

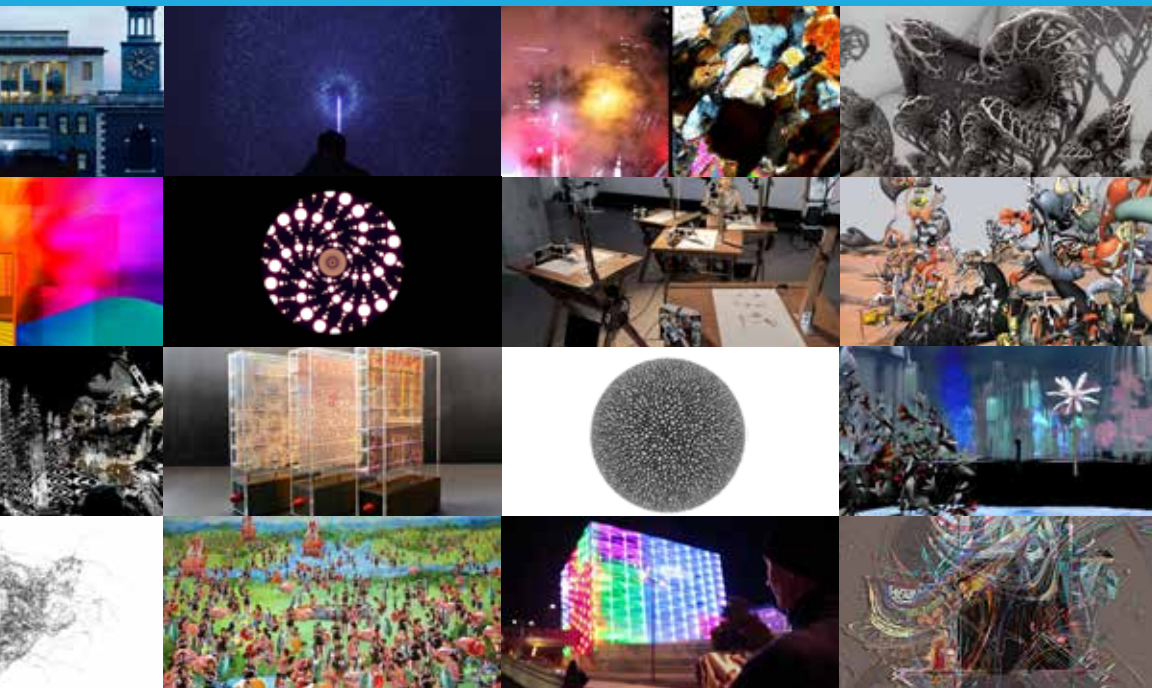
THE
2014
LUMEN
PRIZE
EXHIBITION
CATALOGUE



PAGE 71

the bulletin of the Computer Arts Society

SPECIAL ISSUE





THE 2014
LUMEN PRIZE
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About this Publication

The Lumen Prize Exhibition has worked with the Computer Arts Society/BCS to create this special issue of PAGE, the CAS Bulletin launched in 1969. As the first collaboration between Lumen and CAS, it creates a new continuum, linking the past, present and future of art and technological innovation.

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Computer Arts Society
Specialist Group

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About The Lumen Prize

Launched in 2012, The Lumen Prize Exhibition celebrates the power and potential of digital art through an annual competition and global tour.

This catalogue showcases Lumen's third annual awards and exhibition which were selected in 2014 and travelled globally in 2014/15.

To be part of Lumen, artists from around the world submit work made on electronic devices, such as smart phones, tablets, 3D printers and computers using apps, software or original coding. The longlist of 100 works become the Lumen Online Gallery where a public vote for the People's Choice Award takes place. The shortlist tours the world as the Lumen Prize Exhibition.

Every Lumen show includes a workshop or seminar on digital art and engages with digital artists locally. As of Spring 2015, the Lumen Prize has staged 14 shows around the world, including venues in China, the US, and across Europe and has given away more than \$20,000 in prize money.

A not-for-profit organization based in Cardiff, Wales, Lumen works with a range of academic, art, corporate and charitable partners around the world in curatorial collaborations, educational activities and special projects. For more information, please email info@lumenprize.com.
www.lumenprize.com



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Why Lumen?

By Carla Rapoport, Director & Founder

Over the past 60 years, the computer has been seen as a machine capable of delivering terrifying consequences; something that breaks or disappoints at crucial moments; an expensive toy; or a commodity made by corporations with no human heart or soul.

“In many ways, I feel we’ve only just begun this journey to celebrate the world’s best digital art.”

