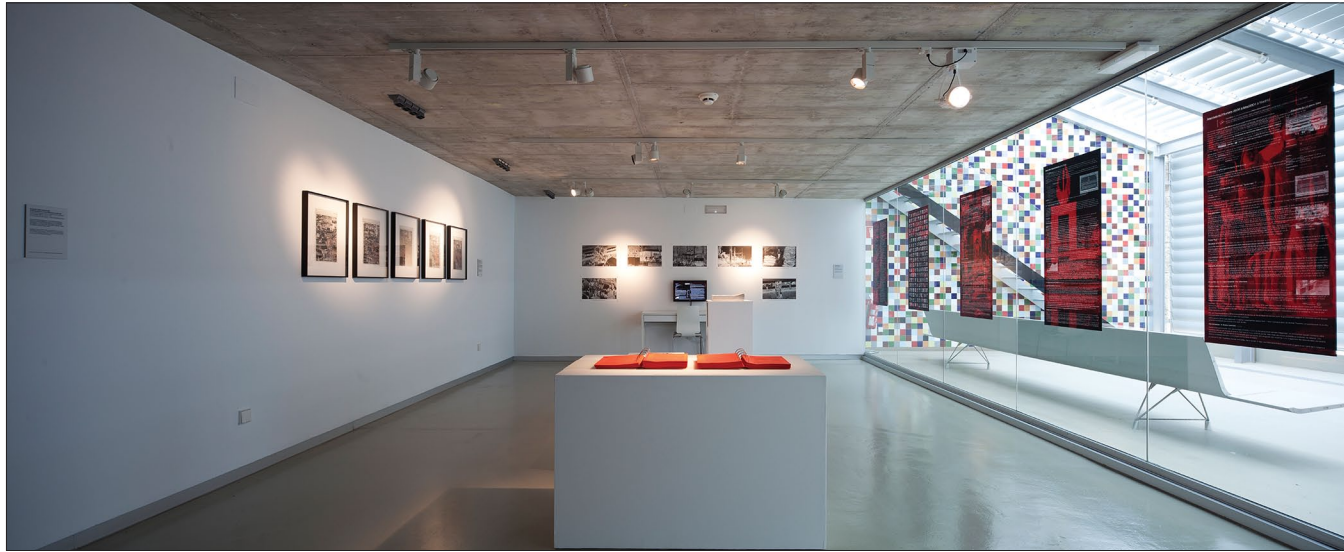
### Atentados del 11 de marzo de 2004

Exigen desacuerdo sobre la neutralidad en el punto de vista de la versión actual de este artículo o sección. Los hechos del 11 de marzo de 2004 han sido identificados como un artículo para mejorar por los participantes del Wikiproyecto 11-M. Este artículo puede ser mejorado editando el contenido, añadiendo referencias, imágenes, y categorías que han sido marcadas como necesarias. Para más información, véase la página de discusión de este artículo.

Los atentados del 11 de marzo de 2004, también conocidos como 11-M, fueron una serie de ataques terroristas en cuatro trenes de la red de Cercanías de Madrid. La sentencia de la Audiencia Nacional atribuyó su autoría a miembros de células de la organización terrorista ETA, que puede estar disputado. Por favor lee esta página de discusión y discute de la trata del material. Los cambios importantes sobre la historia de este artículo de Wikia, incluyendo el contenido de los trenes a la hora de la explosión, se han añadido al artículo. El artículo de la historia de los atentados de 11-M, y el primer atentado suicida de Europa—, precisamente cuando se perpetraron los ataques. En esta acción murió un agente del grupo policial, además de todos los miembros de la célula islamista aliada a ETA.

No fue el primer atentado de este islamista perpetrado en España. Con anterioridad se produjo el Atentado del 11 de marzo de 2004, en 1995, en 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 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*(in)Remembrance [11-M]*: installation at the Museo Regional de Arts Moderno (MURAM) Cartagena, ES, 2010

photographs by Nikolaus Schletterer



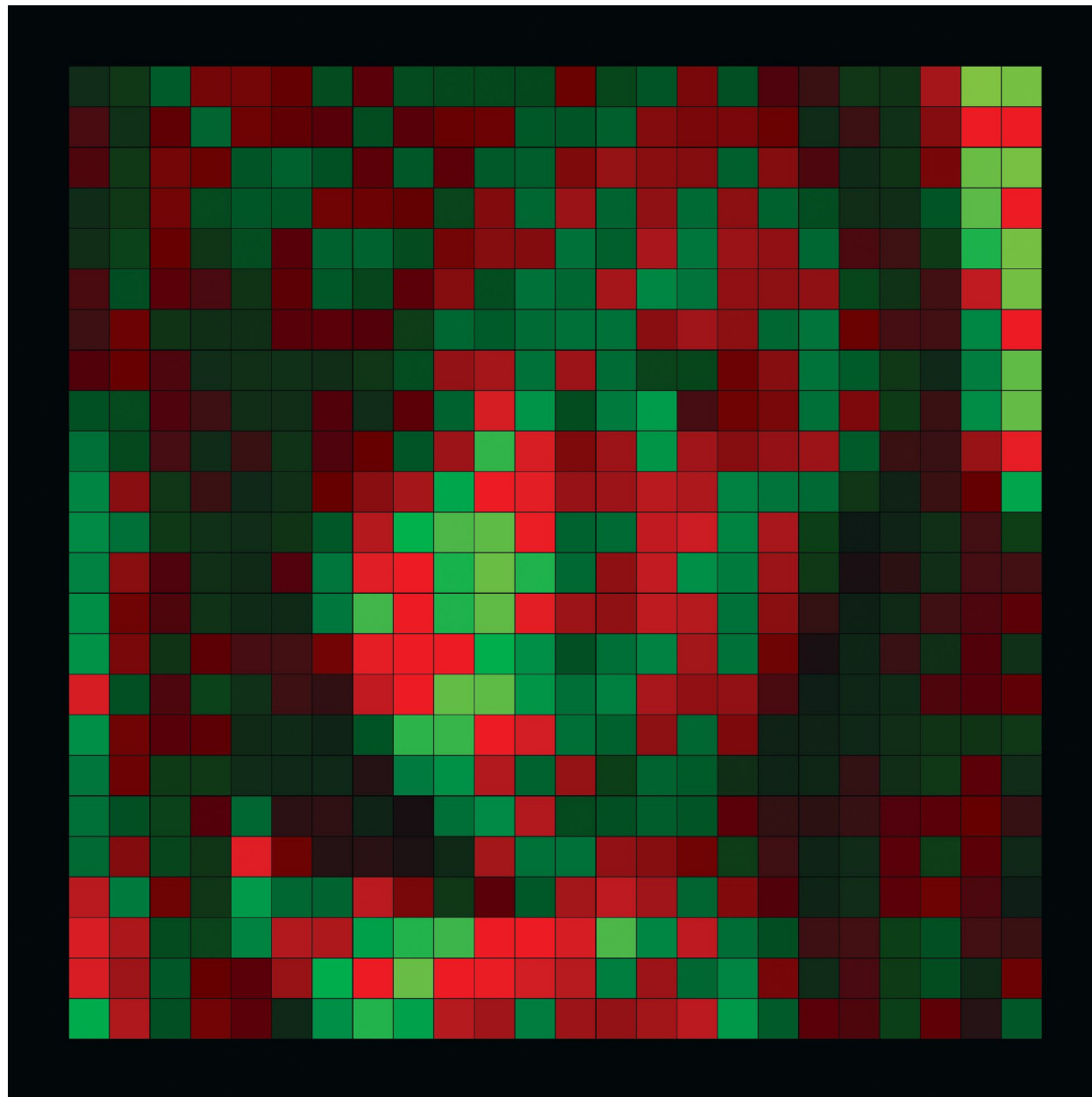




## MOBILE DEVICES

PERSONAL INTERFACES AND UBIQUITOUS DATA

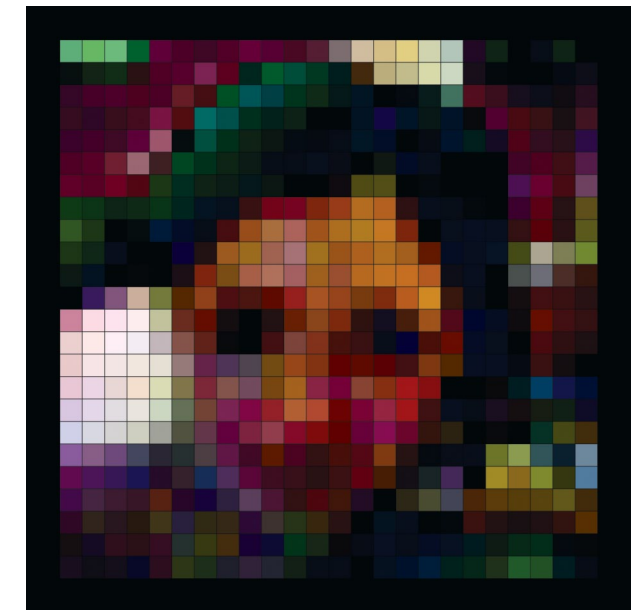
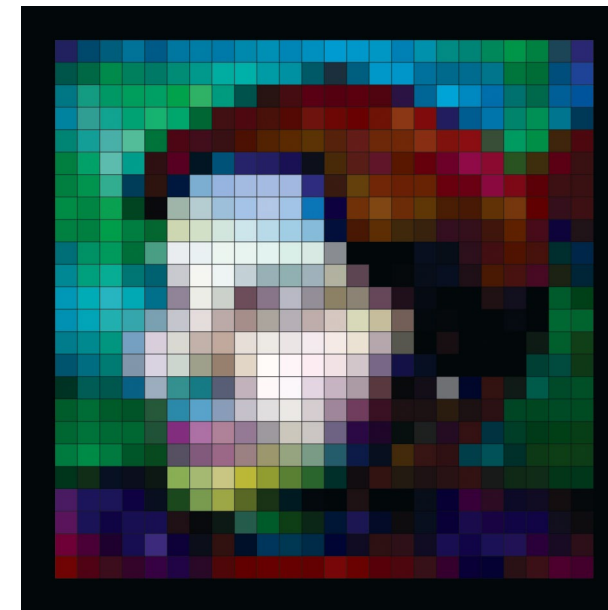




opposite: **Encoded (love...)**, 2004, archive digital print (wall-mounted and destroyed after each installation), dimensions variable

assisted by: Tomislav Ferenc (industrial fabrication)

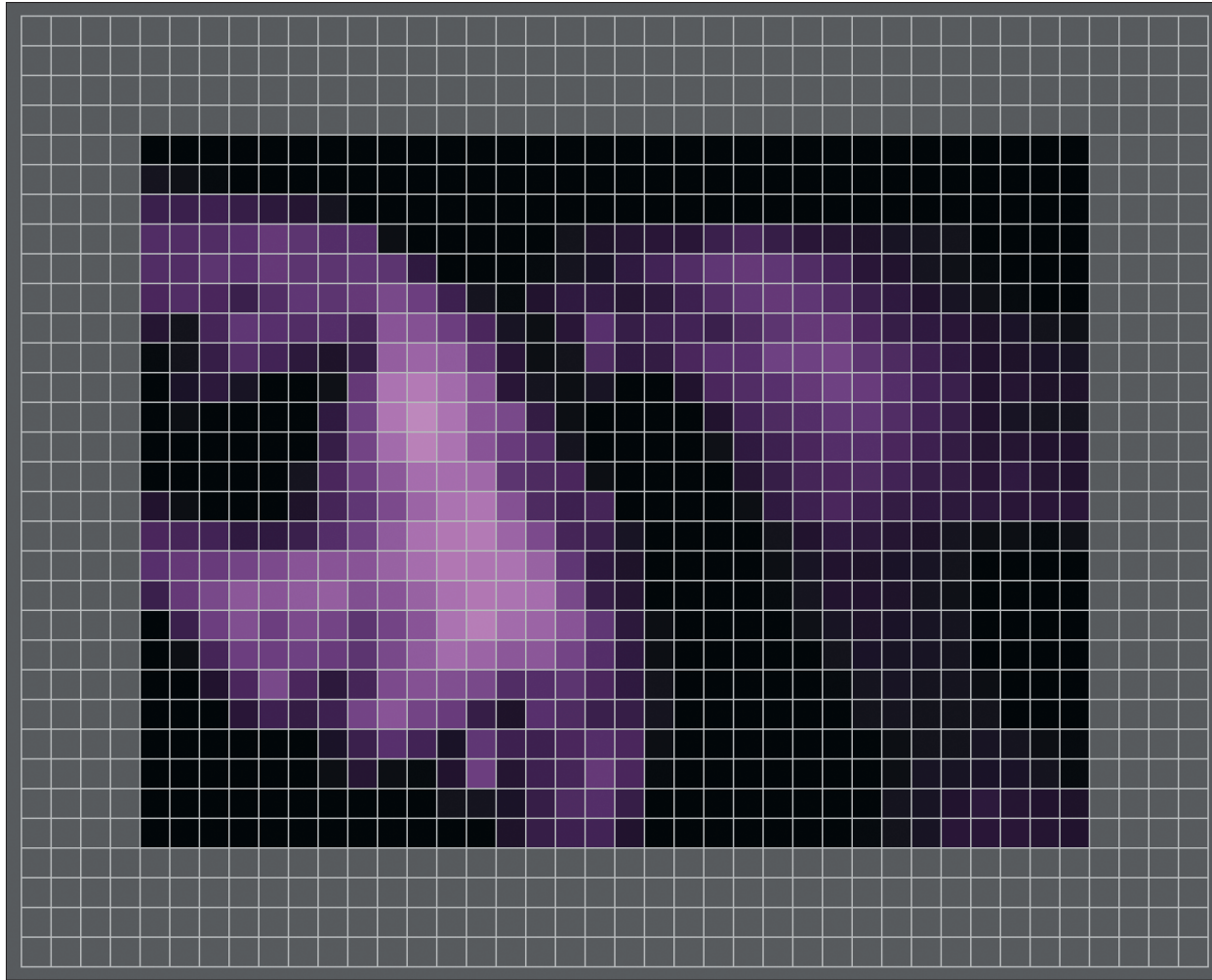
*Encoded (love...)* is composed from a single MMS media message generated by a mobile phone. The message's embedded photograph has been arbitrarily cropped to a square format and reduced to a greyscale 24 by 24 pixel grid, while its text component has been transcribed into a binary (red/green) 24 by 24 Data Matrix barcode. The two visual elements have then been re-composited into a single image that retains all the basic information contained within the original media message.



**Encoded (portraits of T. + L. Ferenc)**, 2004, archive digital prints, 100 x 100 cm. (each)

assisted by: Tomislav Ferenc (industrial fabrication)

[process] A husband and wife were requested to photograph each other with their own mobile phones and to choose a picture set that they felt represented themselves as a couple. The two selected images were then algorithmically manipulated according to a predefined procedure in which the underlying digital structure of each picture would be mixed with the colour information from its counterpart.



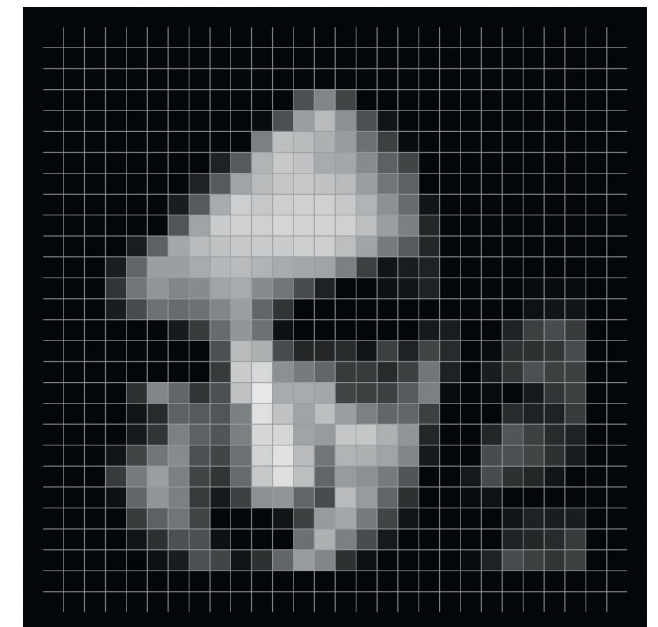
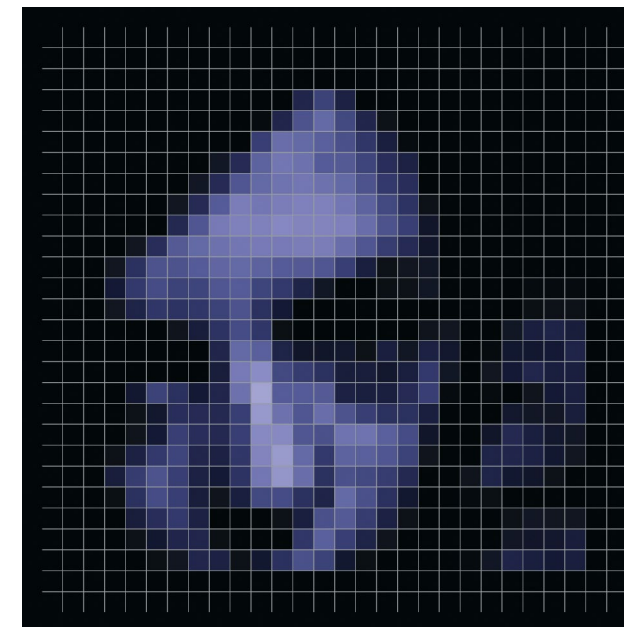
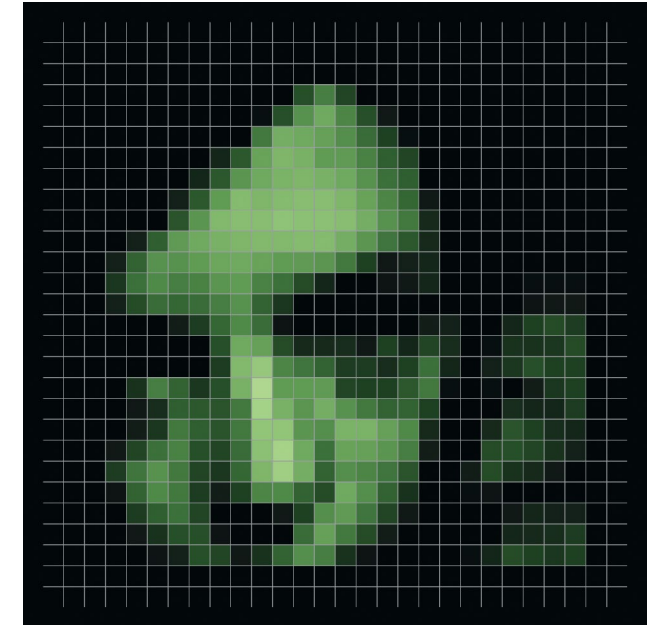
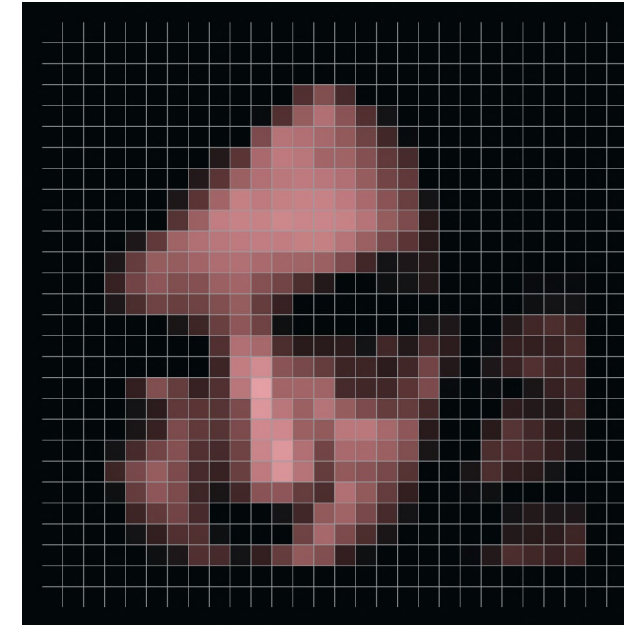
**Encoded Presence (auto-portrait of E. Puente)**, 2005, algorithmic computer installation (Flash), dimensions variable

assisted by: Emma Puente (cinematography) and Patrick Simons (sound design)

online version: [www.takeo.org/nspace/ns012](http://www.takeo.org/nspace/ns012)

