



VJing Research Panel

at the Thursday Club

A crystal ball with a silver figure on top, containing a golden tower, resting on a dark base with blue light effects.

Ana Carvalho

The ephemeral in AV realtime practices
an analysis into the possibilities for its documentation

« a snapshot of the apparatus and objects that originate the images projected in the Ana's performance Bikini Kill (2007-2009).

The performative moment is a unique narrative, defined as a gathering of multiple elements of varied origins, a point in time, which is no longer past, neither is future yet, which stands between biography and fiction. We will attempt to approach the performative moment within the context of audiovisual practice and the philosophy of process. We narrow down our subject of study to collective practice, consisting of two basic components: audio and video.

The uniqueness of an audiovisual realtime performance is the point of departure from where to elaborate on the subject of documentation. This point where we stand is a location of questioning. Defined by its uniqueness, the moment is an artistic, collective, momentary manifestation; its documentation does not replace it. What is, in this context, the document? Which criteria should describe this documentation?

We put forward the possibility that audio and visual data are source material only capable of constituting meaning through the momentary construction of narrative. The relationship between moment and construction of memory is in documentation. Photographs, souvenirs and memorabilia are examples of objects that help the construction of social memory. Objects constitute ways to extend our thoughts (individually and collectively) in the attempt to expand memory in time. Parallel to the institutionalized frame of the museum, we propose the collective to create its own ways to document activities, using the practice's tools and knowledge, in order to leave traces that will allow future memory construction.

Ana Carvalho is a PhD candidate on Communication and Digital Platforms at Faculdade de Letras, Universidade do Porto, in Portugal. Subjects of study are identity (collective and individual), documentation, narrative and memory within AV realtime performative practices. Ana Carvalho is also a lecturer at University Fernando Pessoa, Portugal.

As visual artist and performer her work evidences process as art and reflects on fictional biography, social utopias, ways of knowing and women's achievements. In recent work Ana Carvalho takes metaphors from nature to reflect on inner emotional states. Texts, AV performances and collaborative blogging describe process and results.

Ana has been involved in several collaborative projects related to philosophy and theory that informs and are informed by realtime AV performance: as co-editor of the VJ Theory project and co-organizer of abertura events in Lisbon. She has been performing under several personas, experimenting and improvising with technology and everyday life objects.



Dominik Hasler

Party as art?

AntiVJ and the migration of VJing into the sphere of fine arts

« *ANTIVJ's Light Sculpture v2*, presented at *Paysages Electroniques Festival* (Lille, France, April 08)

The paper considers the European visual label AntiVJ as an extraordinary case of the widespread practice of VJing. The example shows how VJing does not only connect music and the moving image but also the two separate worlds of the dance floor and the white cube. The recent orientation of art museums to performances and events as well as the growing interest in public art offer alternatives to the club for ambitious visual artists such as AntiVJ.

My presentation concentrates on the way AntiVJ relates to classical themes from the history of fine arts. After tracing the history of AntiVJ's visual vocabulary back to constructivist visuals I will discuss the way the group joins the modernist tradition of problematising the picture's surface. Other important features of AntiVJ's work are its remarkable spatial and sculptural qualities that result from a thorough reflection on the use of perspective. Before concluding, the paper takes up a development by which, from the Dadaist movement on to Andy Warhol's *Exploding Plastic Inevitable*, party has become a possible medium for fine arts. It addresses the question to which extent the art of VJing includes aspects beyond the screen.

Dominik Hasler is a student in the research master's programme Cultural Analysis at Universiteit van Amsterdam.

Patrícia Moran

The image time
procedure of cultural remix



In this paper, I hope to problematize one of the most traditional experiences of live images, the remix. These performances develops a poetic for the complex, the changing, and the indeterminate that combine multiple media techniques to create various stylized aesthetics. They cannot be reduced to the look of twentieth century live-action cinematography or any other medium meaning specificity. Investigating live remix as cultural form that brings to the stadium or theater a mix of poetics from different contexts.

I will ask if the performance shows the imagery as socially and historically produced. I suppose that this situation brings another conception of representation, in a way, another poetic that not necessary erases all differences in what various original the medium as television or cinema can represent and how they are perceived – but it does bring them closer to each other in a number of ways.

To develop our paper I will present some works of Spetto and Embolex, brazilian performers and VJs that have the remix of different types of media regardless of their origin as subject. Spetto use all kind of movies from mass media and Embolex main subject is a brasilian underground cinema from 60's represented by "A mulher de todos" from Rogério Sganzerla, "Bang Bang" from Andrea Tonnaci and the popular Mazzaropi's cinema. The building of time, as one of the most important conquest of the cinema structure makes rise another narrative conventions through changing the image time.