The computer artist - today’s digital artist - never felt anything but curiosity. The computer was a tool, like oil paints were for Van Eyck in the 15th century or tubes of paints were for the Impressionists. Their willingness to experiment gave them a sense of comfort with their new tools and the results are there for us all to enjoy. The same principle is true for artists who are comfortable with technology today. And among today’s experimenters, it seemed to me, there had to be talent worth celebrating.

But how to find it? The answer was an open call, via the internet and a website, with no thematic requirements. And amazingly, for the past three years, from all over the world, came the entries. Each year, every entry is first reviewed by an International Selection Committee of curators, academics, writers and gallery owners, creating a longlist of 100 works. This longlist is sent to an eminent Jury Panel, which in 2014 included Doug Dodds, Senior Curator at the V&A who launched

the UK archive of early digital art; Tessa Jackson, OBE, Bruce Wands, and others (see Page 8). The Jury Panel selected the 2014 Lumen Prize Exhibition that you see in this catalogue as well as the winners (Page 14).

In addition, the Lumen Online Gallery in September 2014 opened the longlist up for a public vote for the Lumen Prize People's Choice Award, and I chose the Founder's Prize Winner.

Once selected, the Exhibition began a global tour, which ended this year in London where this catalogue was launched. It's a true honour to be working with the Computer Arts Society to make this publication a reality. In many ways, I feel we've only just begun this journey to celebrate the world's best digital art. My feelings, in fact, are best summed up by 2014 Jury Panel Member, Michael Fukushima of the National Film Board of Canada, who wrote the following after his first year of judging:

“What an absolute revelation for me to discover the wide, varied, and thoroughly exciting world of creation in this digital space. I'm eager to see the next round of benchmark pioneering projects from Lumen, that will surely astound and shake me.”

From the Chair of the Computer Arts Society

Dr. Nick Lambert

The Computer Arts Society (CAS) promotes the creative uses of computers in the arts and culture generally. It is a community of interest for all involved in doing, managing, interpreting and understanding information technology's cultural potential.

CAS founders were ahead of their time in recognising the creative potential of the digital medium in 1968.

CAS was founded as a group within the British Computer Society to encourage the creative use of computers by artists in music, visual art and performance. It's no exaggeration to say that its three founders – electronic music pioneer Alan Sutcliffe, cyberneticist George Mallen and architect John Lansdown – were ahead of their time in recognising the creative potentials of the digital medium when they met in 1968.

Less than a year later, CAS had its inaugural exhibition, Event One, in March 1969 at the Royal College of Art. Numerous artists, both new and established, submitted works. It led to the establishment of a magazine, PAGE, edited by Gustav Metzger (already famous for his Auto-destructive art) that linked together a growing community of artists experimenting with computers in the UK and across the world.

CAS flourished through the 1970s to 1980s and PAGE hosted some fundamental discussions as to the aims and nature of Computer Art.

Many members of CAS were also involved in the development of computer graphics; John Lansdown, for instance, founded the centre for animation that was eventually named after him at Middlesex University.

However, the rapid diversification of computer imagery overtook CAS and it went into a period of hibernation until 2004, when Paul Brown restarted the Society, as part of the CACHE Project led by Dr Charlie Gere at Birkbeck College. Over the past decade, CAS has been organising lectures and exhibitions, building a network of artists and developing partnerships for example with the V&A which hosts the Society's important archive of early computer works.

As the current Chair of CAS, I am very pleased that I met Carla Rapoport at one of our lectures last year, where we were introduced by Tim Pickup and Nicola Schauerman of Genetic Moo. I saw that Carla's work in setting up and directing the Lumen Prize was a significant step in establishing digital art as an integral element of the contemporary art world. As this was always part of the *raison d'être* for CAS, I believe it is important that our Society supports Lumen's efforts to bring digital fine art to a wider audience. We are proud to be working with Lumen for this publication and look forward to collaborating in future events.

2014 Jury Panel

George Blacklock. Dean of Chelsea College of Art and Design, University of the Arts London and prize-winning painter.

Douglas Dodds. Senior Curator, Word & Image Department at the Victoria & Albert Museum. The V&A holds the UK's national archive of early digital art.

Michael Fukushima. Executive producer of the National Film Board of Canada's Animation Studio and prize-winning filmmaker.

Tessa Jackson, OBE. UK-based gallery director and curator, CEO of Iniva, Institute of International Visual Arts, London.

Bruce Wands. Chair of the MFA Computer Art Department, School of Visual Arts, New York; widely-exhibited artist, and Director of the New York Digital Salon.