[process] Without artistic direction or interference, and using only a mobile phone as a recording instrument, a subject was requested to capture cinematic content of herself interpreting the notion of 'auto-portrait'. From the resulting audiovisual sequences a single nine second media stream was extracted and utilised as the exclusive source material for a series of artworks.

opposite: **4 colourway - r.g.b.a.**, 2005, archive digital prints encased in acrylic, 70 x 70 cm. (each)



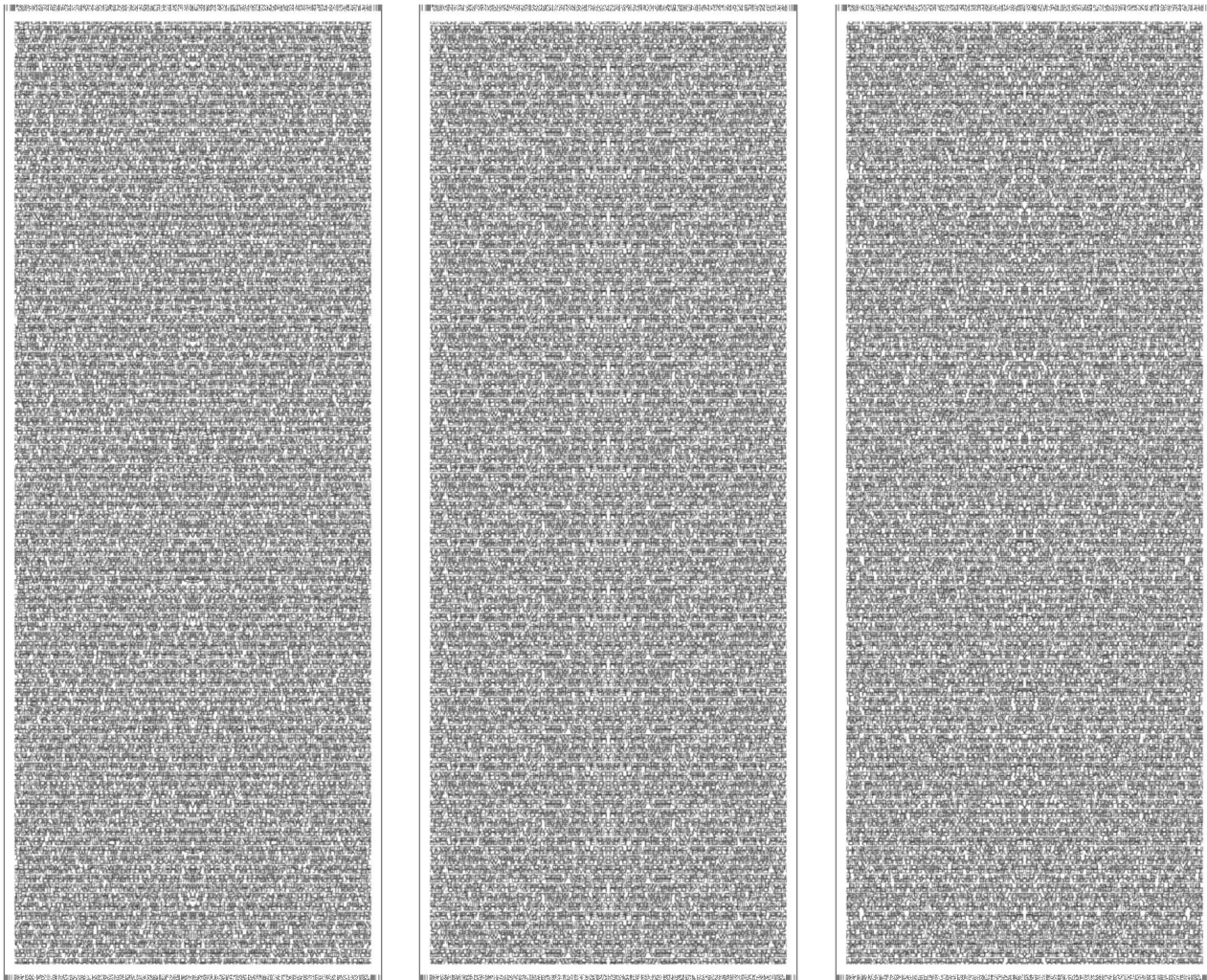




***Addressable Memory***: installation at Peterborough Museum & Art Gallery, UK, 2007

photograph by David Steele





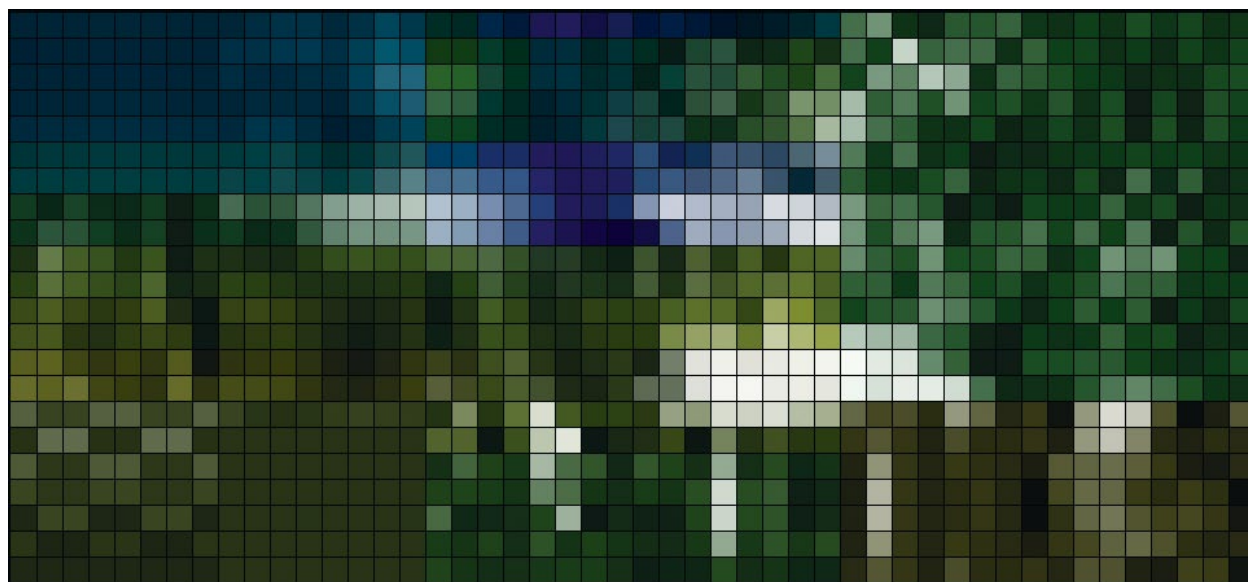
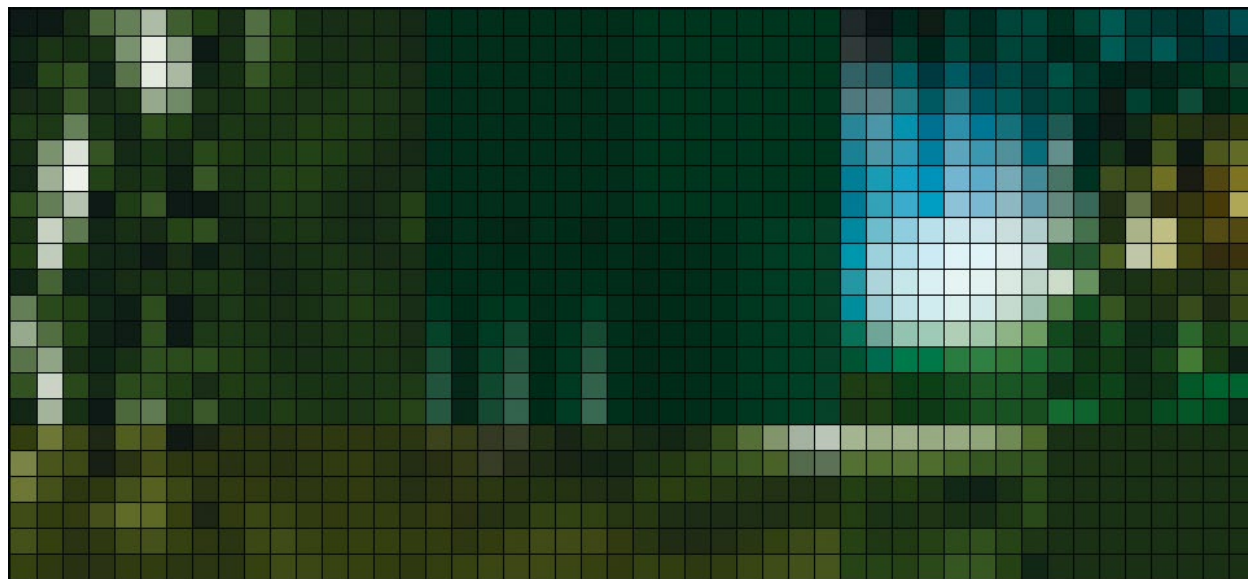
**Textweave (J. Puente + G. Hands)**, 2007, archive digital canvases (set of 6), 61 x 153 cm. (each)

funded by: The Esmée Fairbairn Foundation  
 above: 15/08/2007, 16/08/2007 and 17/08/2007, opposite: detail of 18/08/2007

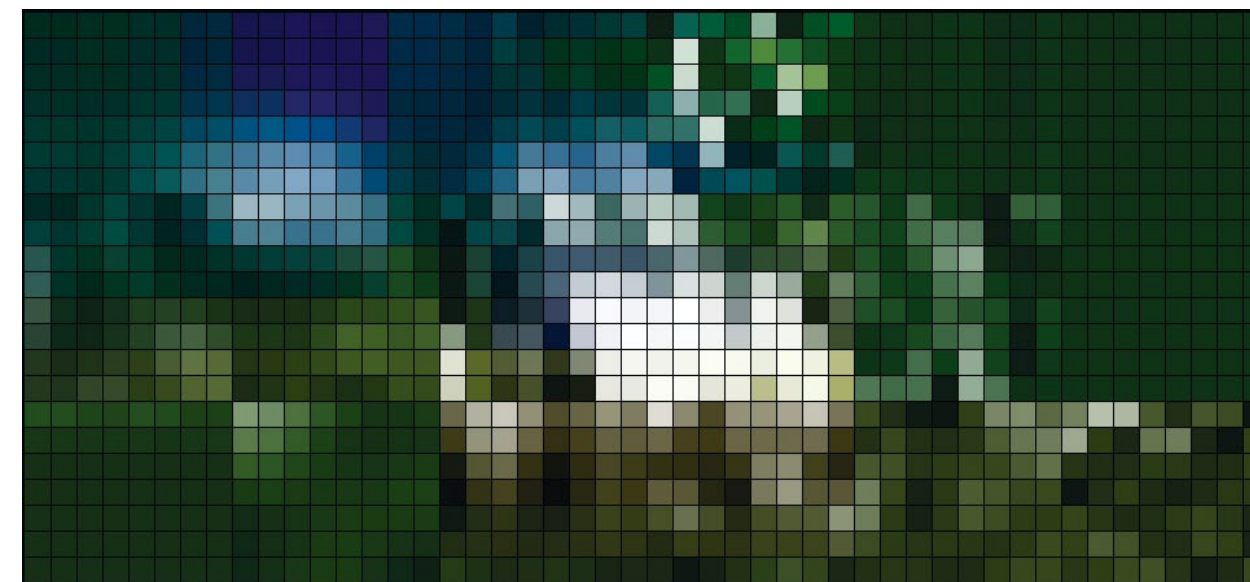
*Textweave (J. Puente + G. Hands)* translates an ongoing SMS conversation between two young lovers into a series of digital canvases. The visual elements of each unit have been generated from a single pair of messages containing the unscripted thoughts and emotions of the couple from a specific day. Although the lovers' narrative has been algorithmically processed into aesthetic forms, it is still possible to extract the original texts as each is losslessly embedded in the visual structure.







**Urban\_scape(s)**, 2005, algorithmic computer installation (Flash), dimensions variable  
assisted by: Emma Puente (cinematography)



online version: [www.takeo.org/nspace/ns013](http://www.takeo.org/nspace/ns013)  
[source] night-time mobile phone video recorded on 23/04/2005 in Birmingham (M6 motorway), UK



**Re\_collection**, 2005, algorithmic computer/mobile-phone installation (Flash), dimensions variable

online version: [www.takeo.org/nspace/ns016](http://www.takeo.org/nspace/ns016)

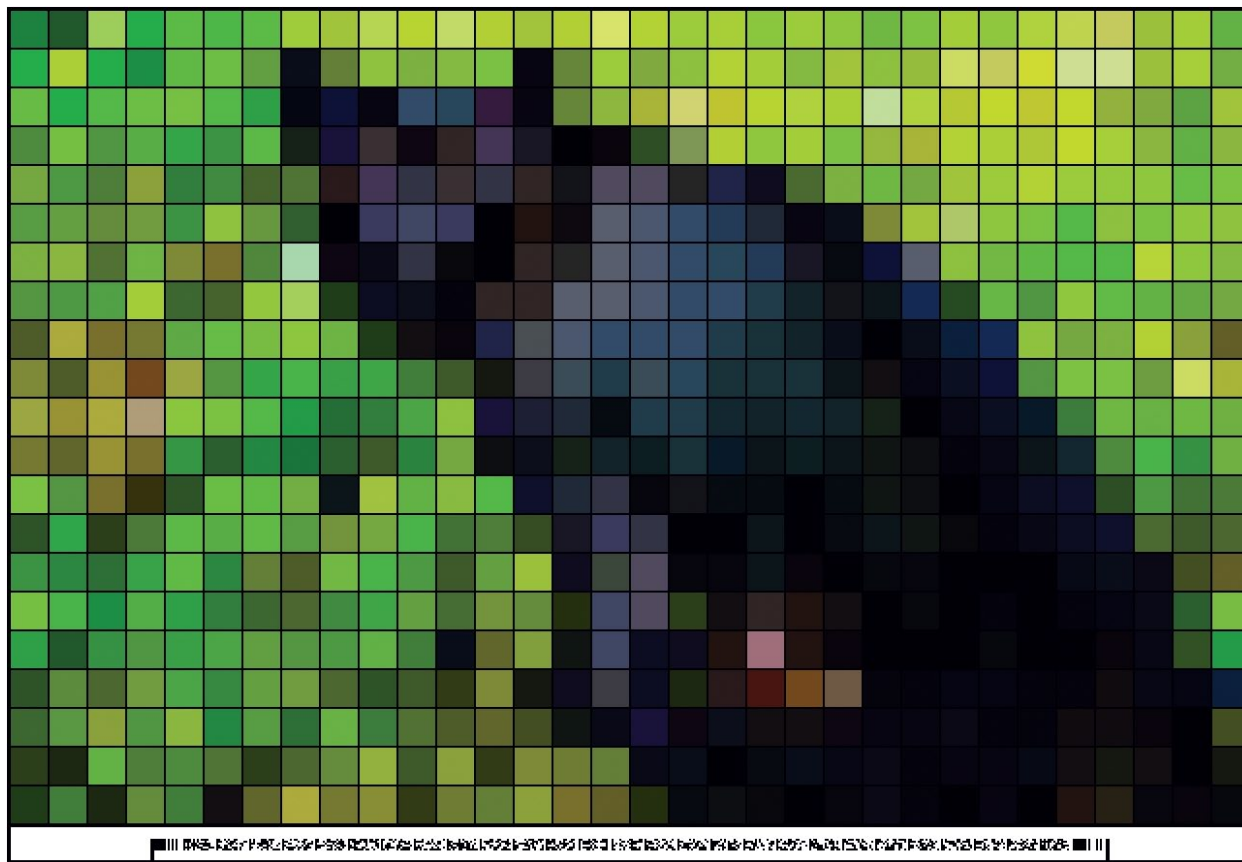
[source] mobile phone video recorded on 08/05/2005 in Hyde Park, London, UK

The desire to be remembered has always been a part of the human condition; we have forever sought to devise ways of commemoration that would outlast our corporeal selves. The adaptation of binary, the universal language and cornerstone of the digital domain, has afforded us yet another path towards attaining this aspiration. Binary systems now permeate our society, available to us persistently, in all places. We sample, organise and archive, creating personal repositories for our recorded lives. We distribute our digitised memories, trading fragments of our experiences with strangers. Human memory is stored in machine memory, retrievable in an instant; while networks facilitate the juxtaposition and blending of these finite narratives. Why do individuals inherently seek to place their personal accounts, each transient and subtly unique, within a universal context? Are the technologies we create to mediate this process intrinsically imbued with such underlying intentions?

