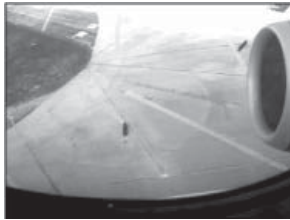


Media Contents [see DVD]

James Boxer

MVI_0376



Canon SD100.

Early moments of a flight from Palm Beach Intl., Florida to JFK, NY.
Airbus A-320, runway 27 Right (moving west).

Lukasz Lysakowski, Keiko Uenishi & So Takahashi

In Real Time



In Real Time is an audio/video fragment of a media performance exploring improvised production in real-time. The performance is composed of custom software and content merged spontaneously by three composers to create an organic concert invoking ephemeral experiences of action and memory.

video : Lukasz Lysakowski :

audio : Keiko Uenishi & So Takahashi :

Claudia Westermann

Waiting



I am waiting, I am my own sacrifice, designed to be sacred.

Loneliness comes with the promise of efficiency. Holiness is a pleasureless escape.

The work *Waiting*, is a reflection upon the technologically enhanced, the mediated body, and its relation to the world of matter. For decades medical devices have found their ways into our bodies. This is not new. Yet, the capacities of these devices were relatively limited. Current research in neuroscience and in genetics however, seem to herald the final post-human era of both a technological body and mind. Its limits are unknown. Part for part, the human will replace himself with "smart" devices. Part for part, the self will be assigned to the activities of specific neurons within our brain.

Aging belongs to nature only, age to matter that is irreplaceable.

Waiting depicts a female performer almost standing still in an obvious loop of 30 seconds duration, projected on a wall, that displays the traces of its age. The performer's small movements appear in relationship with the structure of the wall, as if she wanted to synchronize herself with that world that knows the truly ephemeral—history—and with it, memory and dream.

There is a place.

R. Shane Williamson
Scalar



Scalar presents varied representations of geometric data sets, each of which have been subjected to unique topological transformations. The perceptual speed of the transformations within and between these sets varies according to visual proximity which oscillates between the microscopic and the macroscopic. The ephemeral transitions between animations are syncopated to Steve Reich's "Music for Eighteen Musicians", a seminal work of musical minimalism that focuses the listener towards the subtleties of rhythmic and harmonic complexity.

video : R. Shane Williamson
audio : Steve Reich

Ben Dalton
hello ... hi ... hi ... er ... hello



This piece is an investigation of my interest in the acute self awareness triggered when humans are placed in the range of a camera or microphone. There is something about the knowledge of the future record of ourselves which often triggers discomfort, and provokes a set of strange, plastic, forced responses. We find it difficult to prevent these reactions to someone who may be about to record our appearance or voice. We are even quick to adapt to new recording devices, such as our developing uneasiness and consciousness of cameras in previously innocuous mobile phones.

The audio recording for this project was produced by following a series of pre-formulated algorithmic steps:

- * position yourself at a reasonably busy intersection with a standard (in the sense of being instantly recognisable as such) microphone.
- * as someone walks towards you, try to not make eye contact and to not display the microphone until moments before they pass you.
- * attempt to elicit a response from each passer-by using only the familiar action of thrusting the microphone within range of their face.
- * retain only the first utterance from each person in the final recording.
- * do not reorder or modify the words and noises.

Jesse Vogler
4132 United States Post Offices



The spatial practices and territorial logics of the Postal System constitute a diffuse yet embodied infrastructure across the American landscape. As a network of relays, the Postal System marks the intersection of spatial continuities, mobilities, and linkages on one level, and spatial haecceities, localities, and positions on another. The result is a paradoxical space—at once fleeting and situated, contingent and fixed. Perhaps no place crystallizes this tension more than the site of the post office itself, marking a locale as distinct and particular while being embedded in a larger, national set of relations.

The accompanying video presents images of post offices from across the United States. Over the course of the video, a common set of signifiers emerge—a flag, a mailbox, a blue and white streak—that begin to suggest a residue of postal appearance. The resulting matrix begins to reveal the tension between Federal legibility and local specificity.

The author gratefully acknowledges all contributors to the "Post Office Photos" archive.

Tomer Reiss
Tukim



A short documentary shot in Tel Aviv in 2004, using a high speed camera.

video : Tomer Reiss
audio : DNA