Yang Yongliang. Shanghai-based digital artist, trained in classical Chinese painting, his work has been collected by The British Museum as well as private collectors around the world.

Gordon Young. A pre-eminent public space artist, creator of the Comedy Carpet, Blackpool, and the Ring of Steel, Milton Keynes.

“Technology and art are, and have always been, in a symbiotic relationship. For too long this relationship has been shunned or ignored in the art world. The Lumen Prize celebrates the union of Technology and Art with a wonderful diversity of work.”

- Kevin Vucic Shepherd, 2014 Lumen Prize Artist

“The Lumen Prize is rapidly becoming a well-known international venue and forum for digital art. There is renewed interest in digital art as a leading form of contemporary art and the Lumen Prize is helping to support that interest.”

- Bruce Wands, Chair, MFA Computer Art, School of Visual Art, NYC; Lumen Jury Panel Member.

“I’ve been struck by how much Lumen is more than just a prize. Through exhibitions, seminars and other events it opens door and provokes debate. It exposes people to the rich variety of digital work.”

- Andy Lomas, 2014 Lumen Prize Winner

“Far from being ‘just’ a prize, Lumen actually builds bridges between diverse disciplines in art, design and technology. And that’s what contemporary creativity is all about.”

- We Are Muesli, 2014 Lumen Artists

Prize Winners

Gold Award, Cellular Forms, Andy Lomas



“A beautifully realised film, with a compelling storyline and emotional resonance, that epitomises the power of abstraction that can engage the heart and the head. It revels in its inherent technical form and functionality to maximum effect, without artificially imposing any other meaning or intent. A compelling marriage of form and function. The mesmerising visuals are propelled forward into a narrative with a powerful and appropriate music track. Cellular Forms is a dance between image and sound that says, “this is all that I am, but come with me, and delight”. An art and science tour de force.”

- Michael Fukushima, Executive Producer, National Film Board of Canada.

Silver Award, Murmur, Studio Chevalvert



“This is such a lovely idea – converting sound into a luminous pulse that travels in an umbilical arc towards the wall, where it’s transformed into a kaleidoscope of light. Murmur is beautifully implemented too, and it’s great to see visitors of all ages happily interacting with the installation. There’s real engagement here, and a real bond between the speaker and the artwork.”

- Doug Dodds, Senior Curator, V&A Museum, London.

Bronze Award, 5 Robots Named Paul, Patrick Tresset

“The traditional fine art practice of drawing has been reconfigured for the digital age by Patrick Tresset and his installation “5 Robots Named Paul.” By programming robots to make drawings on paper of a model posing in front of a camera, Tresset has taken the act of drawing in a fresh, new direction. Creative self-expression is now performed through custom written code, rather than the human hand.”



- Bruce Wands, Chair of the MFA Computer Art, School of Visual Arts, New York, NY.