A captured moment, precious and instilled with personal significance, provides both the inspiration and source material for *Re\_collection*. The recorded sequence – stripped of resolution and apparent depth – has become depersonalised, reduced to a minimalist aesthetic that reveals archetypal forms and evokes their emotional connotations. Through this purposeful paring back of detail, the relationship between personal and universal is questioned; it is a search for the elusive underlying ‘truth’ to these, our most intimate recollections that exist between dream and remembrance.







**Encoded (portrait of Cleo)**, 2005, algorithmic computer/mobile-phone/print installation (Flash), dimensions variable

assisted by: Tomislav Ferenc (industrial fabrication)

[source] MMS text and video received on 31/07/2005

[barcode translation] "M. a glimpse at Cleo, her side is where she is healing from her operation to curtail her kitten bearing potential! I am sure you can't make out much as was taken with not very advanced equipment. D."

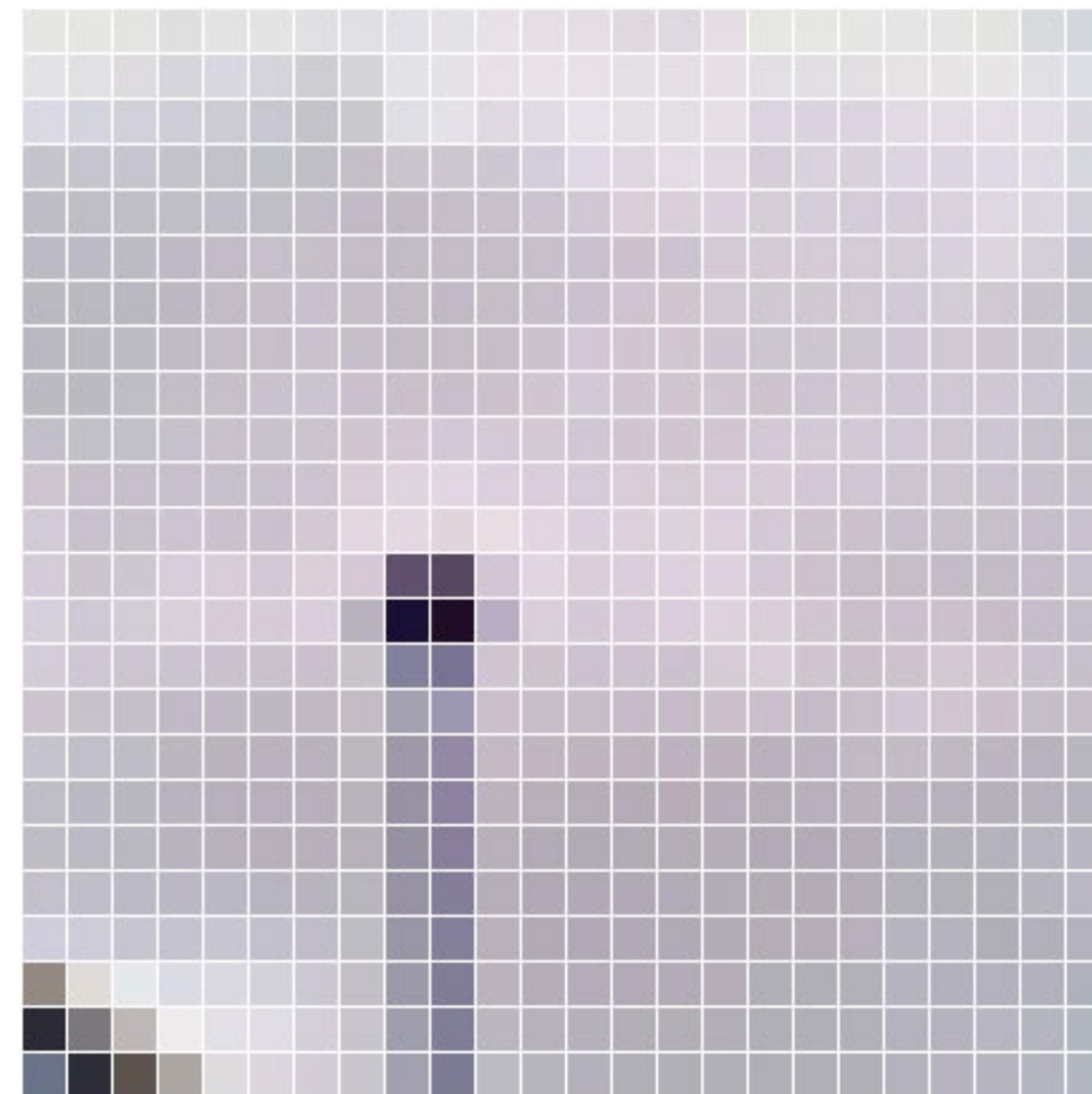
opposite: **untitled (diary study)**, 2006, archive digital print, dimensions variable





**Landscape**, 2005, archive digital prints (wall-mounted and destroyed after each installation), dimensions variable

assisted by: Tomislav Ferenc (industrial fabrication)  
above: **(grass + pavement)**, opposite: **(sky + lamppost)**



The *Landscape* series is generated from mobile phone images of suburban environments. Each source photograph is batch-processed into a 24 by 24 pixel structure and output via a large-format digital print system. The finished artworks are then affixed (in the tradition of Sol LeWitt) directly onto architectural surfaces and remain for a limited period, after which they are removed and destroyed.



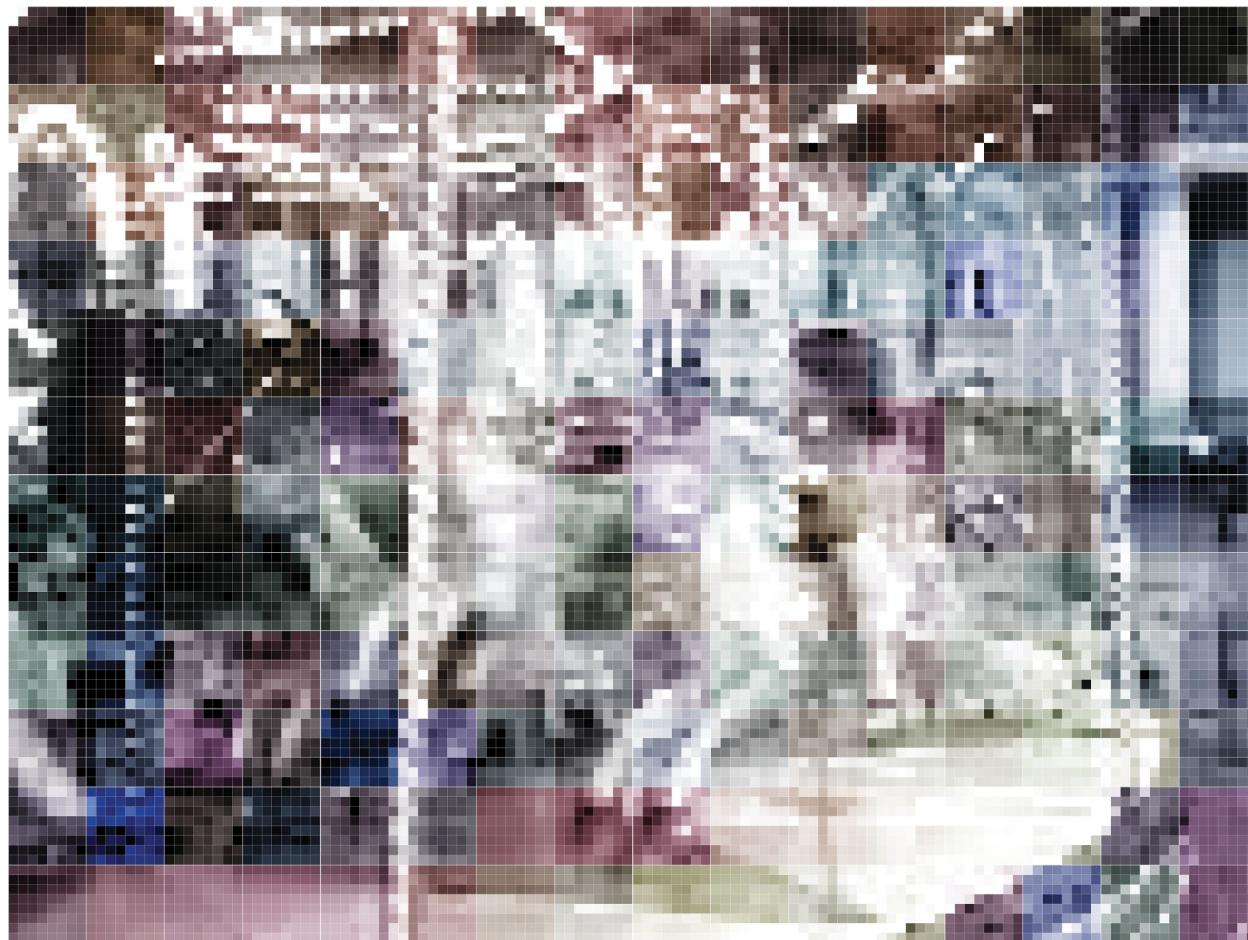


**Addressable Memory:** installation at the Brindley Arts Centre, Cheshire, UK, 2008



photographs by Takeo





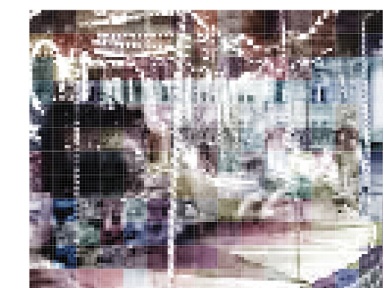
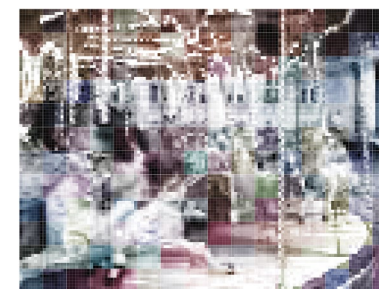
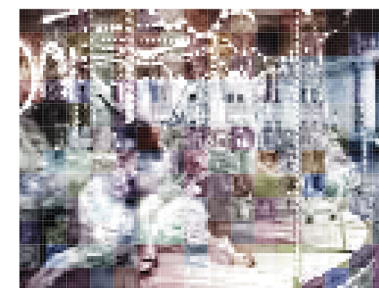
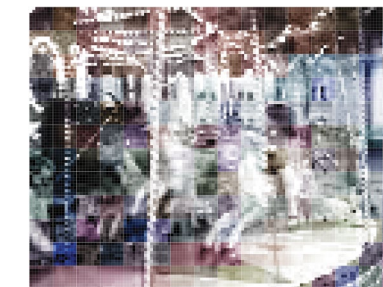
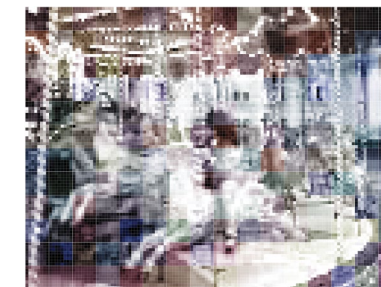
**Sequence<sup>o</sup> (carousel)**, 2007, archive digital canvases (set of 8), 122 x 91.5 cm. (each)

assisted by: Tomislav Ferenc (industrial fabrication)

funded by: The Esmée Fairbairn Foundation

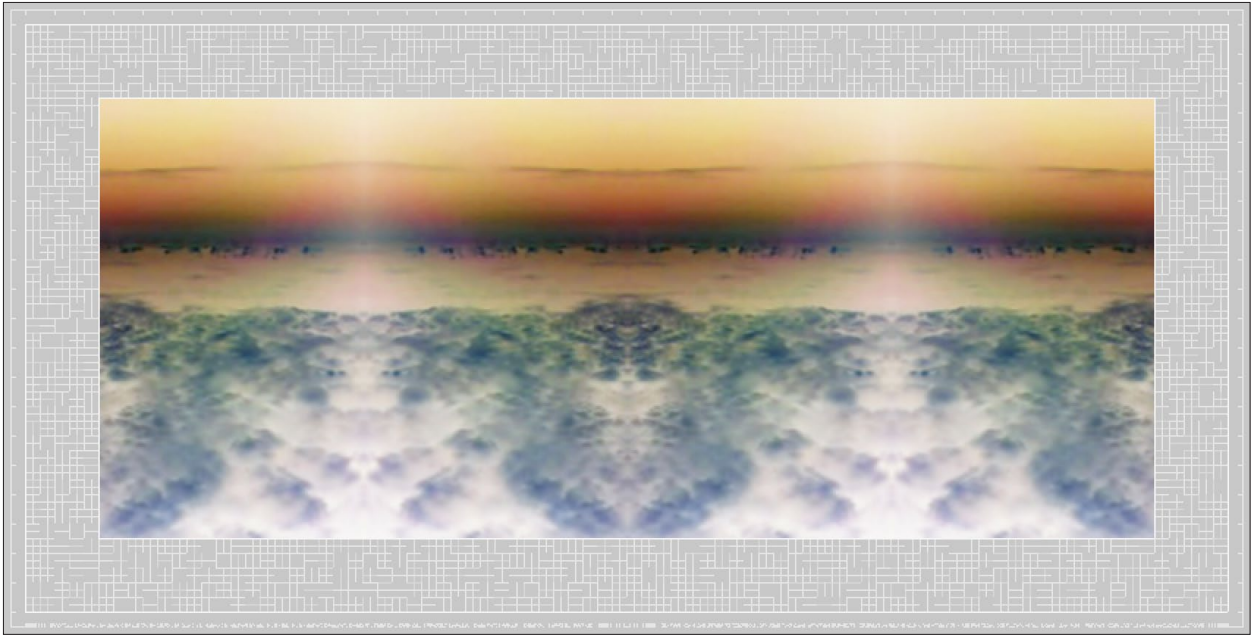
[source] mobile phone video recorded on 22/06/2006 in Chamberlain Square, Birmingham, UK

*Sequence<sup>o</sup> (carousel)* is composed exclusively from a single low-resolution (128x96 pixel) mobile phone video that has been deconstructed into its constituent raw image frames. From these stills, new images were algorithmically produced by extracting the alpha channel (greyscale) from each frame and combining it with the average colour fields from the preceding and subsequent frames. The resulting images were augmented with a 16x12 grid structure and meta-data tag, and then transcribed to canvas via an archive digital print process.





The *Sequence*<sup>®</sup> series of artworks are creative explorations utilising modern digital recording formats and ubiquitous mobile technologies within a technical and artistic framework informed by early cinema and motion picture devices. Within today's culture of moving-image saturation, these works seek to extend the tradition of lens-based practice by augmenting the fundamental principles of the genre with real-time computational processes and outputs. In this scenario, compositional elements such as the still frame and linear soundclip are unbound from their finite states and give rise to unending moments and ephemeral narratives.

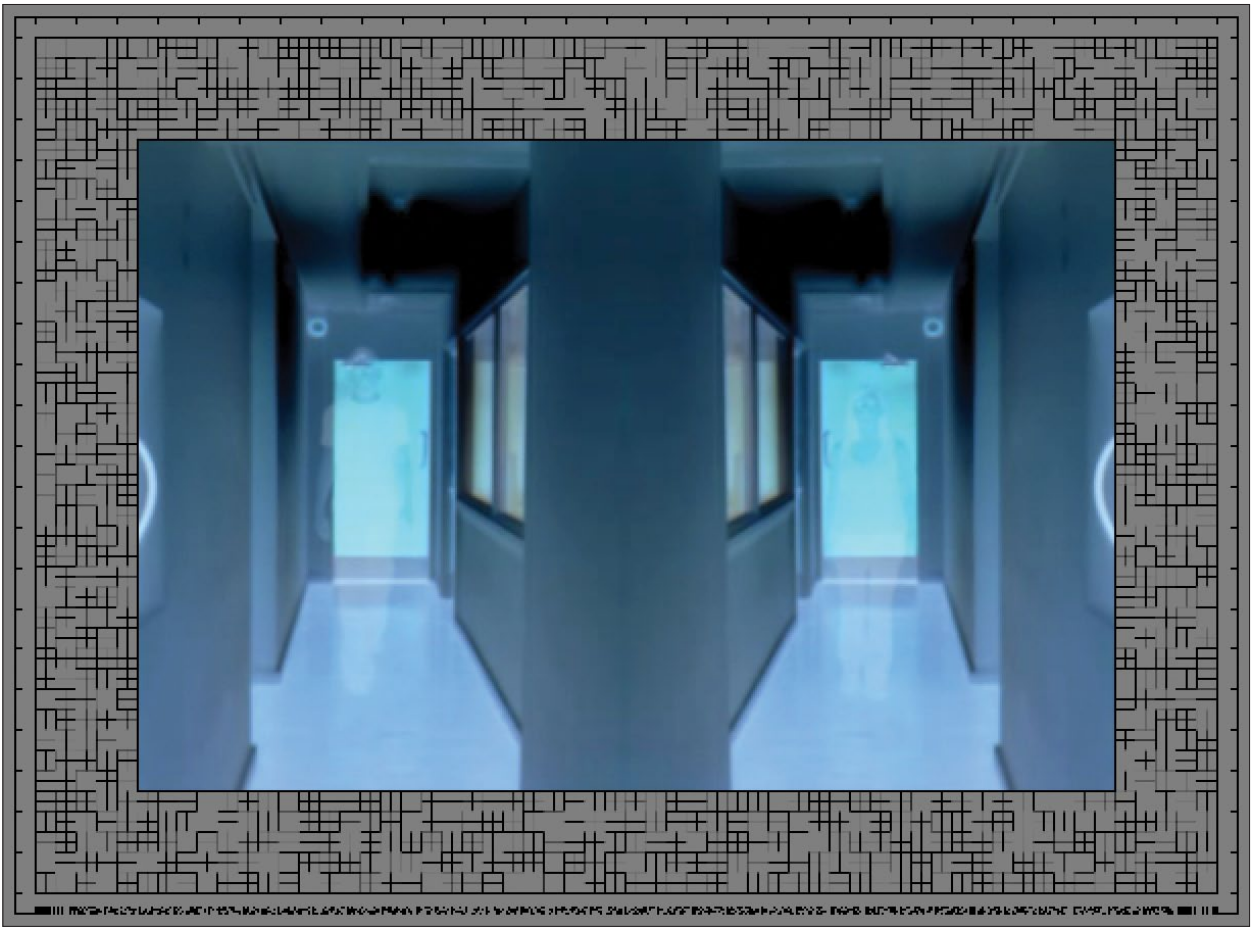


***Sequence*<sup>®</sup> (horizon)**, 2007, algorithmic computer installation (Flash), dimensions variable

funded by: The Esmée Fairbairn Foundation  
online version: [www.takeo.org/nspace/ns025](http://www.takeo.org/nspace/ns025)

[process] A mobile phone was used to record a two minute audiovisual sequence from which one thousand isolated moments in time (single image frames) and eleven short audio clips were extracted. All cinematic effects were achieved during capture through the phone's integrated processing functions. The images and sounds were then recompiled into a single algorithmic construct that endlessly recombines its source materials into an ever-changing digital montage.