Blanca Regina Pérez-Bustamante aka whiteemotion

*An approach to the VJ and
the audiovisual performance creation
towards a radical aesthetic of postmodernity*



« performance Fathers by
The Lappetites, presented at
Worldtronics Festival (Haus
del Kulturen der Welt,
Berlin, 2009)

The thesis lectured in July 2010 in Madrid “The VJ and the audiovisual performance creation: towards a radical aesthetic of postmodernity “ presented the technique of live video, the VJ Culture and the VJing phenomena in the evolutive frame of the visual culture and contemporary art. These manifestations related to the moving image, sound, performance, design, media and conceptual art and its evolution, from last decades of the 20th Century to the present, has a relationship to the history of the visual culture and art practices.

Live video refers to the real time visual performance, when the montage or generated media is produced at the same time of the projection/screening. These manifestations evolved in digital media emergence, configuring a new branch within the electronic culture. A culture of the remix and the real time content creation arose and extended its evolution during the first decade of this century, with a closest connection to the Clubbing scene of the 1980s and roots in the avant-garde movements, “pre-cinematographic”, experimental music and cinema. Evolving towards software art, performance art, video art and electronic music.

The audiovisual scene and VJ culture in which this practices are generated, is regarded as object for scientific, social, economical and artistic studies. The attention to this scene comes from the abundant and rich practices, related communities and the condition of an emergent area. This condition is fundamented by the increasingly ubiquity of the digital media combined with the capacities of the actual Technologies. The digital revolution and the constant technologic innovation have motivated also this phenomena. On the other hand, the culture of the light and the moving image has captivate audiences throughout centuries. The new media theorist in communication, Lev Manovich, relates the technological development to the artistic creation as well, attributing them the fetishizing conditions in the artistic creation that at the same time conditions the postmodern aesthetic.

Blanca Regina Pérez-Bustamante Yábar is a teacher of media technology and digital media at Audiovisual Communication Advertising and Public Relations universities. Presented in 2010 the thesis “The VJ and the audiovisual performance: towards a radical aesthetic of the post-modernity,” which received the cum laude mention and doctorship at Social Sciences and Humanities at the Rey Juan Carlos University. She is a member of the Communication 2 Department at University of Audiovisual Communication Rey Juan Carlos, in Madrid, Spain. Her research interests are art, digital humanities, music, performing arts, visual and theatre studies. Presented several workshops: videoblogging at U.R.J.C. Madrid, A/V live performance at La Creación Electronica Cáceres 2009 and University of Communication of Puerto Rico 2008.

Since 2000, she develops visual works interested in the atmosphere and regarding the language and identification/relationship between image, light, time sound and space. Audiovisual performances and multimedia projects became her field of choice for research and practice. Based in Madrid, Blanca became member of The Lappetites invited by Kaffe Matthews, Antye Greie aka AGF and Ryoko Akama to develop and perform the opera Fathers premiered at the HKW Berlin and Kontraste Festival (Austria) in 2009. Engaged in VJ practices and audiovisual performance art, she is one of the founding members of LaptopsRus and the spanish association Mademotion. She participated in festivals like RecMadrid (Spain), Mapping (Geneva) and VisionR (Paris). On her last solo visual performances, she presented kinetic objects and performed without any clips using live video, live painting, objects, sound sync, feeds and mixes. Presented live visual performances at La Casa Encendida (Optica Festival), Tabacalera Madrid. Collaborated with the musician John Hegre in video works and music production, and recently premiered Umami -mixed flavours- with Giulio Perinello and other invited sound, visual and performance artists.