Animate Award In Partnership With Animate Projects

On Loop, Christine Hooper



Creative Coding Award In Partnership With Artists & Algorists

Re:***Sitrुuna ja meduusa, Merja Nieminen & James Andean



The People's Choice Gold Award

Dream Homes Property Consultants,
Alexandra Handal



The People's Choice Silver Award

House at the Beach, Alejandro Davalos



Founder's Prize

What Makes You You?, Sally Sheinman



Cellular Forms

Gold Prize Winner

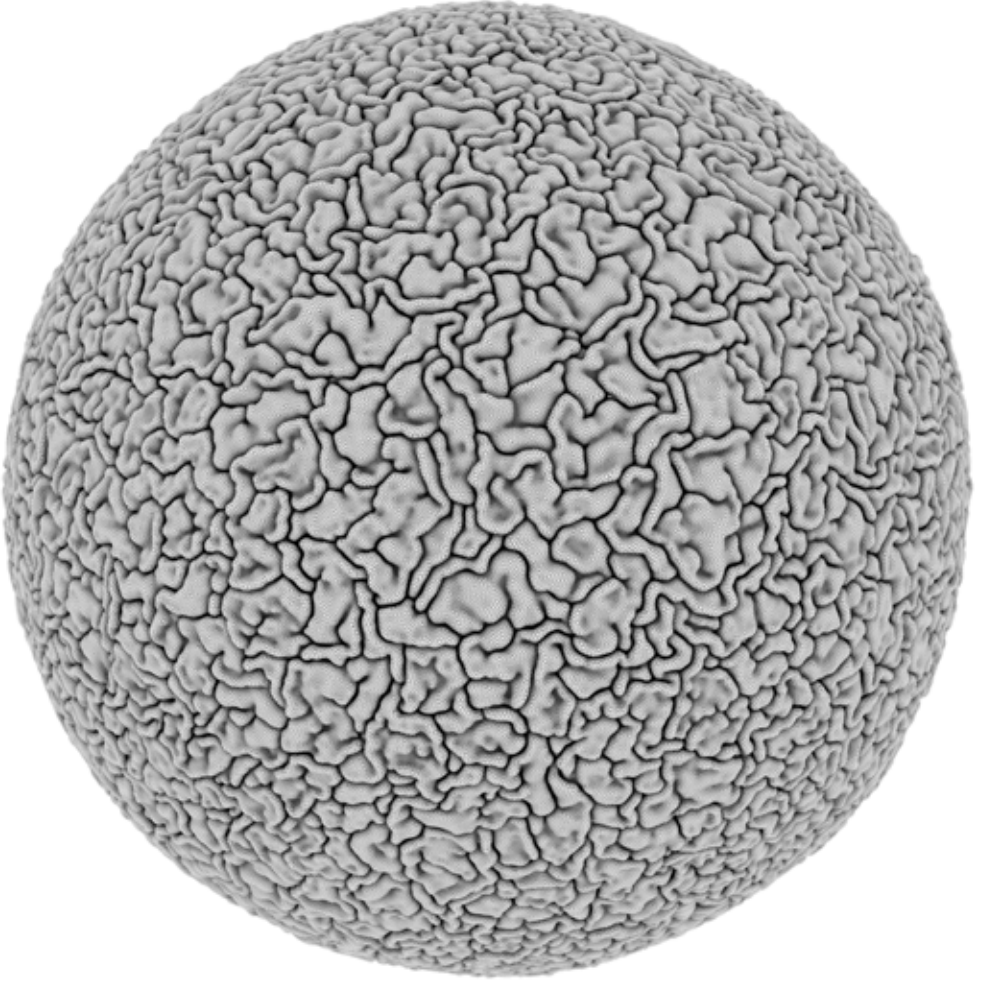
Andy Lomas, London, England

Generative Animation

This compelling artwork reveals how dynamic shapes and complex 3-D structures emerge from initially simple interaction between cells. Inspired by Ernst Haeckel, Alan Turing and D'Arcy Wentworth Thompson, pioneers in researching the relationship between biological structures and evolution of form over time, Andy Lomas utilizes contemporary tools to show how universal archetypal forms emerge from growth-like processes not from top-down externally engineered design. He explores naturally occurring systems and structures and generic similarities between different natural shapes. The simulation process is repeated over thousands of iterations and millions of particles, with typical final structures having over fifty million cells. The tensions created within the structures induce them to change shape dynamically, with surfaces naturally folding into complex organic forms, shown as sets of sphere primitives illuminated with a diffuse light from all directions, revealing the beautiful three dimensional shape of the forms through self-shadowing of the surface.

Tools

Custom software written by the artist. ParticleLinks (C++, CUDA); Species Explorer (Python, SciPy, PySide).



Murmur

Silver Prize Winner

Studio Chevalvert, 2roqs, Splank, Polygraphik, Paris, France

Interactive Installation

Moving from sound to light, by talking to walls, Murmur is an architectural prosthesis enabling communication between passers-by and a wall, upon which a device called Echo Chamber making reference to Greek mythology is connected.