[location] Atlantic Ocean (~12,000 m. AMSL) at 11:13GMT on 13/08/2007



***Sequence*<sup>®</sup> (echo)**, 2008, algorithmic computer installation (Flash), dimensions variable

assisted by: Emma Puente (cinematography)  
online version: [www.takeo.org/nspace/ns026](http://www.takeo.org/nspace/ns026)

[context] The composition references the conceptual process used in the creation of the film, *The Five Obstructions* by Lars Von Trier and Jørgen Leth, in which Trier challenges fellow filmmaker and mentor Leth to remake one of his most celebrated short films, *The Perfect Human*, five times, each with a different set of obstructions.

[obstructions] 1. theme of 'first memory' 2. no use of traditional AV equipment 3. audio and video must be recorded separately 4. the final composition must be a non-linear structure 5. the film edit can only include time-code numbers made of 0s and 1s



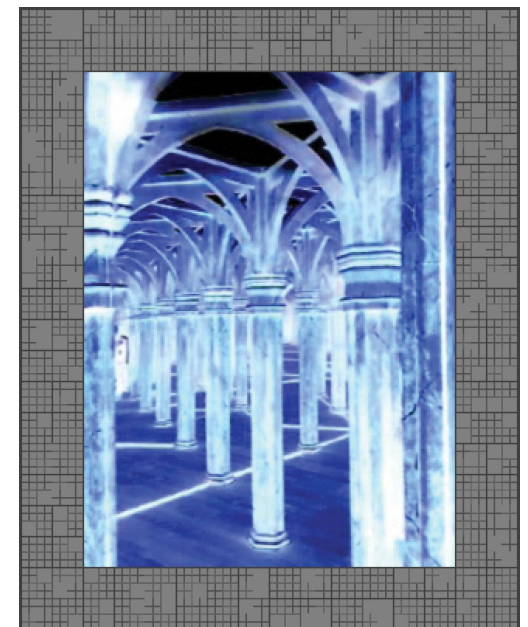
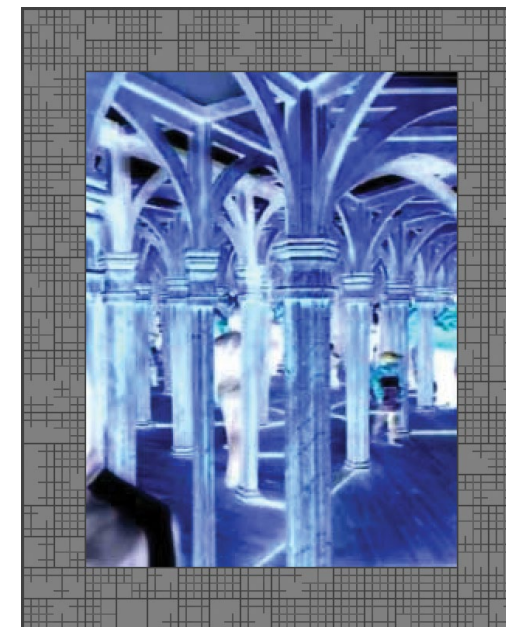
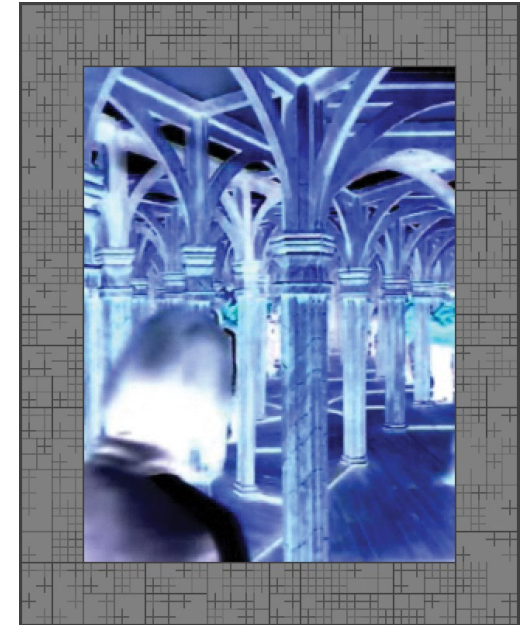
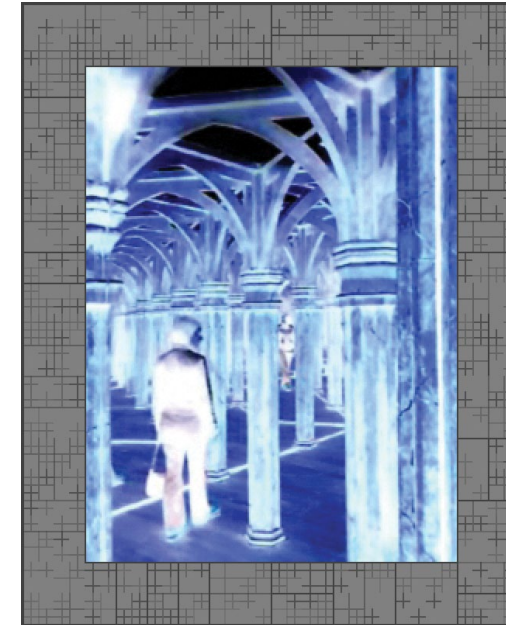


**Sequence" (labyrinth)**, 2007, algorithmic computer/mobile-phone installation (Flash), dimensions variable

funded by: The Esmée Fairbairn Foundation  
online version: [www.takeo.org/nspace/ns024](http://www.takeo.org/nspace/ns024)

[process] Three minutes of audiovisual footage was captured and manipulated with the integrated software of a mobile phone. From this material, a library of short audio and video segments was generated and incorporated into a formal digital structure. Without the influence of human prejudice, an algorithmic process remixes these media elements into a continuous recollection of that moment.

[location] Mirror Labyrinth, Petrin Hill, Prague, CZ at 18:26GMT on 08/04/2007



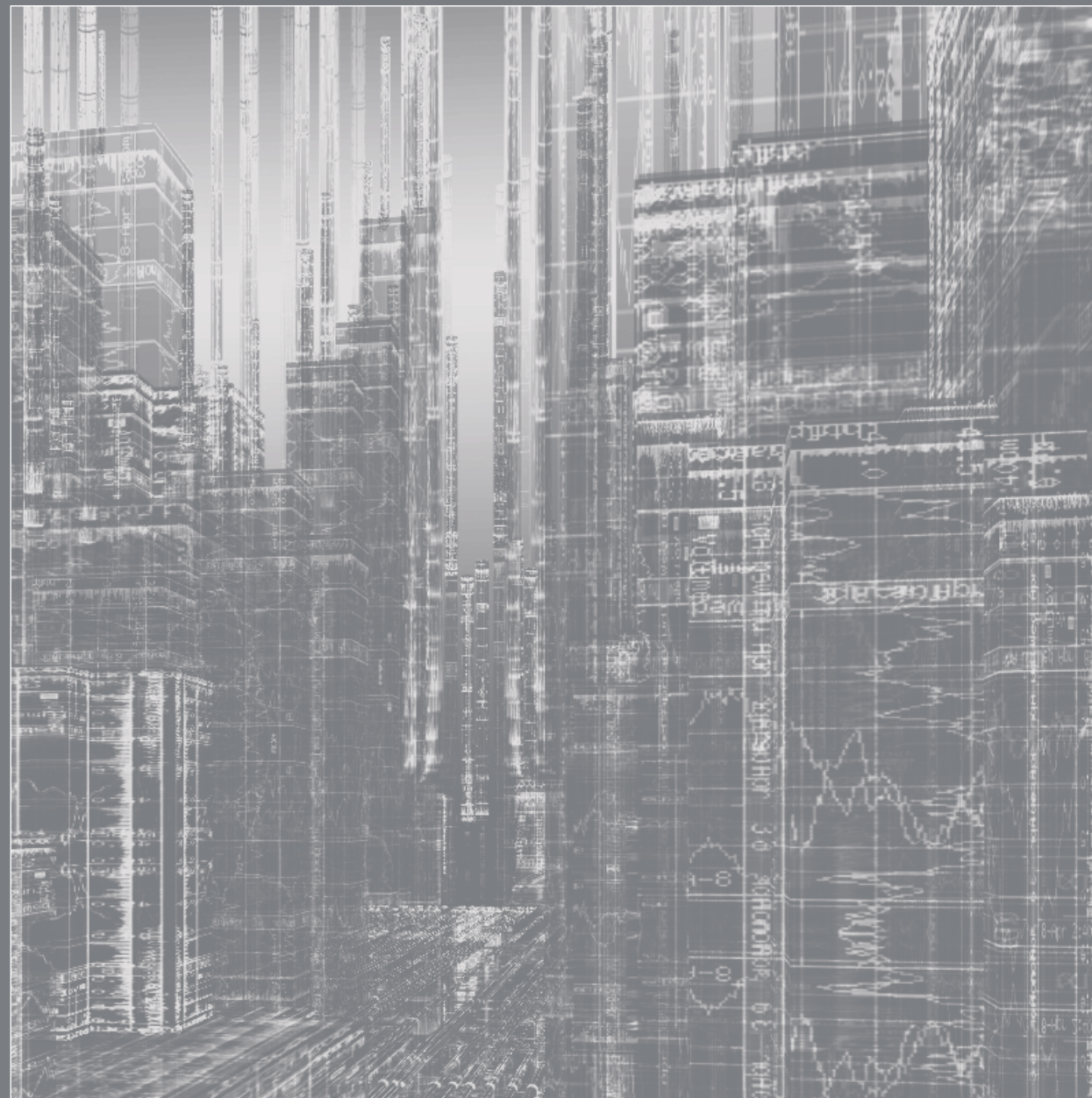




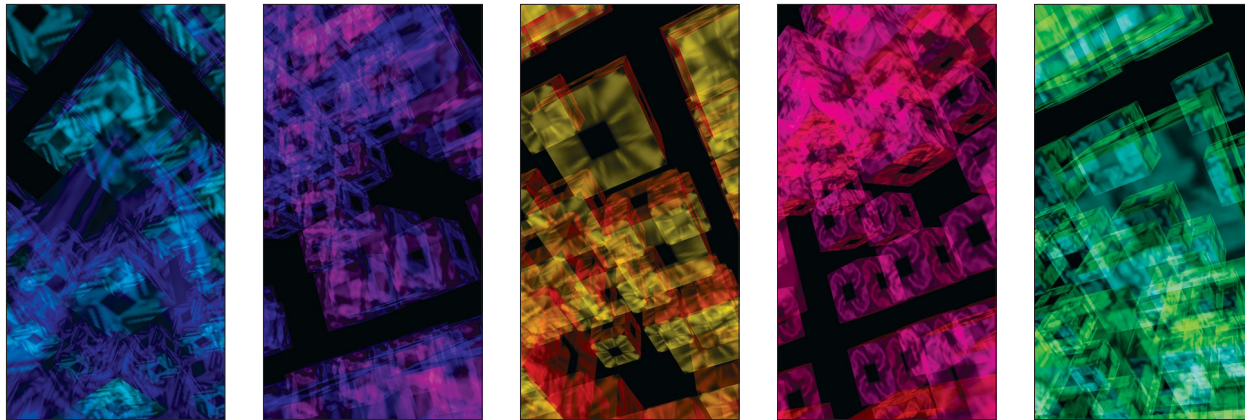
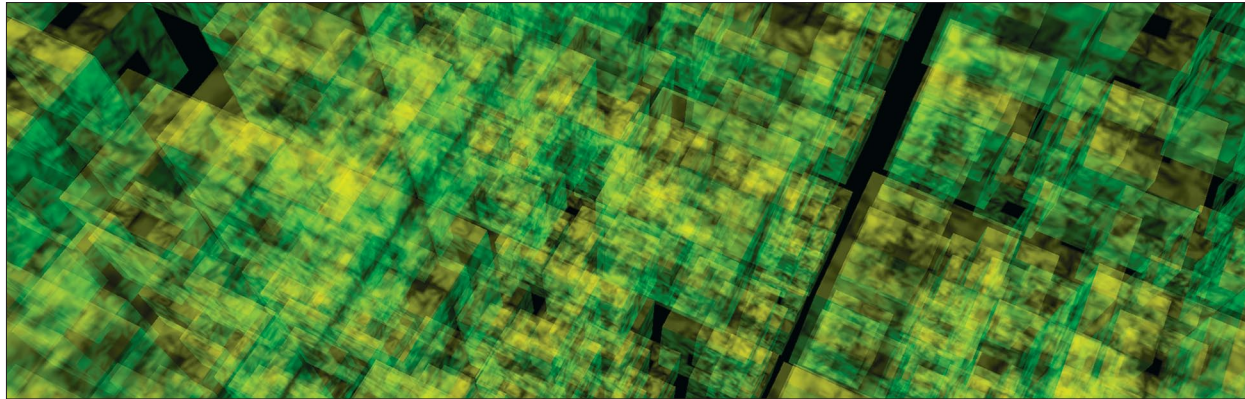


# VIRTUAL WORLDS

ISOLATED MICROCOSMS AND EXPANDED METAVERSES





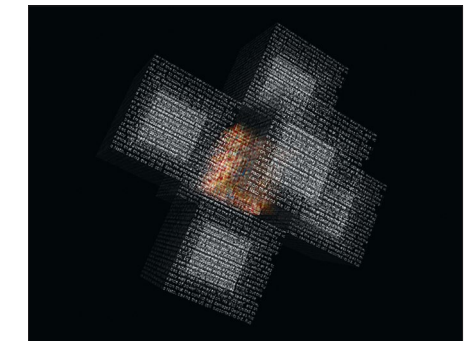


**{ Matrix }**, 2004, virtual data-sculptures (VRML), dimensions variable

online version: [www.takeo.org/nspace/ns008](http://www.takeo.org/nspace/ns008)

**{ Matrix }** is a series of six data-sculptures that have been constructed exclusively from single news articles parsed from the BBC International website on 08/01/2004. From each article, one thousand bits of text, image and audio information were sampled and utilised as the sole material to generate a virtual form. For the creation of each sculpture, the text string has been converted to a binary sequence and related to a 10x10x10 matrix of cubes in which all 0s remain cubes and 1s become null space. This lattice forms the basic skeletal structure for the sculpture on which the image sample is applied to as a semi-transparent repeating surface texture. The audio sequence has been converted into a looping stereo stream spatially linked to the cubic matrix, thus creating a dynamic soundscape that evolves according to the user's passage through and deviation from the centre point of the composition.

Although the sculptural forms are abstract in an informational sense to human perception, the artwork exhibits a perfect archival state, for the data from which they are comprised can be extracted in totality through reverse engineering of the aesthetic framework. This inherent characteristic of losslessness elevates the work into a dual-format existence as each individual form is both an aesthetic entity and an information receptacle.



**Data\_cosm**, 2005, virtual environment (VRML, Java, Flash), dimensions variable

assisted by: Drew Baker (3D visualisation) and David Steele (backend programming)

commissioned by: Arts Council England

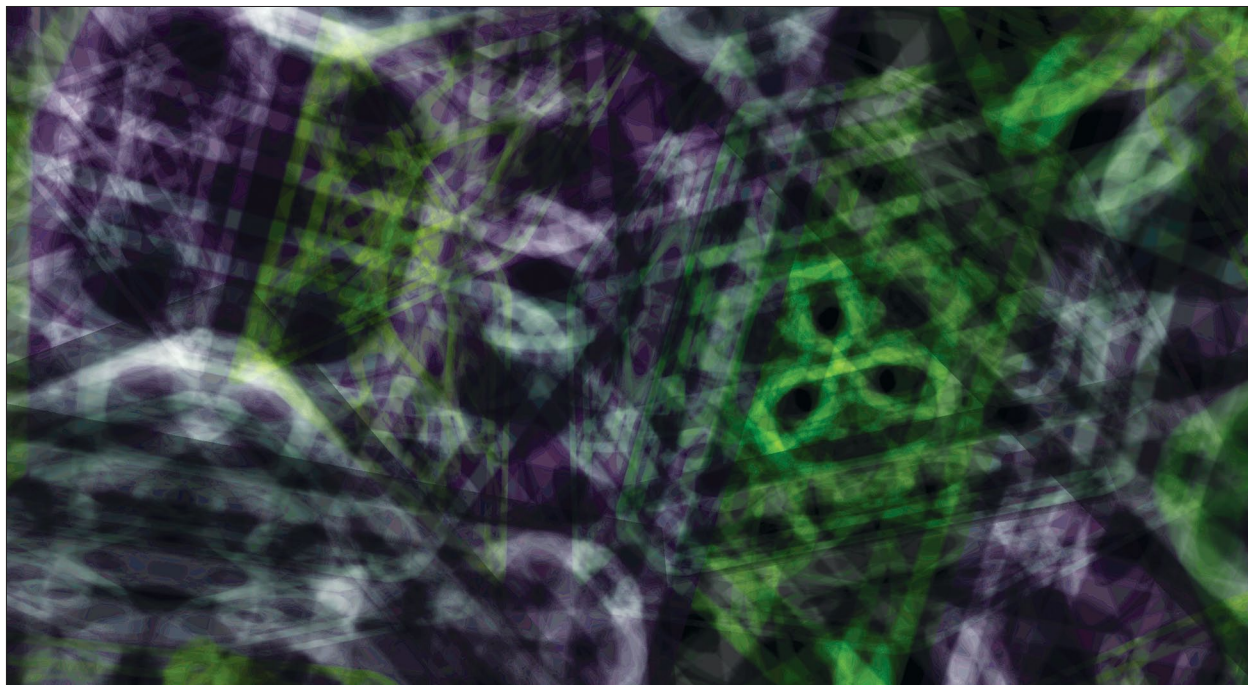
online version: [www.takeo.org/nspace/ns015](http://www.takeo.org/nspace/ns015)

[installation image] **DRHA** (*Digital Resources for the Humanities and Arts*), Dartington College of Arts, UK, 2006

**Data\_cosm** is an examination of the chronological archives generated by news media and of the dynamic information structures that mediate this process. The core architecture of the composition is defined by a Virtual Reality Modeling Language (VRML) framework that is augmented by Java and Flash code-sets. Every day a Java application samples the live BBC Internet news service and constructs a database containing the website's entire collection of articles. One hundred news items are randomly selected for the creation of a text and image dataset that will remain until the next day. This data is bonded to the VRML skeleton through a series of embedded Flash elements, thus completing the genesis of the synthetic realm.