Villan

Absentation

Donor

Interdiction

Helper

Violation of Interdiction

Princess & Father

Reconnaissance

Dispatcher

Delivery

Hero

Trickery

False Hero

Complicity

Villany / Lack

Mediation

Beginning Counter-Action

Departure

1st Fuction of Donor

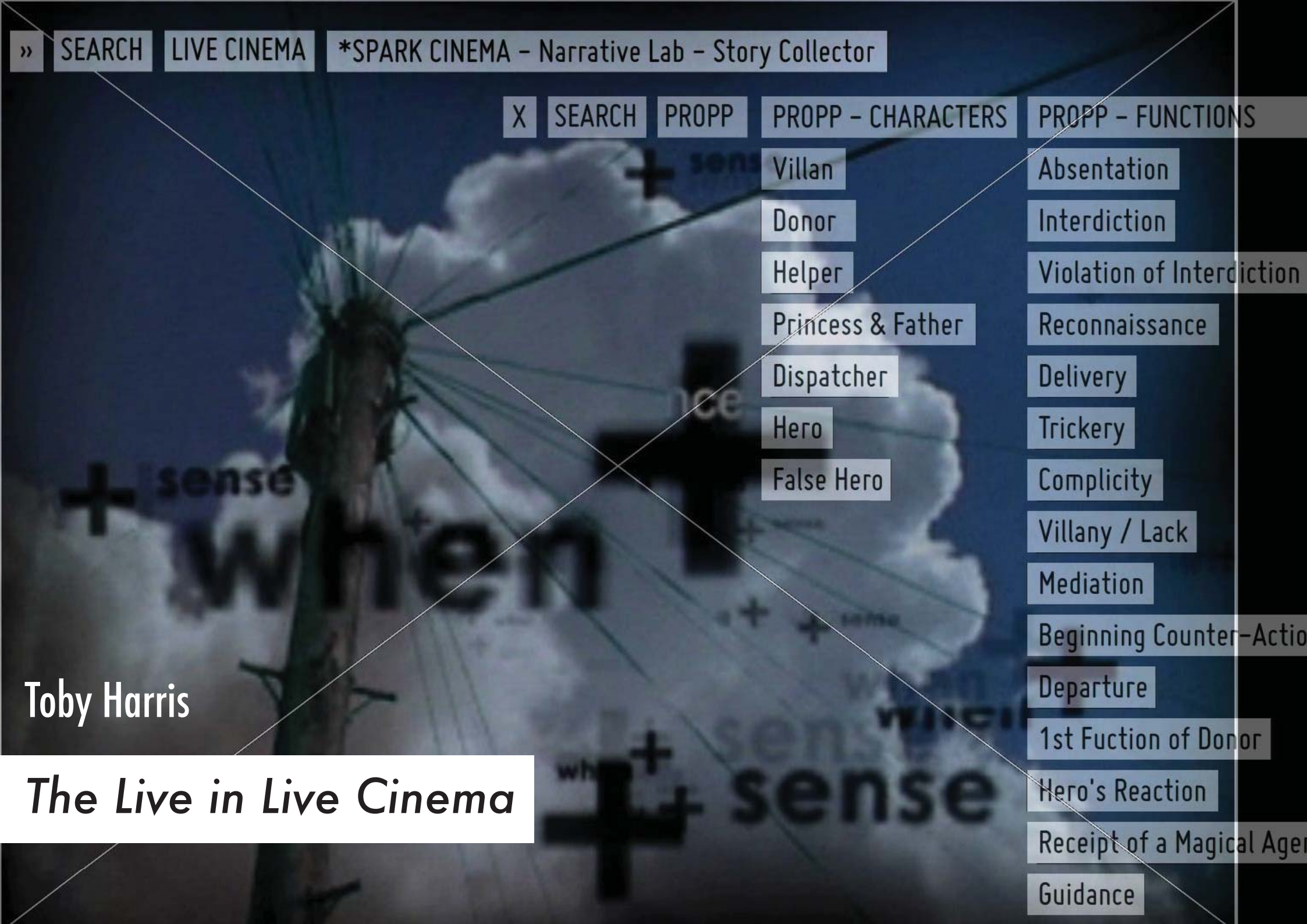
Hero's Reaction

Receipt of a Magical Ager

Guidance

Toby Harris

The Live in Live Cinema



In the 1970's cinema was expanded; in the 1990's it met 'new media' as soft cinema. In 2010 the technological landscape is ripe to combine these, siting cinema in a live performance context. As such a body of work is built, called 'live cinema' by its practitioners and curators, it is worth taking a step back and asking just what the value of the live in live cinema could be?

To examine this closely, we first need to address what live cinema could be, and what current practice is.

To address what live cinema could be, we will extrapolate from the aforementioned expanded cinema as characterised by Gene Youngblood, and soft cinema as characterised by Lev Manovich. We will consider a 'cinema of the imagination' as practised by oral storytellers, and hear of directors such as Peter Greenaway and Mike Figgis who have experimented with live performance as well as enjoying Hollywood success.

The current practice of live cinema will be presented through an experimental documentary offering a novel approach to representing this overtly 'broken out of a pre-determined, linear, framed practice' in pre-determined, linear and framed video.

In summarising the characteristics that could make cinema live, we will conclude that an analysis purely of production and medium does not provide sufficient differentiation from previous forms of cinema to justify any claim of live cinema to offering what could not be offered before. We shall instead turn to studies of other kinds of live performance and focus on the human interaction and ideas of audience. By identifying some unique qualities of storytelling, we shall arrive at a conclusion of what could truly make live cinema an art form with unique, compelling qualities: where core to the experience is that as well as a story is told, the story world is explored as a group experience.

Toby Harris: "a digital media maverick, i cross the disciplines of artist, designer and engineer in the pursuit of anything that uses media to make people interact or think in unexpected ways. i am particularly interested in what cinema can become, performing improvised 'live cinema' pieces and developing audience-led interactive story-telling environments. i was also the vj in the 'ford vj experience', which dominated uk event industry awards in 2007, turning motor-show messaging on its head by making the screens be about the people buying the cars rather than the cars themselves. comfortable both with devolved community based projects and focussed commercial work, i have worked under my artist moniker *spark and as part of other forward-looking organisations such as imagination, yeast culture, the light surgeons and d-fuse."

VJing Research Panel

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