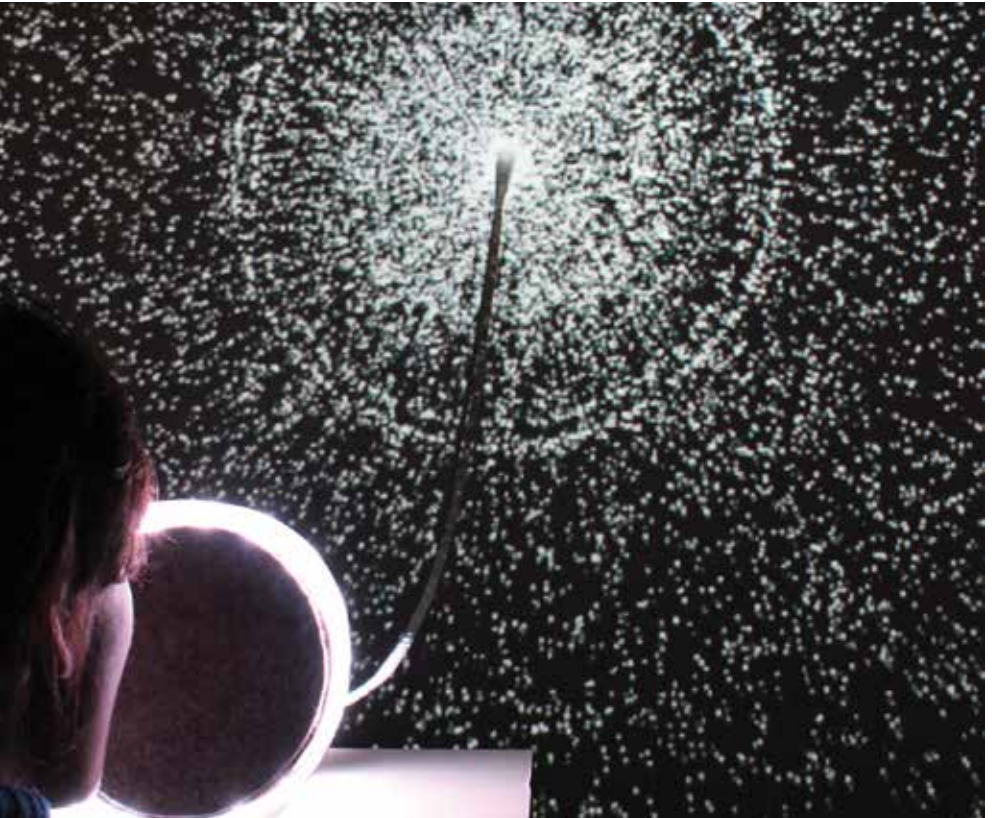
The installation simulates the movement of sound waves, building a luminous bridge between physical and virtual worlds. We are often unaware how sound waves move: Murmur focuses on this mystery and movement.

Tools

Open source software and Raspberry-Pi with microphone and attached LED strip device; Open Frameworks on the Raspberry-Pi and on app for display.

Based on a collaborative and open approach, the Murmur group grew around the project from early 2013.

Four disciplines are represented: visual design, object design, sound design and programming. Participating studios are Chevalvert, 2Roqs, Polygraphik and Splank. All provided specialist experience and worked together towards the full realisation of the project.



5 Robots Named Paul

Bronze Prize Winner

Patrick Tresset, London, England

Robot Generated Interactive Art

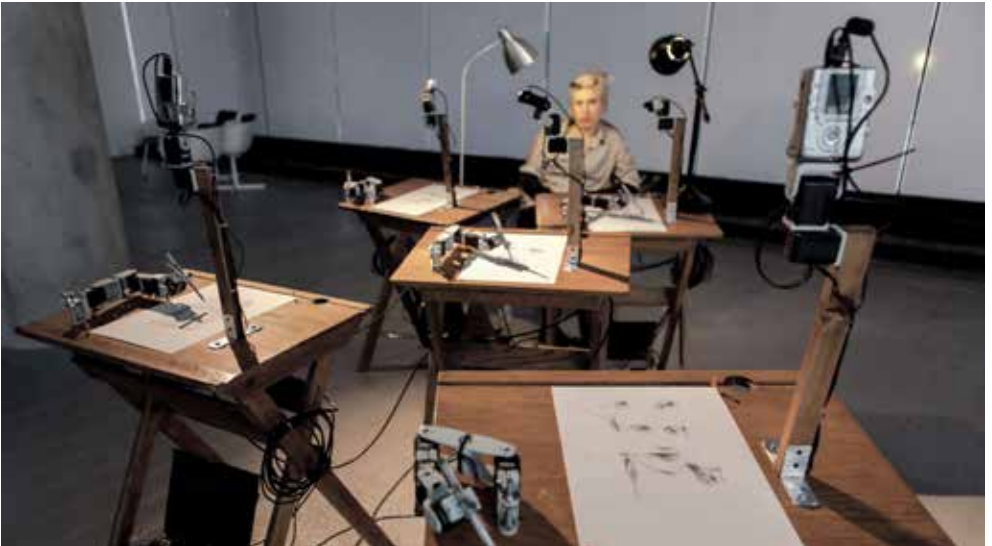
Here robots become actively obsessive artists and humans become passively mute subjects in scenes reminiscent of life drawing classes.

Five robots, collectively named Paul, focus their webcam or digital camera eyes on the subject of the drawing in-progress. For up to forty minutes sitters wait silently to see the results of the robotic artists labour. Meantime anyone viewing can watch the whole process as it unfolds.