An individual can simultaneously interface with this virtual world through two viewpoints. The first, internal perspective is located at the absolute centre of the space. From this vantage point a seemingly infinite expanse of information is encountered – the unending sea of data that envelopes every aspect of our digital lives. In contrast, the second, externalised viewpoint reveals the nature of the composition as a sculptural body reminiscent of a crystalline form. Upon closer examination, the formation can be visually dissected into an interconnecting set of cubic structures that fluctuate according to a purposeful, yet irregular rhythm. The existence of the artwork as both a painterly expanse and a sculptural object seeks to question perceptual relationships within a given reality in which the macrocosmic appears to be contained by the microcosmic.



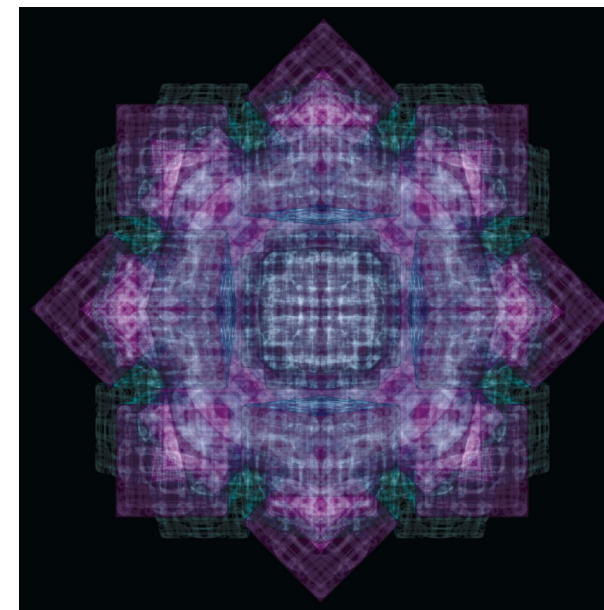
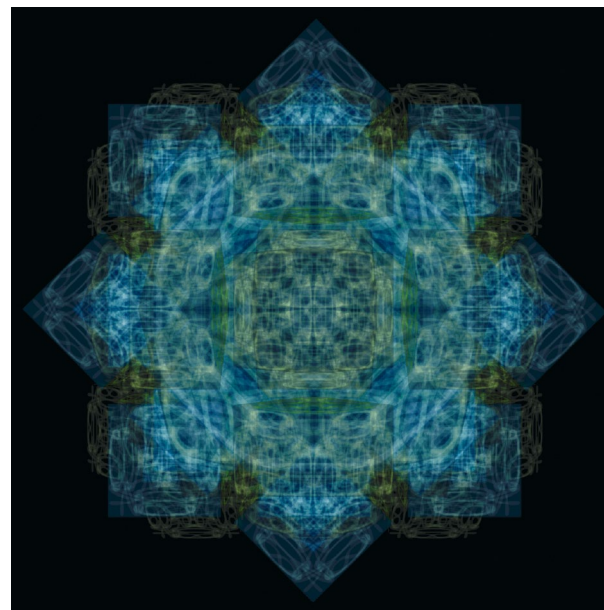
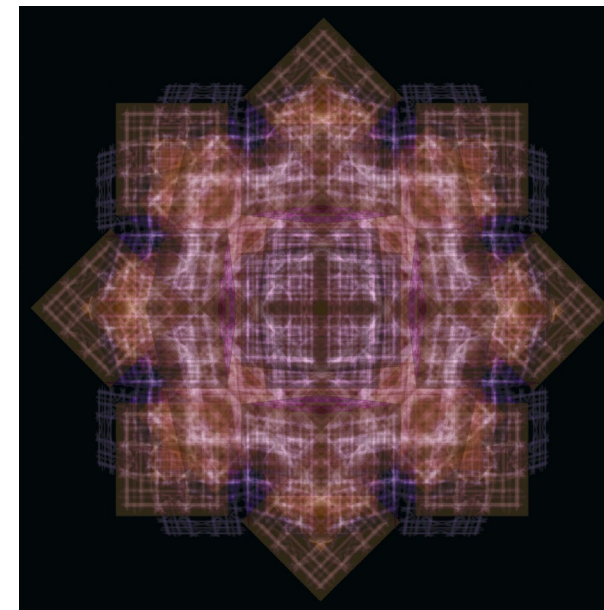
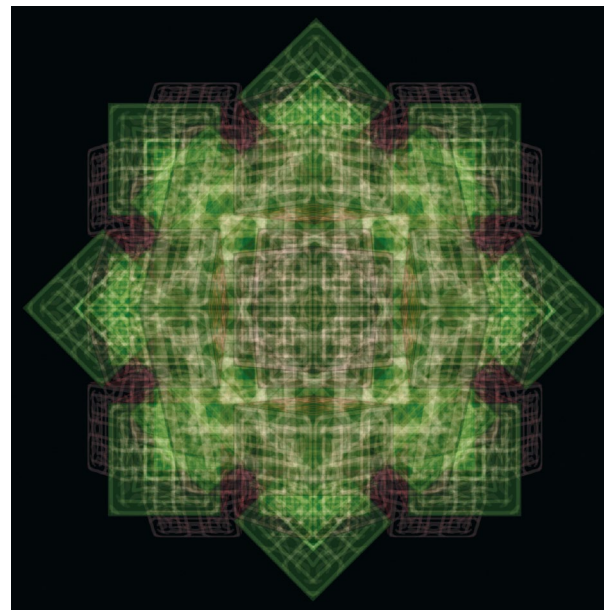


**World[s]**, 2006, virtual data-sculptures (VRML, Flash), dimensions variable

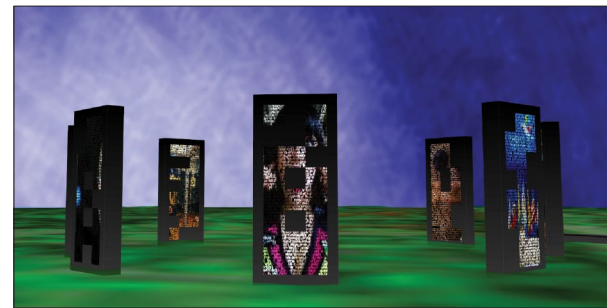
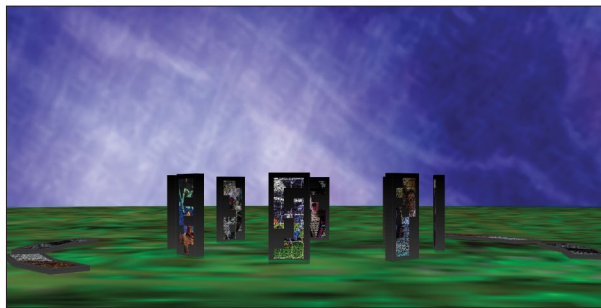
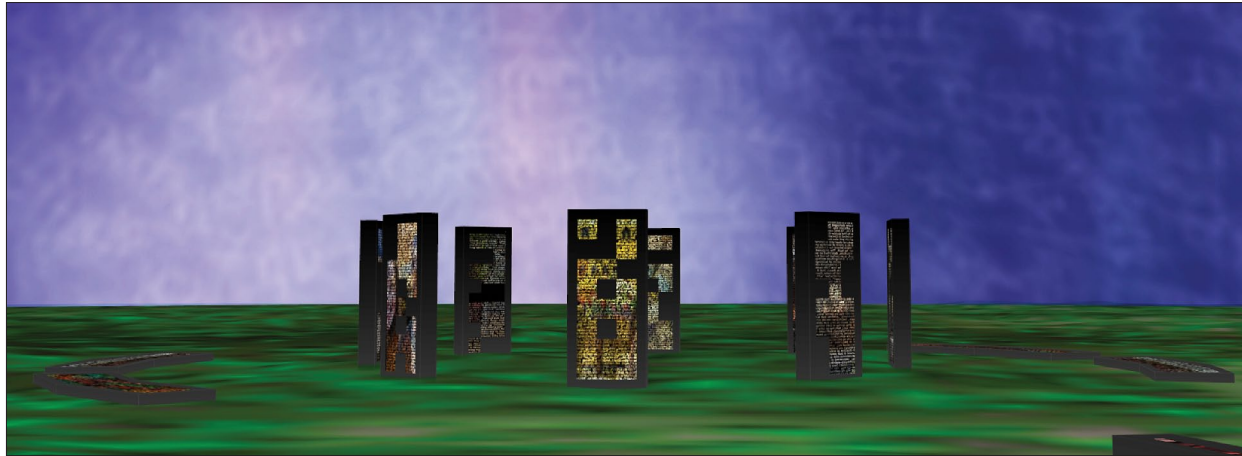
assisted by: Drew Baker (3D visualisation)  
online version: [www.takeo.org/nspace/ns018](http://www.takeo.org/nspace/ns018)

*World[s]* is a series of dynamic virtual sculptures generated exclusively from the word 'world' translated into the native script of society's most common languages. Each word in its text format is imported into a two-dimensional 32x32 pixel Flash file. The embedded characters are then vectorized, re-proportioned into a square configuration, and multiplied at 90° intervals and their respective mirrored states. The result is a group of mandala-esque entities less than 1KB in size that can be infinitely expanded without pixilation. These visual elements are then rasterized as 64x64 pixel bitmaps which are subsequently translated into sonic analogues. The audiovisual equivalents are inherently paired and provide the basis for the next stage of the artwork.

These pairings are then incorporated into a three-dimensional space defined by a set of VRML files. Within the virtual realm, a series of simple cubic structures oscillate at the terminal points of a central rotating star. Each structure is the summation of four possible rotational states (0°, 45°x, 45°y, 45°z) of a prototype cube that is texturized and auralized by a single pair. When a viewer selects one of these basic elements, the entire realm is destroyed and a new complex formation is created within the void. The newly generated architecture is derived entirely from the single prototype cube that was selected by the viewer. This cube is multiplied and arranged into a perfect 3x3x3 lattice. The lattice is then quadruplicated in a manner identical to its basic precursory structure, and an exponentially more complex 'world' is formed. Interacting with the furthest extremities or the innermost depths of the construct initiates a mechanism of self-destruction and an ensuing regeneration of the interface star. Though this process, a cyclic relationship between the work's evolutionary states is created.





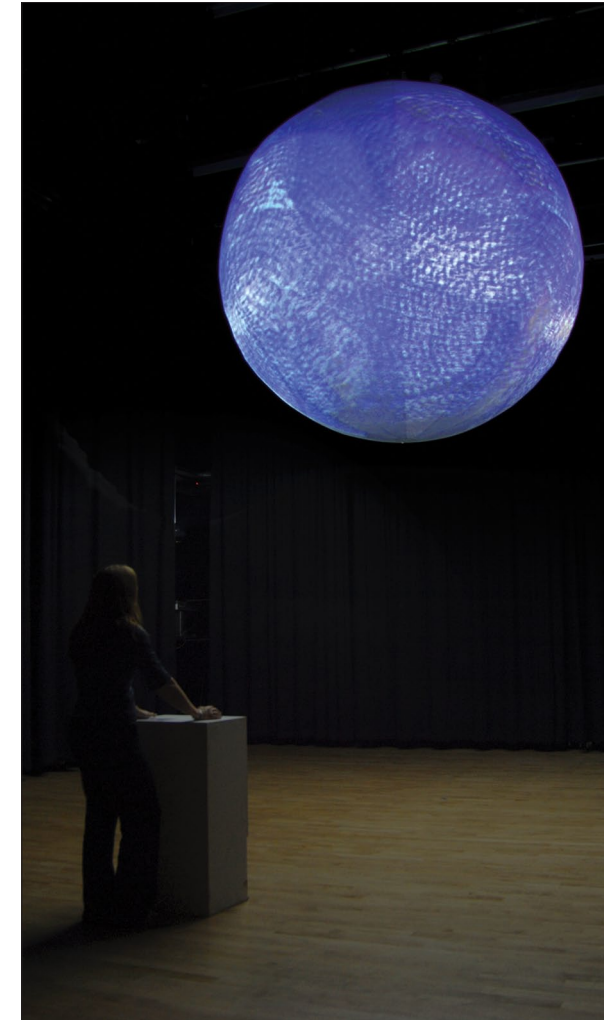


**Monolith[s]**, 2006, virtual environment (VRML, Java, Flash), dimensions variable

assisted by: Drew Baker (3D visualisation) and David Steele (backend programming)  
 commissioned by: Turbulence.org with funds from the National Endowment for the Arts, US  
 online version: [www.takeo.org/nspace/ns019](http://www.takeo.org/nspace/ns019)

In *Monolith[s]*, temporal and spatial dimensions of a viewer's own immediate environment are absorbed and rearranged into a constantly evolving virtual realm in which icons of pre-history are combined with digitally complex refractions of how history materialises in the Information Age. The artwork's aesthetic atmosphere is synthesised in real-time by a collection of Java and Flash elements that stream Internet news feeds into an underlying VRML structure. The resulting geometric forms, which are in a constant state of flux, evoke early virtual reality graphics, while the world's soundscape is constructed from a blend of live Internet radio and spatialised sound loops.

The world and its components are formulated according to motifs and proportions of ancient architecture infused with fundamental mathematics of modern digital communication systems. Each genesis of the environment is unique, as mathematical randomisation is augmented by aspects from our own realities. Variables such as the time of day, the viewer's location on the Earth and the current position of the Earth in relation the sun are iteratively incorporated into the artwork, thus instilling into the realm functions of a rudimentary clock, global positioning system and solar calendar.



**Data\_sphere**, 2006, virtual/physical data-sculpture (VRML, Java, Flash), dimensions variable

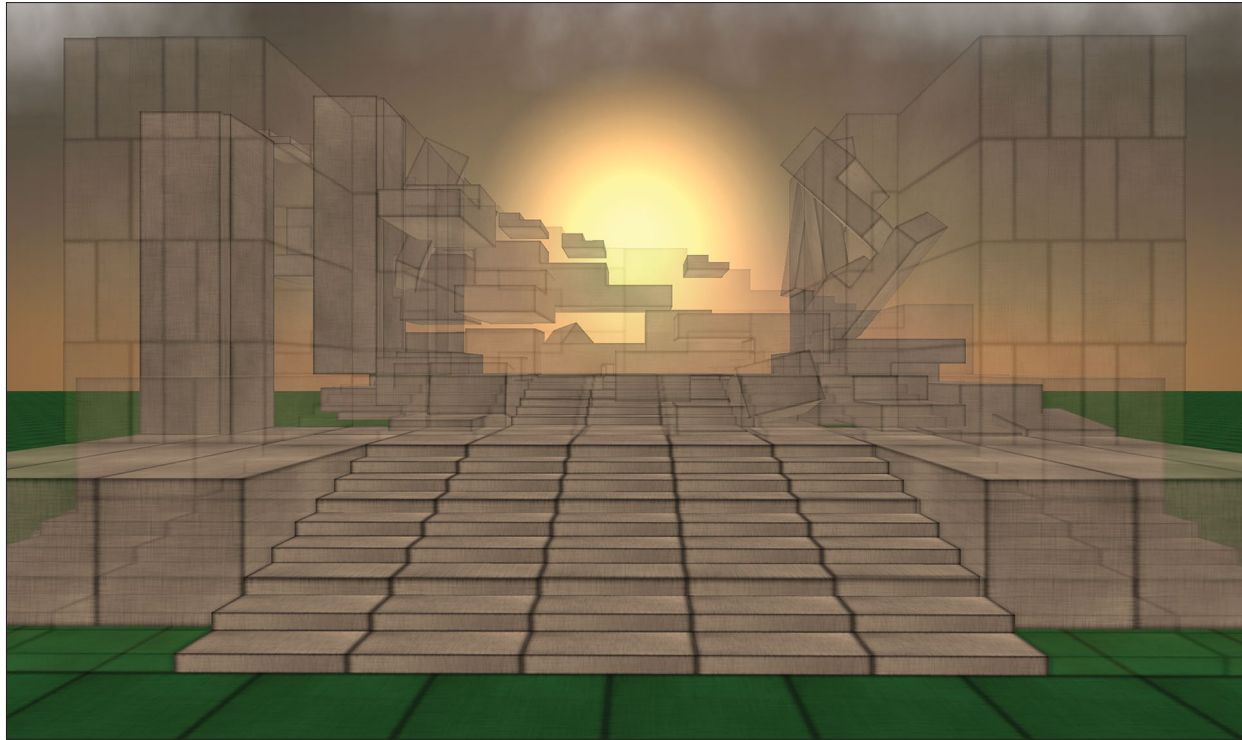
assisted by: Drew Baker (3D visualisation), body>data>space (inflatable designs) and David Steele (backend programming)  
 commissioned by: Arts Council England  
 online version: [www.takeo.org/nspace/ns020](http://www.takeo.org/nspace/ns020)

[source] headline news articles from the live BBC internet news service sampled and algorithmically processed in real time

[installation image: left] *Addressable Memory*, the Brindley Gallery, Cheshire, UK, 2008

[installation image: right] *Virtual/Physical Bodies*, Centre des Arts, Enghien-les-Bains, Paris, FR, 2008





**Rhythmic Space(s)**, 2007, virtual/physical performance installation (Second Life), dimensions variable

assisted by: Drew Baker (3D visualisation) and Prof. Richard Beacham (humanities research)  
 commissioned by: Trans-Media-Akademie Hellerau for CyNetArt07  
 online documentation: [www.takeo.org/nspace/sl001](http://www.takeo.org/nspace/sl001)

*Rhythmic Space(s)* is a virtual/physical performance installation exploring the notion of “living space” as conceived by Swiss architect, theorist and pioneer of the modern theatre, Adolphe Appia. The artwork is based upon two of Appia’s famous stage designs, *The Descent of Orpheus into the Underworld* (1912) and *The Staircase* (1909), that have been translated into a hybrid articulated structure existing within the metaverse of Second Life.

(virtual) performance iteration #1 - “Wind Dance”

with: Yukito Obara (as Gekitora Gackt), Association for Dance Performance Telematics, Tokyo, JP

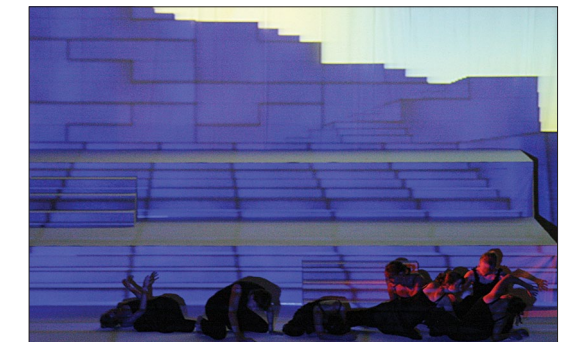
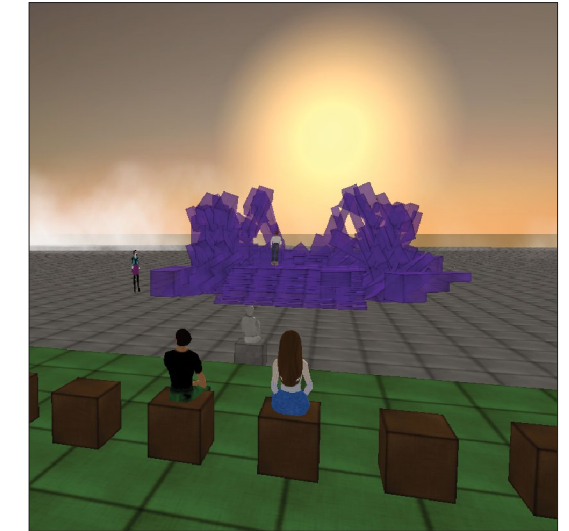
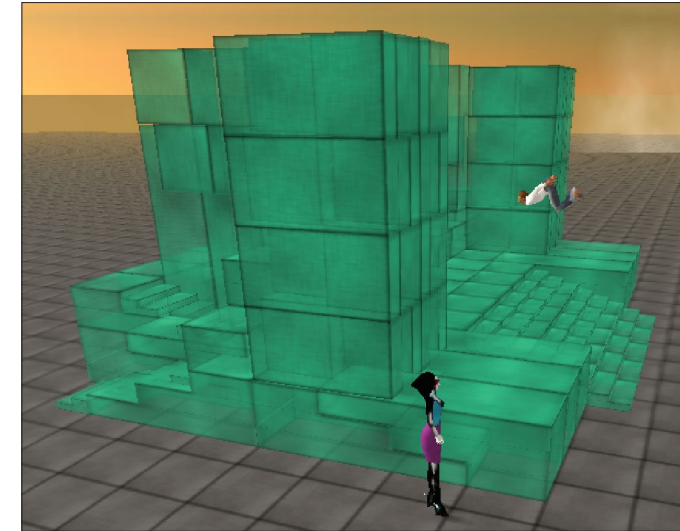
assisted by: Ghislaine Boddington (dramaturgy)

[installation images: opposite top] Transitional Space (SL)

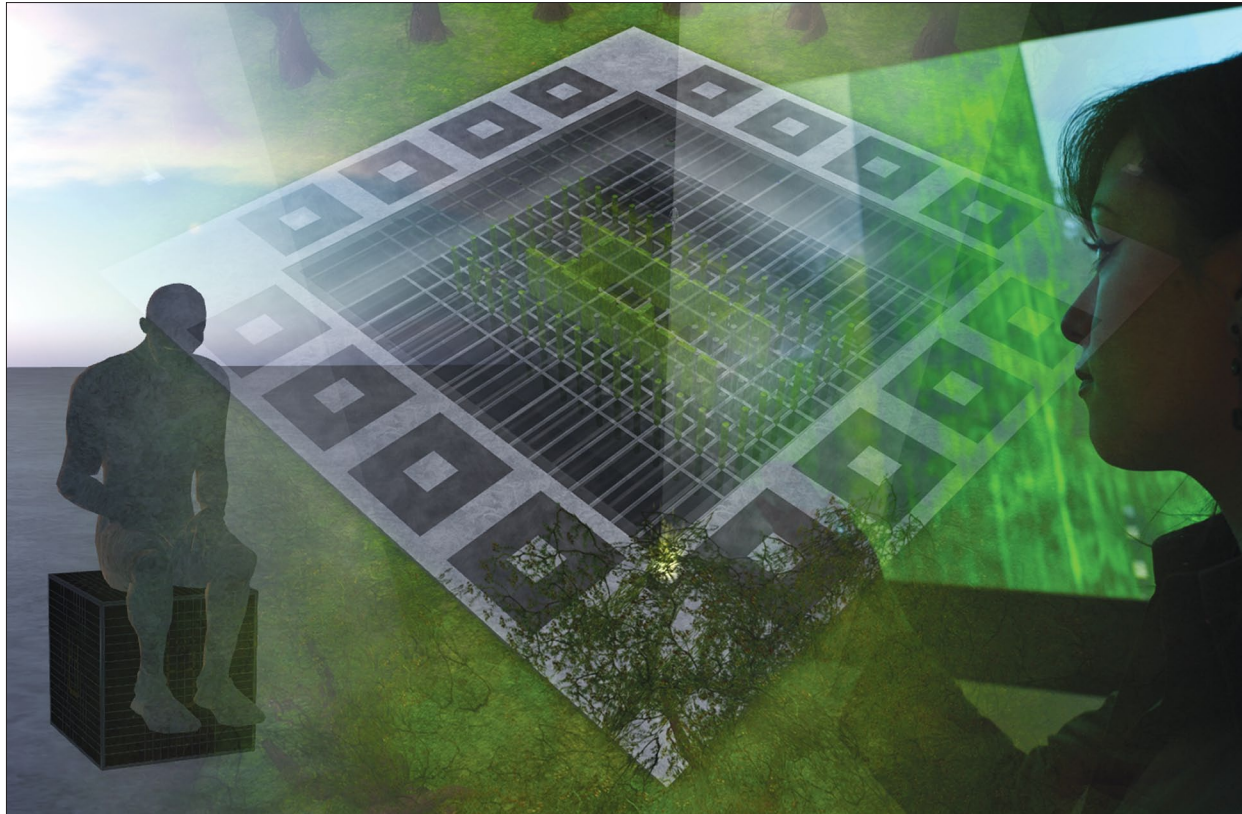
(mixed-reality) performance iteration #2 - “Meeting Place(s)”

with: Prof. Christine Straumer and her students from the Hochschule für Musik Carl Maria von Weber, Dresden, DE

[installation images: opposite bottom] The Great Hall, Hellerau, Dresden, DE (RL) and Transitional Space (SL)







**The Vitruvian World**, 2008, virtual/physical/network installation (Second Life), dimensions variable

with: Drew Baker (3D visualisation) and David Steele (backend programming)

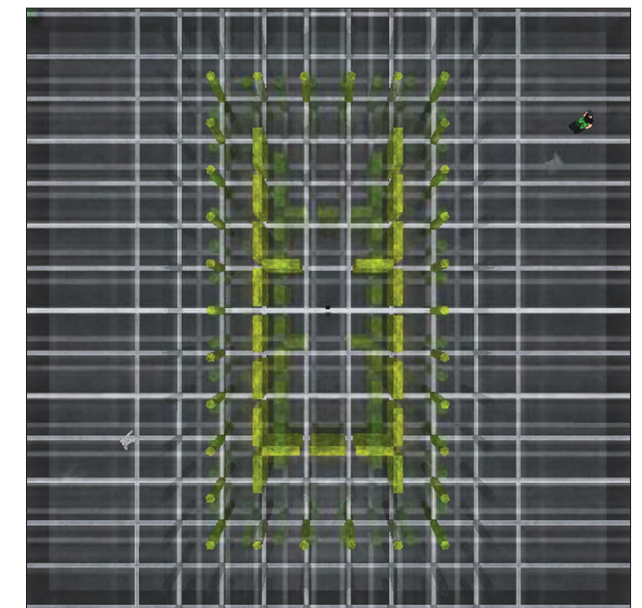
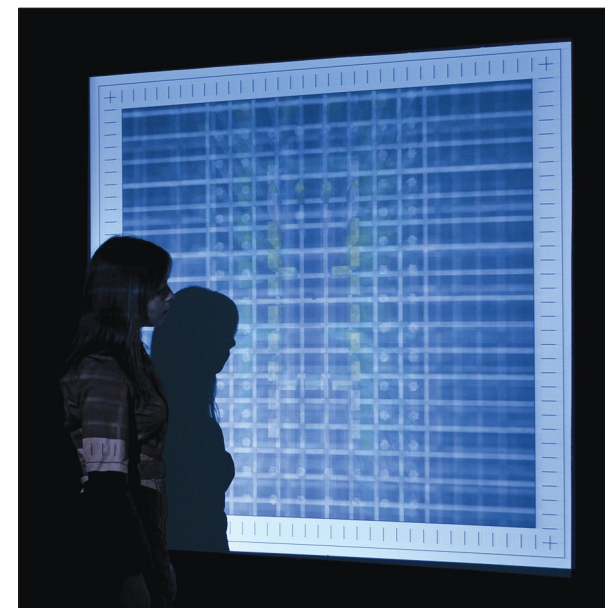
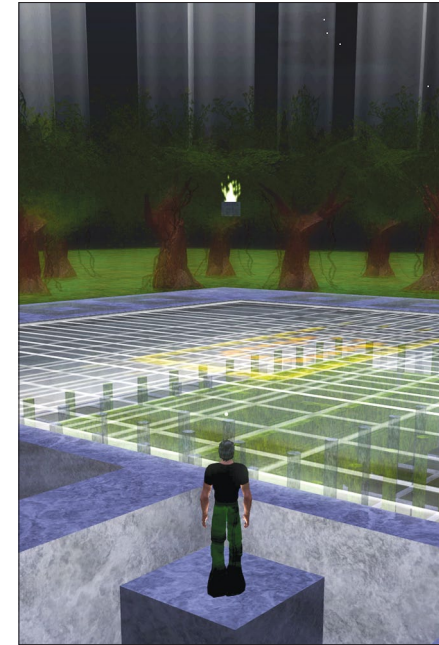
commissioned by: Turbulence.org with funds from the Andy Warhol Foundation for the Visual Arts

online documentation: [www.takeo.org/nspace/sl002](http://www.takeo.org/nspace/sl002)

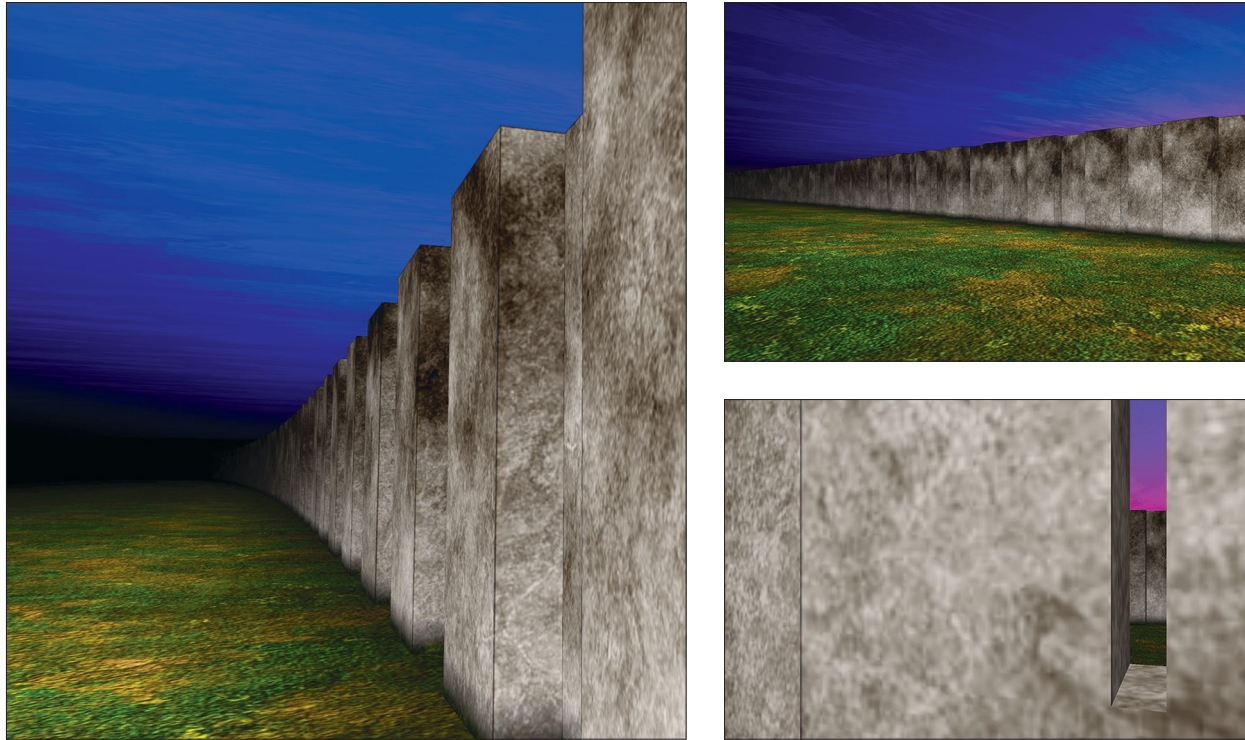
[installation images] *Mixed Realities*, Ars Virtua Gallery (SL), Huret & Spector Gallery, Boston, US (RL) and Turbulence.org (web)

In the 1st century BC, Roman writer, architect and engineer Vitruvius codified specific building formulae based on the guiding principles of *strength*, *utility* and *beauty*. He believed that architecture was intrinsically linked to nature and was a human imitation of cosmic order. The most well-known interpretation of this postulate is the *Vitruvian Man* by Leonardo da Vinci in which the male form is depicted in unity with the square and circle - representing material and spiritual existence respectively. This tripartite union of human body, material form and spiritual essence maintains relevance within the current climate of distributed presences, mixed realities and internet cultures. The proliferation of synthetic worlds and virtual constructs engendered by our ubiquitous technology provides new realms for both actual existence and creative exploration.

*The Vitruvian World* is a multi-nodal and recursive artwork that embodies Vitruvius's principles within this context. Existing in three distinct yet interconnected spaces, the work simultaneously embraces the virtual, the physical, and the network connecting them.





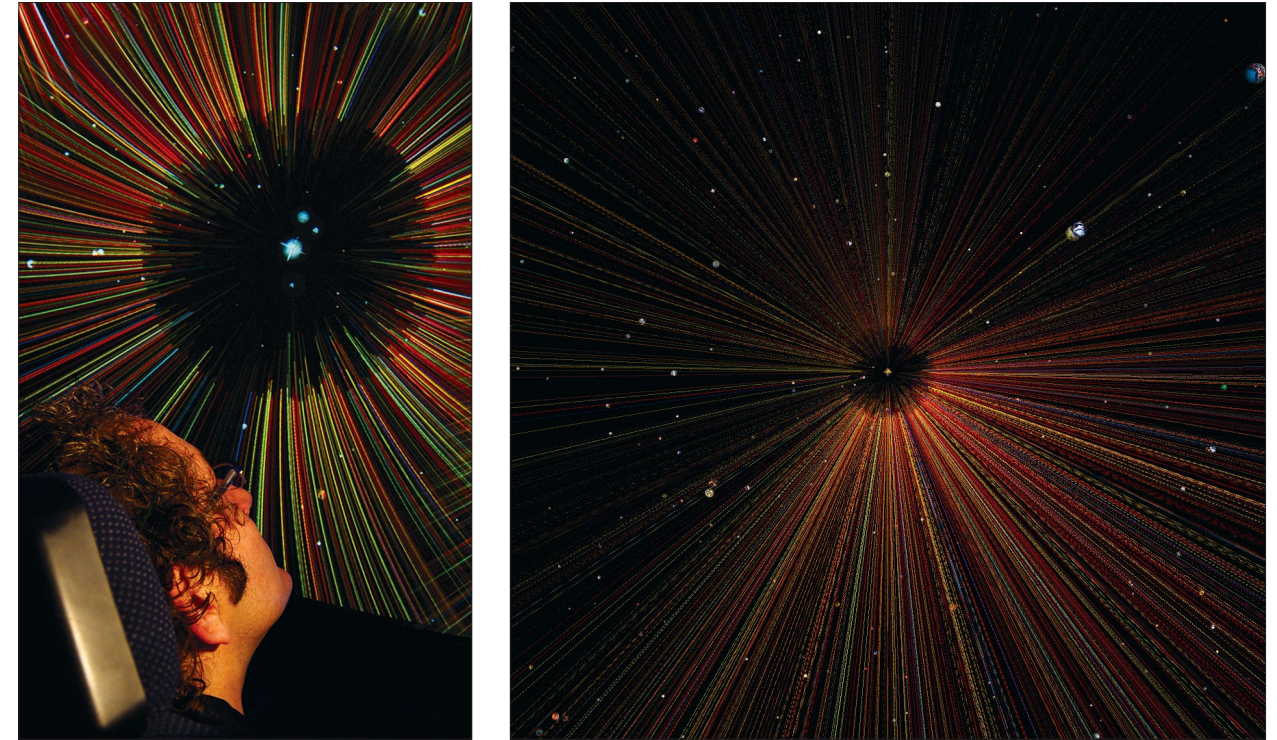


**(endless) Wall**, 2008, virtual environment (VRML), dimensions variable

assisted by: Drew Baker (3D visualisation)  
online version: [www.takeo.org/nspace/ns027](http://www.takeo.org/nspace/ns027)

We are a divided society. Throughout history our ancestors have purposefully constructed barriers and divisions to fragment the world's population. From land and wealth to knowledge and freedom, social engineering has created arbitrary imbalances between nations and individuals alike. In this age, new industrial and communication technologies have the potential to extend human creativity and provide numerous benefits within our everyday lives. Although such technologies can engender an open and enabled society, these mechanisms are often implemented in processes of restriction and control. From the Israeli wall in Palestine to DEC's firewall, governments and corporations surround us with impassable barriers under the guise of 'protection' and 'security'.