Tools

Robotic arm; Black Biro pen; Webcam; desk. Software based on research into robotics: computer vision, AI and cognitive computing.

Initially developed by Patrick Tresset to alleviate 'painter's block' it may be viewed in various ways from creative prosthetics to behavioural self-portraiture. What it is not is pastiche; rather the programmed characteristics of the robots allow for forms of non-human interpretation and representations of a human face.



On Loop

Animate Prize Winner

Christine Hooper, London, UK

Animation

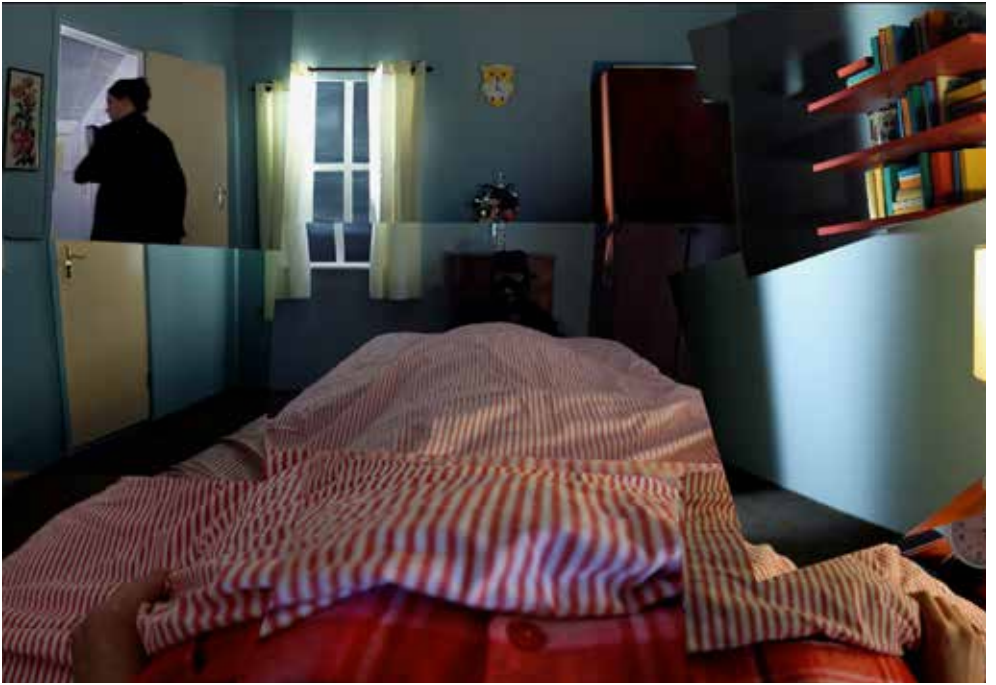
“Four in the morning, crapped out, yawning.”

This film started life when the artist came across an interesting quote from Bill Nichols: *“Every film is a documentary”*.

Tools

Adobe Creative Suite; Dragon
Frame; Canon 5D

Nichols argues that every film, even the most whimsical of fictions, gives evidence of its director and his or her own life. So she decided to make a film drawing on her personal experience as an insomniac but not limited by the format of documentaries. She basically wanted to poke fun at the condition so asked stand-up comic and actress Susan Calman, who suffers from insomnia herself, if she would record the voiceover. Calman provided the much-needed balance of humour and personal experience for the monologue.



Re:****Sitruuna ja meduusa

Creative Coding Winner

Merja Nieminen & James Andean, Helsinki, Finland

Generative Installation

This work extends an installation first exhibited in Finland in 2011 when the visuals were constantly generated by Processing and output to multiple projectors in a gallery space with sounds controlled and triggered by MaxMSP.

This version of the work uses these same methods to create a three-screen 'trptych' form, offering multiple perspectives on the world and its mechanisms.

Tools

Processing; MaxMSP;
QuickTime; ProTools

It constructs a dynamic system that explores the capacity of the spectator to create relationships – to build worlds – from multisensory information.

Relationships are kept in a delicate balance between clarity and obscurity. Are visible behaviours triggered and controlled by sound, or do their behaviours create sound? This universe operates on its own laws; familiar, but somehow elusive. These laws appear to be based in sound, or to emit sound: the world turns, and objects within it turn as well, while sound events strike, scurry past, or resonate.