*(endless) Wall* is a virtual 3D environment into which a single individual can venture. Upon entrance, the user is confronted by a wall that spans into the distance, whilst behind them a barren ground dissipates into a black void. The wall is impassable. As the individual journeys along its base there is never a break in the structure or a means to transverse the barrier. At regular points, small openings like narrow slits of a prison cell allow the individual to gaze into the space that lies beyond. The view is not of a utopia, but only another wall – imposing and unbroken like the first. In the distance, a beautiful and soft light emanates from the sky and stretches across the horizon. The passage of time is recorded only by the slow but constant progression of the clouds above. We sense the notion of a better place (a better life), but we cannot reach it.



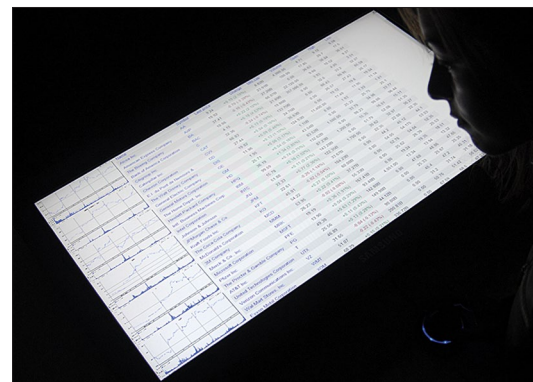
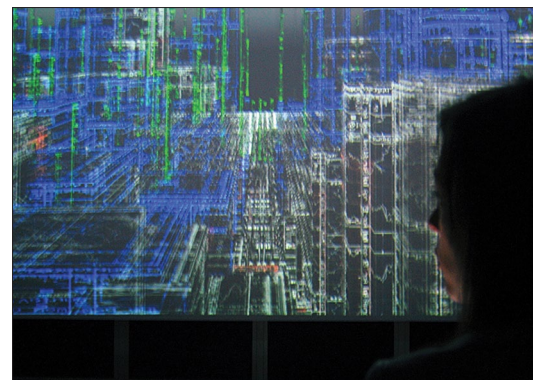
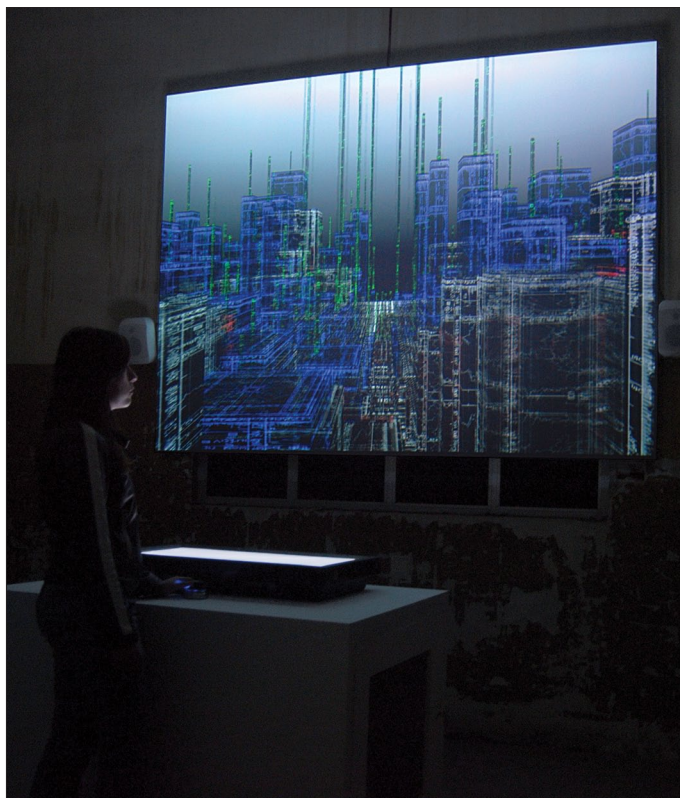
**Data\_Sea**, 2009, virtual fulldome (360-degree) environment (VRML, Java), dimensions variable

assisted by: Drew Baker (3D visualisation), Dr. Johanna Jarvis (scientific research) and David Steele (backend programming)  
commissioned by: Thinktank Planetarium for the International Year of Astronomy 2009 with funds from Arts Council England  
online version: [www.takeo.org/nspace/ns030](http://www.takeo.org/nspace/ns030)

The televised broadcast of the Berlin Olympics in 1936 was humanity's first media transmission powerful enough to pass through Earth's ionosphere and travel into deep space. From that point in time our signals have radiated into the universe, creating an ever-expanding globe referred to as Earth's Radiosphere. In the 76 years since that defining moment, our communications have reached nearly two thousand other known star systems.

*Data\_Sea* is a real-time virtual environment based upon this relationship between broadcast media and astronomy. The core geometry of the artwork is derived from the actual positions of all catalogued star systems residing within the Radiosphere. Obtained from current astronomical databases, these scientific measurements have been translated into a 3D VRML structure. Each star system's basic properties affect its aesthetic manifestation within the virtual realm. Star type is represented by shape, while each stellar node is connected to a central spherical body (representing our solar system) by line structures that are coloured according to its spectral class. Systems that are known to contain exoplanets are surrounded by concentric ring structures. Live media from the BBC world news service is streamed into the environment. The virtual elements are textured with images from today's events, while layers of live audiocasts are blended into a persistent soundscape. These mediated reflections of the present are in constant flux, forever shifting as they drift into an endless sea of virtual space.





**Data\_Plex (economy)**, 2009, virtual environment (VRML, Java), dimensions variable

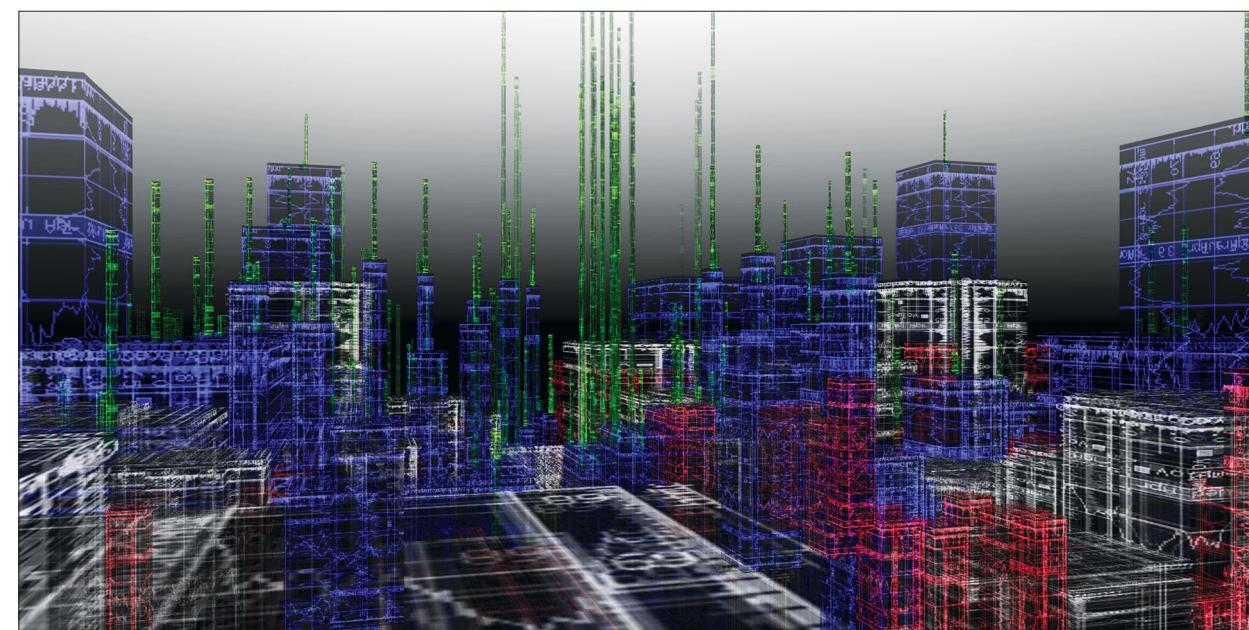
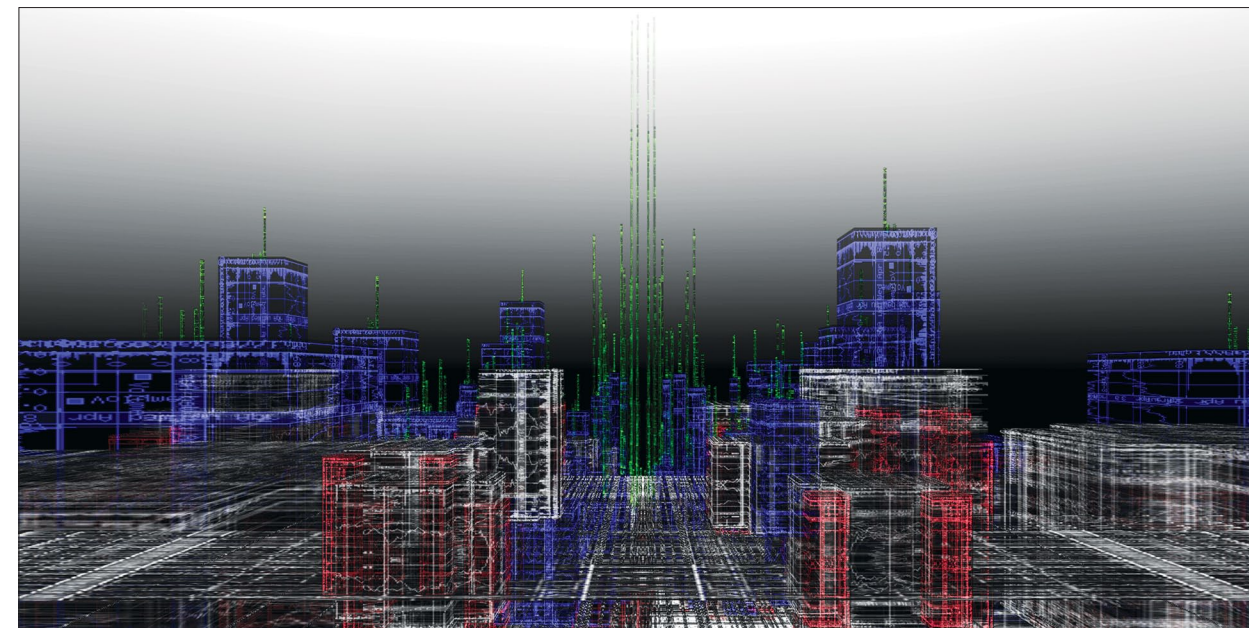
assisted by: Drew Baker (3D visualisation) and David Steele (backend programming)

online version: [www.takeo.org/nspace/ns031](http://www.takeo.org/nspace/ns031)

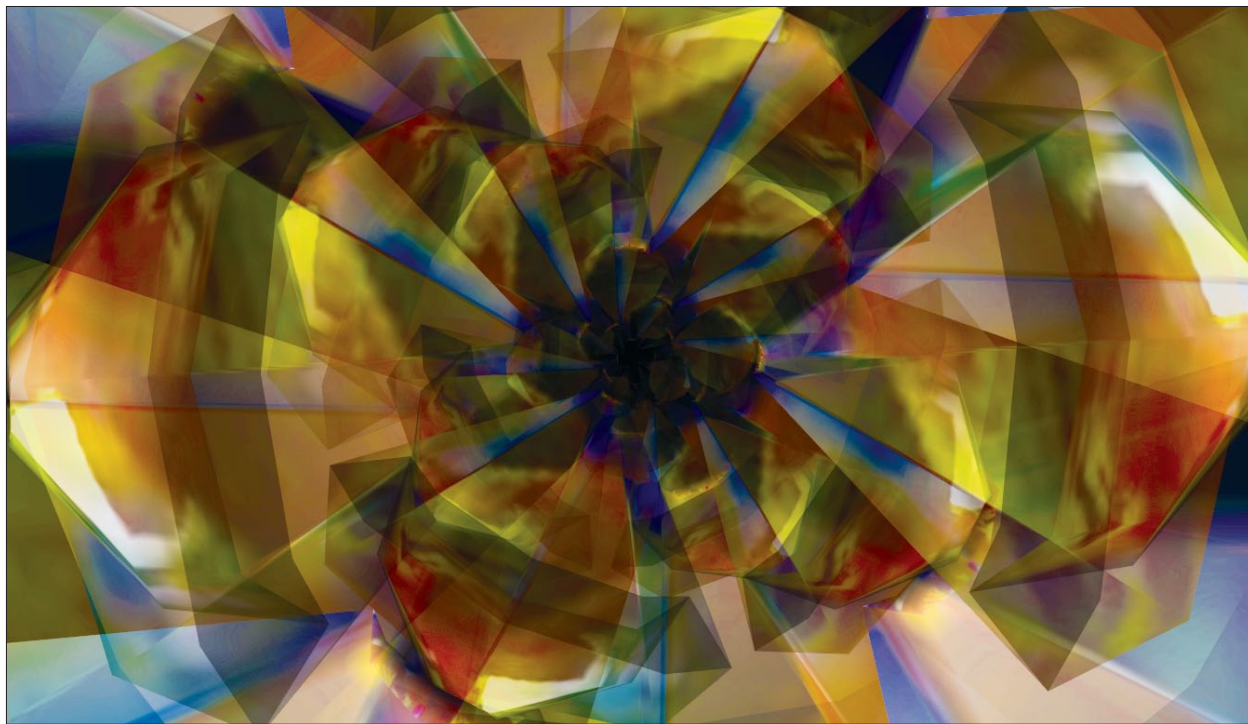
[installation images] *After the end/False records*, 18th Rencontres Internationales, Tabacalera, Madrid, ES, 2009

*Data\_plex (economy)* reflects upon the unpredictability of the global market and the capitalist institutions of which it is comprised. The artwork is created from a single live market feed of the most cited international stock market index, the Dow Jones Industrial Average (DJII), compiled from the share prices of thirty of the largest and most widely owned public companies in the US.

A Java and VRML framework translates this stream of fluctuating information into a metaphorical cityscape based on modernist aesthetics of skyscrapers and urban grids. Each company is represented in the virtual environment by a series of cubic greyscale forms that are proportioned according to factors such as its stock price, market capitalisation and percentage of the DJII index. Current positions shift alongside ghosted structures of the recent past – dissolving traces from the previous four days of trading. Manifestations of historical highs (blue), lows (red) and volumes (green) express the fortunes of the market in colour, while each corporation's representation is textured by a unique image that has been generated by its stock data. The virtual world ebbs and flows with erratic pace as vast volumes of capital are shifted during the trading day, while after hours, the realm sleeps in anticipation of the opening bell.







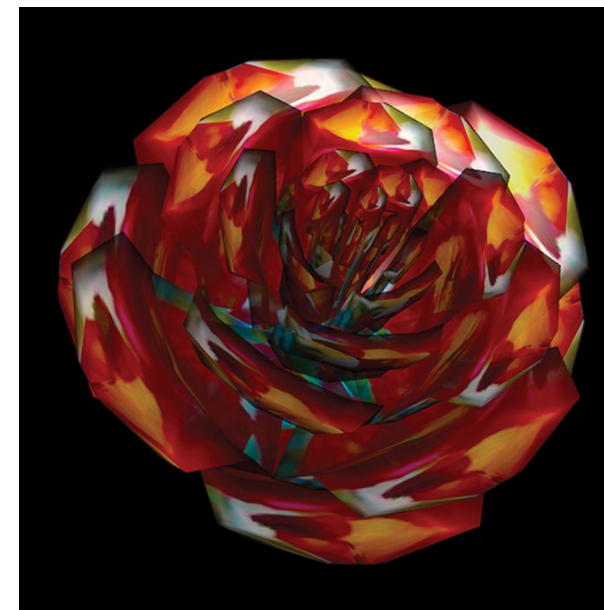
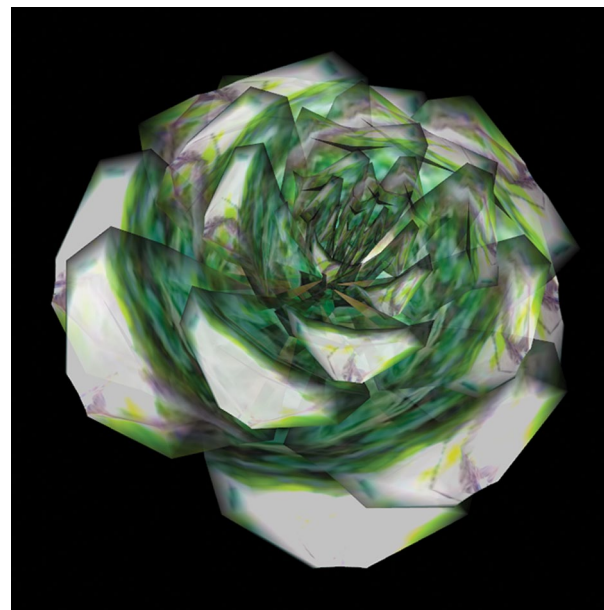
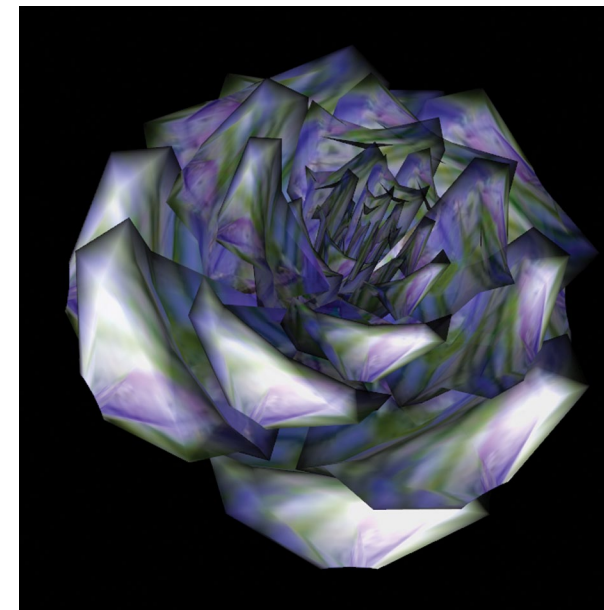
**Data Flower (Prototype I)**, 2010, virtual data-sculptures (VRML, Java), dimensions variable

assisted by: Drew Baker (3D visualisation) and Erik Fleming (backend programming)

online version: [www.takeo.org/nspace/ns034](http://www.takeo.org/nspace/ns034)

*Data Flower (Prototype I)* explores the possibility of creating unpredictable and ephemeral synthetic flora within the deterministic constraints of the digital realm. The 3D structure of the artwork is produced by a set of VRML files that define the core geometry of the artificial flowers. A series of algorithms instigates and directs an endless cycle of emergence, growth and decay of the virtual blossoms. Randomisation of certain parameters at the onset of every new cycle causes subtle mutations within the petal formations and ensures that each flower develops in a different manner.