Dream Homes Property Consultants (DHPC)

People's Choice Gold Winner

Alexandra Handal, Berlin, Germany / Bethlehem, Palestine

Web-Based Documentary Art

DHPC presents itself as a high-end property consultancy featuring so called 'Arab-style' homes. It revisits expropriated Palestinian houses to uncover stories of displacement, dispossession and cultural cleansing from West Jerusalem. Built over the course of six years, this interactive web documentary delves into the memories of 28 Palestinian refugees and exiles, creating a labyrinthine space where personal tales of abrupt goodbyes, impossible reunions and suspended dreams are conveyed with a tragic-comic edge. The eighteen homes featured under 'Hot Properties' are each referred to by a tongue-in-cheek listing such as: 'One-of-a-Kind Arab-style House, Dead End Street'. The eradication of this universe finds expression in animated advertisements of barbershops and shoemakers that no longer exist or through Internet response status codes, such as 'not found' or 'not available'. Using diverse storytelling genres with different modes of narration, DHPC patiently and meticulously pieces together a world that was shattered in 1948.

Tools

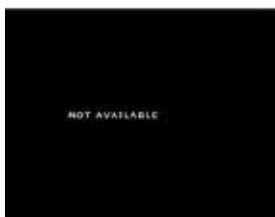
HTML5; CSS3; PHP; JavaScript;
jQuery



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"Classic Arab-style House, For Lovers of Peace"
Neighbourhood: Lower Ba'qa
Type: Private home



"Enchanting Arab-style House in a narrow Alley, A Rare Find"
Neighbourhood: Upper Ba'qa
Type: Private home



"Unique Arab-style House, Atmosphere of the Past"
Neighbourhood: Muarara / Ba'ed wa-Ba'ed
Type: Private home



House at the Beach

People's Choice Silver Winner

Alejandro Dávalos, Quito-Cumbayá, Ecuador

Digital Painting

House on the Beach is a digital one-of-a-kind print on canvas. It represents a very simple and outgoing house that is built on the sand, very near where the waves break. The sun is at its highest point and it can be felt and seen inside, outside, and under the house. The ocean waves are gentle and we can see the explosion of colour around it. Alejandro Dávalos started with a blank digital canvas with no photography or other inserts. Every element of the image, including the background, has been drawn or painted. He says: "I love digital art for the vivid colours that can be achieved".

Tools

HP Laptop; Paint.NET



What Makes You You?

Founder's Prize Winner

Sally Sheinman, Northampton, England

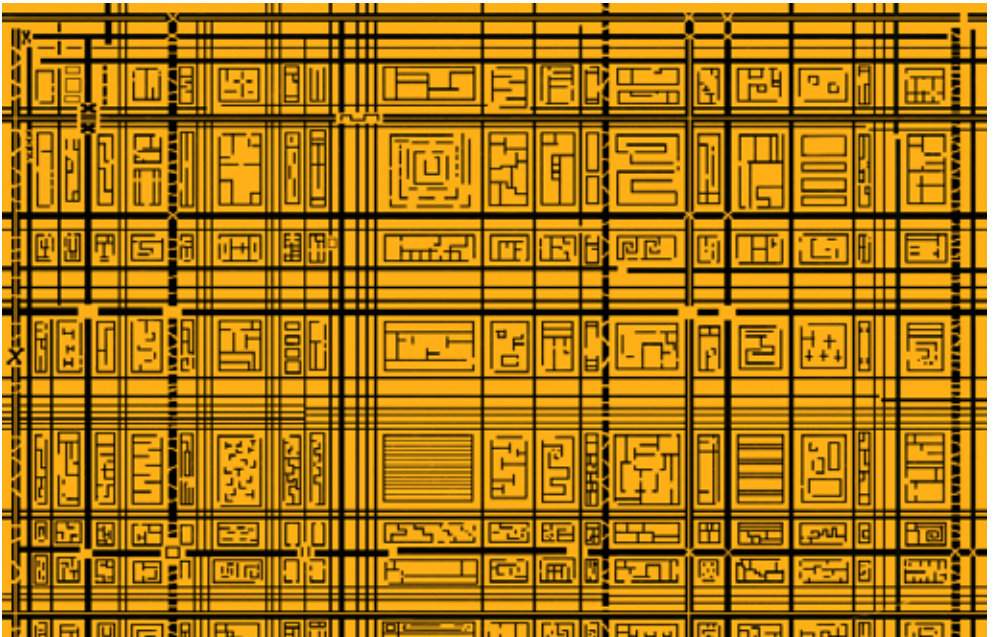
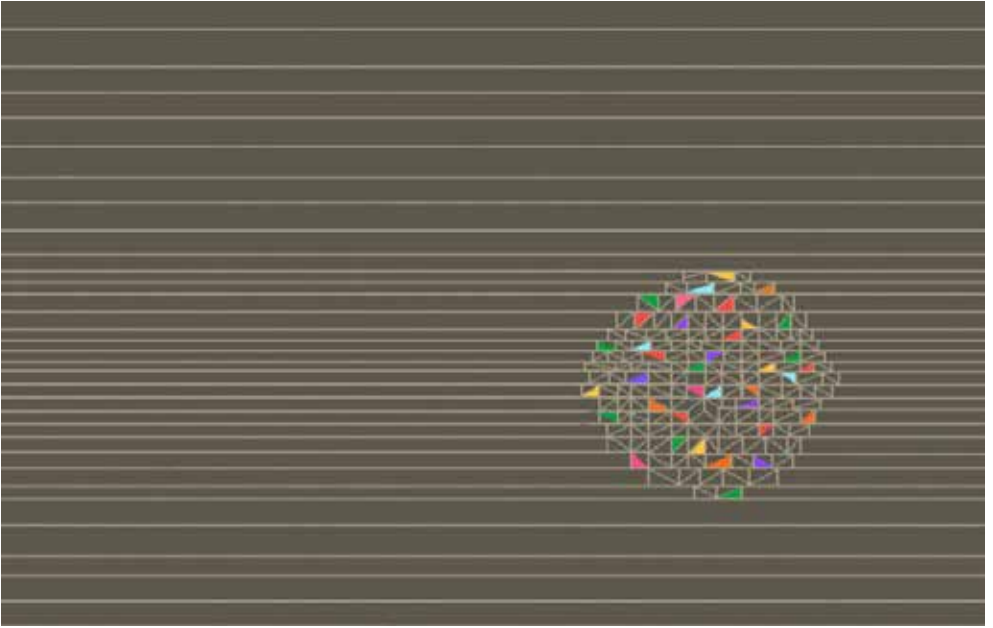
Digital Painting