Unlike conventional artificial life systems which are solely based upon unchanging internal factors, the artwork integrates an external, non-deterministic element directly into its creation process. The surface textures of the synthetic blossoms are programmatically constructed each day by an online Java application that parses the image repository Flickr and selects one hundred of the most recent photographs which have been uploaded with the tag 'flower'. The sampled pictures are then algorithmically prepared and stored as a temporary database that is linked to the artwork's VRML component. On each loop of the flowering cycle, a randomly selected image from the database is applied across the growing virtual geometry, thus completing that flower's ephemeral form. As in real life, every virtual blossom the artwork generates is unique since its internal 'genetic' code exists in a perpetual state of flux and its external 'developmental' influence is derived from an ever-changing pool of user-generated media.







**Data Double (El Lissitzky iteration)**, 2009, virtual/physical installation (Second Life)

assisted by: Drew Baker (3D visualisation)

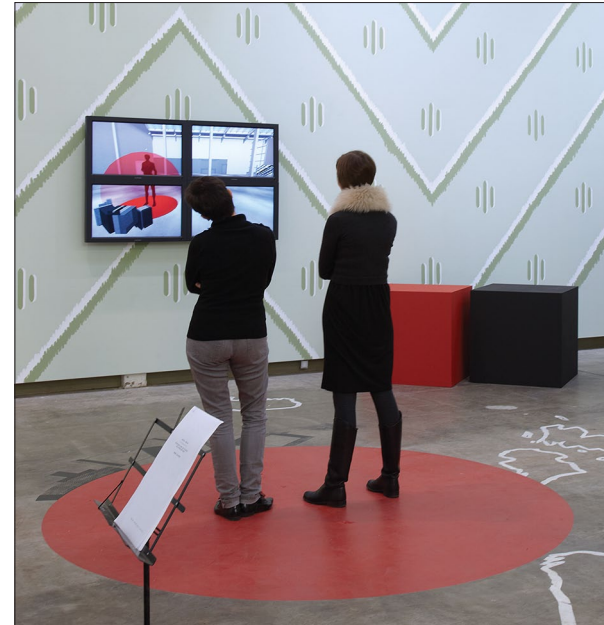
commissioned by: Eastside Projects with funds from Arts Council England's Digital Content Development Programme

online documentation: [www.takeo.org/nspace/sl003](http://www.takeo.org/nspace/sl003)

[installation images] *Abstract Cabinet Show*, Eastside Projects, Birmingham, UK (RL) and virtual Eastside Projects (SL), 2009

*Data Double* is a mixed-reality installation that acts as a two-way, digital mirror between reality and virtuality, enabling viewers in each 'world' to gaze upon remediations of themselves and their surrounding space. Reflecting back to us our spatial environments, while simultaneously disrupting and distorting our perceptions of them, the artwork seeks to facilitate new creative and curatorial possibilities between the paralleled worlds, exploring relationships and opening dialogical spaces between the real and the virtual, the actual and the imagined. The installation is conceptually based upon the work of Russian artist and theorist El Lissitzky and his notion of architectural space as artwork, which he demonstrated through his *Abstract Cabinet* rooms of 1926-28. The installation is derived from Lissitzky's page design *From far away, flying towards the Earth* taken from his seminal publication *About 2 Squares* (Sycthian Press, Berlin, 1922) in which he proposes the translation of constructed forms across realities in a manner that expands their spatial and temporal qualities as they shift between worlds.

Simultaneously located within the physical environment of Eastside Projects and its shared virtual counterpart in Second Life, the artwork extends Lissitzky's illustration across the real and virtual spaces as balancing opposites. Within the physical gallery, Lissitzky's two squares expand into perfect cubes, while the earth and cityscape (red circle and surrounding black forms) remain 'flat' as floor-painted elements. In the virtual realm, by contrast, the squares revert to planes and the planet-city complex acquires a third dimension. The 'mirror' interface between the worlds is realised through a pair of live, bi-directional, audiovisual transmissions that allow both virtual and physical spectators to be aware of one another and their surroundings. The reflection of the virtual environment displayed on the video wall within the physical gallery is generated through the space's black *Doll* (a virtual body devoid of human agency that is used to 'sense' and transmit aspects of a virtual world). Within Second Life, the opposing view of the physical environment is provided by an IP camera that streams live video of the actual location across the Internet to its virtual counterpart. In addition, a motion sensor tracks visitor movement within the real space, and transmits its live data to the virtual realm. When an individual enters the red circular area of the installation, the *Doll* comes to life and shifts its gaze back towards the onlooking spectator.







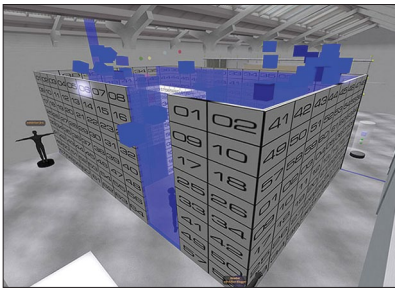
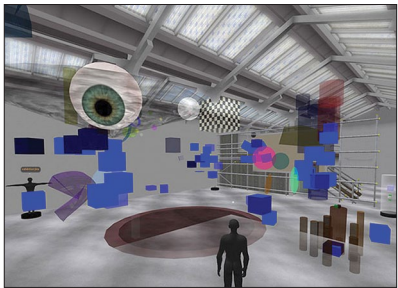
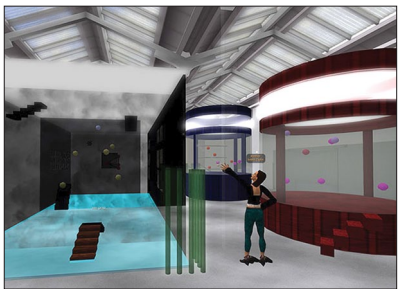
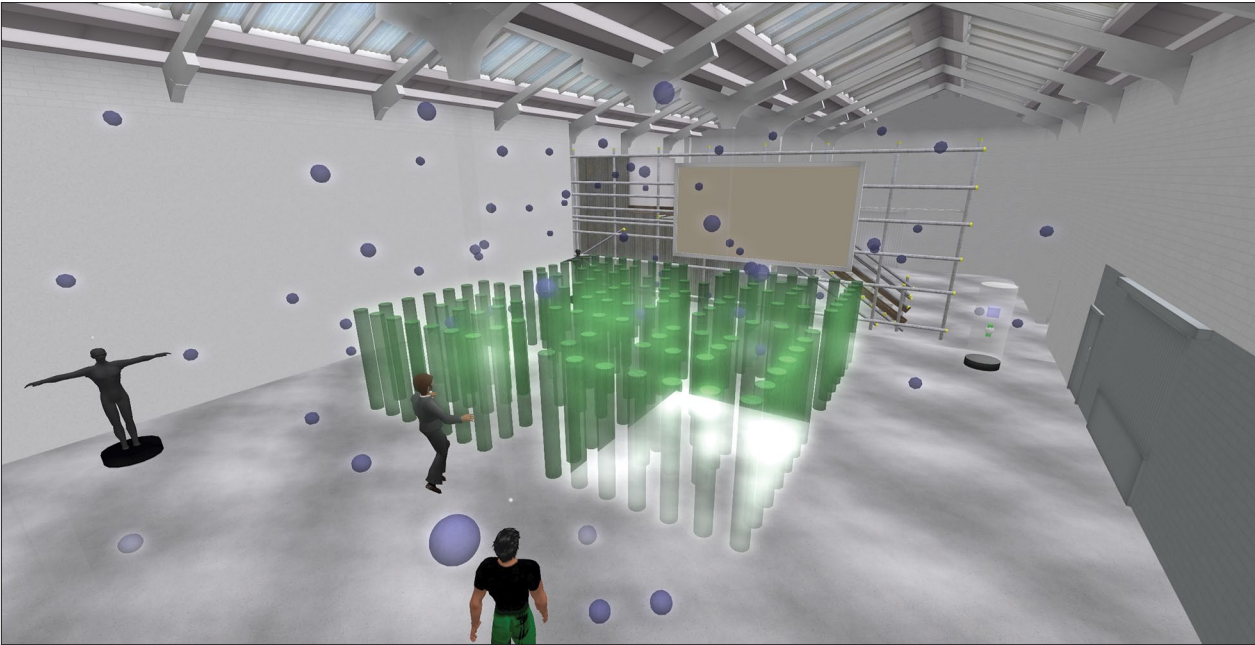
**Changing Room v1.0**, 2009, collaborative virtual/physical installation (Second Life)

assisted by: Drew Baker (3D visualisation)  
 commissioned by: Eastside Projects with funds from Arts Council England's Digital Content Development Programme  
 online documentation: [www.takeo.org/nspace/sl004](http://www.takeo.org/nspace/sl004)  
 [installation images] Eastside Projects, Birmingham, UK (RL) and virtual Eastside Projects (SL)

*Changing Room* is a mixed-reality installation exploring the mutability and reusability of artefacts, concepts and contexts in the Digital Age. The work considers the transitory nature of shared virtual and physical spaces and the creative potential of working within these liminal terrains.

*Changing Room v1.0* blended the shared virtual environment of Second Life with the shared physical environment of Eastside Projects, facilitating the realisation, curation and documentation of six distinct – yet interrelated – art projects arising from a common pool of resources. The artwork's initial configuration was exhibited without alteration for a period of one week, after which its materials were relinquished to a collaborating artist who was given exclusive access to remix and modify the spaces according to their own designs. At the start of each following week, control was ceded to another resident artist, thus continuing the process. 3D, video, photographic and textual documentation was collected at the end of each artist's session in order to preserve the project's main transitions.

v1.0 guest artists: Antonio Roberts (as *Overload Afterthought*), Selma Wong (as *Selma Zeplin*), Wei Zhao (as *Jovi Kenin*), Ana Benlloch (as *Ana Vemo*), Iona Makiola (as *Giggle Wurgle*) and Lee Scott (as *lee85 Unplugged*)







**Vanishing Point(s)**, 2010, virtual/physical installation (Second Life)

with: Dr. Hugh Denard (humanities research)

assisted by: Drew Baker (3D visualisation) and Martin Blazeby (2D visualisation)

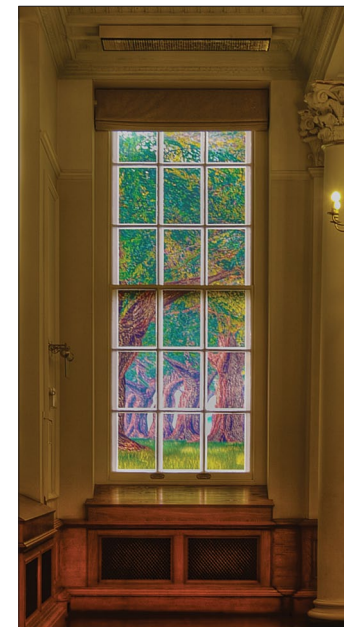
commissioned by: Digital Humanities 2010, King's College London, UK

online documentation: [www.takeo.org/nspace/sl005](http://www.takeo.org/nspace/sl005)

[installation images] The Great Hall, King's Building, London, UK (RL) and Transitional Space (SL)

*Vanishing Point(s)* is a site-specific art installation that explores creative collisions and collaborative possibilities between contemporary art discourse and humanities research. Commissioned for the Great Hall of the Grade I listed King's Building created in 1831 by English architect Sir Robert Smirke (1781-1867), the project conjoins Takeo's long-standing use of computational processes and virtual environments as frameworks for artistic expression and Denard's studies of the playfully illusionistic and fantastical worlds of Roman fresco art.

*Vanishing Point(s)* takes as its inspiration the astonishingly complex and beautiful ways in which Roman architecture and painting often converged, immersing the viewer in imagined spaces – idealised cities and gardens, palaces and shrines, theatres and basilicas – and beguilingly interweaving physical architecture with painted views so that it is not always easy to discern fact from fantasy; these were indeed 'virtual' worlds that can speak to the digitally-generated virtual worlds of the Avatar Age. The creators have drawn deeply upon the conceptual and compositional principles of theatrically-inspired Roman frescoes to form new, classically-influenced vistas in the online synthetic realm of Second Life as the visual source material for a new work that also draws on spatial-pictorial traditions of stained glass. *Vanishing Point(s)* interpolates an elegant, uncanny virtual garden into the enclosed urban space between the King's Building and East Range, calling upon the daily rhythms of natural light to animate, through semi-translucent film, a magically poised moment that is at once dawn, noon, dusk and night, while subtle framing elements tease the viewer with playful elisions of physical and virtual space.







**(all)Time**, 2010, virtual/physical installation (Second Life)

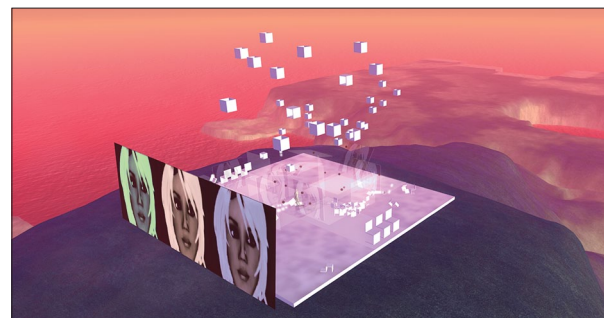
assisted by: Drew Baker (3D visualisation)

online documentation: [www.takeo.org/nspace/sl006](http://www.takeo.org/nspace/sl006)

*(all)Time* consists of a scenic view of a virtual landscape rendered into a physical gallery environment as a painterly expanse; in the distance, a shifting sky adjoins a glistening ocean across an unending horizon, whilst in the foreground, a pair of bodies – two *Dolls*, identical and statuesque – stand upon a virtual shore. This is a living space open to the avatar residents of Second Life.

Although the possibility of human presence exists, the realm is calm and empty, untarnished by the often persistent clutter of the metaverse. Time flows within this land and is measured by subtle modulations of the environment itself, such as clouds drifting by and waves shimmering at the water's surface. A synthetic breeze causes a few small blades of grass to sway upon the beach, and as visitors enter the physical proximity of the installation, the vegetation appears to slowly expand as if the process of observation engenders growth from beneath the lifeless sand.

There is, however, an unreal quality to the presented vista. A vibrant sun shares the heavens with a full moon, and rays of sunlight are interwoven with stars from a night time sky. This seemingly paradoxical blend of opposing times is not a fictitious state. The view is generated from the pair of *Dolls*, simultaneous visions of the same space, at the same moment, but in different 'times', composited into a single reality. Through their eyes we are able to witness the temporal mix of day and night firsthand, and consider that within the metaverse, perhaps all 'times' exist as one.



**Changing Room v2.0**, 2010, collaborative virtual/physical installation (Second Life)

A series of collaborative, 24-hour remix sessions for the *Sonorities Festival of Contemporary Music*, Queen's University Belfast, UK  
assisted by: Drew Baker (3D visualisation)

online documentation: [www.takeo.org/nspace/sl007](http://www.takeo.org/nspace/sl007)

v2.0 teams: Drew Baker (as *Melancholy Graves*)/M. Takeo Magruder (as *Takeo Takacs*); Steve Millar (as *Arahan Claveau*)/Selavy Oh (as *Selavy Oh*); and Ana Benlloch (as *Ana Vemo*)/Rachel Darke (as *Lledrith Darracq*)/Antonio Roberts (as *Overload Afterthought*)















# ARTIST BIOGRAPHY



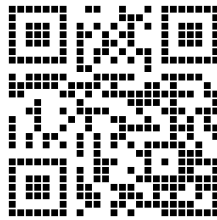
Michael Takeo Magruder (b.1974, US/UK) is an internationally recognised visual artist and researcher based in the Department of Digital Humanities, King’s College London who works with digital and new media including real-time data, immersive environments, mobile devices and virtual worlds. His practice explores concepts ranging from media criticism and aesthetic journalism to digital formalism and computational aesthetics, deploying Information Age technologies and systems to examine our networked, media-rich world.



In the last 15 years, Takeo’s projects have been showcased in over 250 exhibitions in 30 countries, including Circulo de Bellas Artes, Madrid; the Courtauld Institute of Art, London; *EAST International*, Norwich; Eastside Projects, Birmingham; FACT, Liverpool; Georges Pompidou Center, Paris; KIBLA Multimedijski Center, Maribor; QUAD, Derby; SESI’ Cultural Centre, São Paulo; Tokyo Metropolitan Museum of Photography; and Trans-Media-Akademie, Hellerau. His art has been funded by the Andy Warhol Foundation for the Visual Arts; Arts Council England; the Esmée Fairbairn Foundation; the EU Culture Programme; the Leverhulme Trust; the National Endowment for the Arts, US; and the National Lottery, UK. He has been commissioned by numerous public galleries in the UK and abroad and by the leading Internet Art portal Turbulence.org. In 2010, Takeo was selected to represent the UK at *Manifesta 8: the European Biennial of Contemporary Art* and several of his most well-known digital artworks were added to the Rose Goldsen Archive of New Media Art at Cornell University.

Takeo received his formal education at the University of Virginia, US and graduated in 1996 with a BSc (Hons) in molecular biology. He is a long-standing associate artist of the East London interdisciplinary design collective *body>data>space*, with whom he regularly collaborates on media arts and education projects. Takeo’s research focuses on the intersections between contemporary art, emerging technology and interdisciplinary practice. His writings have been widely published, with recent contributions appearing in books and journals such as *The Preservation of Complex Objects: Software Art* (2012, University of Portsmouth, UK), the *International Journal of Performance Arts and Digital Media* (2011, Intellect, UK), *Theatre without Vanishing Points* (2010, Alexander Verlag, DE), *Performing Technology: User Content and the New Digital Media* (2009, Cambridge Scholars Publishing, UK), *Virtual/Physical Bodies* (2008, Centre des Arts, FR) and *Die Welt als virtuelles Environment* (2007, TMA Hellerau, DE). Takeo is also a STEM (Science, Technology, Engineering and Mathematics) ambassador associated with Thinktank Birmingham Science Museum and regularly lectures about the potentials of creatively blending art and technology.





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