As part of this ongoing digital art project, Sheinman invites people to answer the highly personal, yet individual question: “What makes you, you?” Each response to her question acts as inspiration for a unique drawing which she makes on an iPad, creating a new kind of portraiture. Social interactivity is crucial to her work.

Tools

iPad; Brushes App

Fascinated by people and their cultural, genetic and social similarities and differences, she seeks to develop a direct dialogue using her work as a painter. The use of digital media allows her to do this most effectively, through asking simple but big questions with infinite scope for individual expression.



Specimen One, from “Five Anomalies”

Edward Bateman, Salt Lake City, UT, USA

3D Modelling

Tools

Mac Computer; Cinema 4D; Photoshop; Digital photographs for textures. Archival pigment print on rag paper using Epson Ultrachrome inks.

The forms in this series began as simple, primitive three-dimensional structures and through a process of evolution and digital manipulation, took on the characteristics we associate with biological artefacts. Although these are representations of nothing in the physical world, the camera – even the simulated one of three-dimensional computer modelling – tends to concretize abstractions and render them as tangible, corporeal possibilities. We are living in a time of synthetic biology: genetically engineered foods and jellyfish genes illuminating rabbits. We have slammed biology and technology together in a radical dance that threatens (or promises) consequences for life and the world we have known for millennia. Biology is a powerful metaphor and its tangible manipulation in the world around us changes not just its own nature, but the nature of our understanding of the world we rely on.



Hong Kong Future

Marlon Paul Bruin, Den Burg, Netherlands

Photomontage

Hong Kong's urban nightscape is transformed into a science fictional universe. Mirrored images (identical on both sides) are a recurrent motif in the artist's work. He is fascinated by urban architecture and the built environment which often forms the core of his work. With digital image making tools he creates works which layer together colours, texture and lines in an unmistakable way that once seen, are hard to shake off. He makes fine art works that unsettle us like chimeras, influencing how we might see the actual city, surrealistically and cinematically, yet very much of this coming century.

Tools

Adobe Photoshop; Image

Tricks



The Garden of Earthly Delights, or The Right To Be Forgotten

Laura Dekker, London, England

Interactive Installation

The tension between our urge to communicate, our freedom of expression versus privacy and control over the afterlife of our words, images, tags, 'likes', profiles and critical data is explored within this work. Viewer-participants are captured in a landscape saturated with possibility.

Tools

Software coded in C++ and OpenFrameworks running on Mac OS X; Mac Mini; Kinect

Fragments of our history, actions and desires are thrown back at us. We are all participants and risk-takers in one way or another - wittingly or unwittingly. This project is a continuously running interactive installation, using a Kinect sensor.



Qualia Project

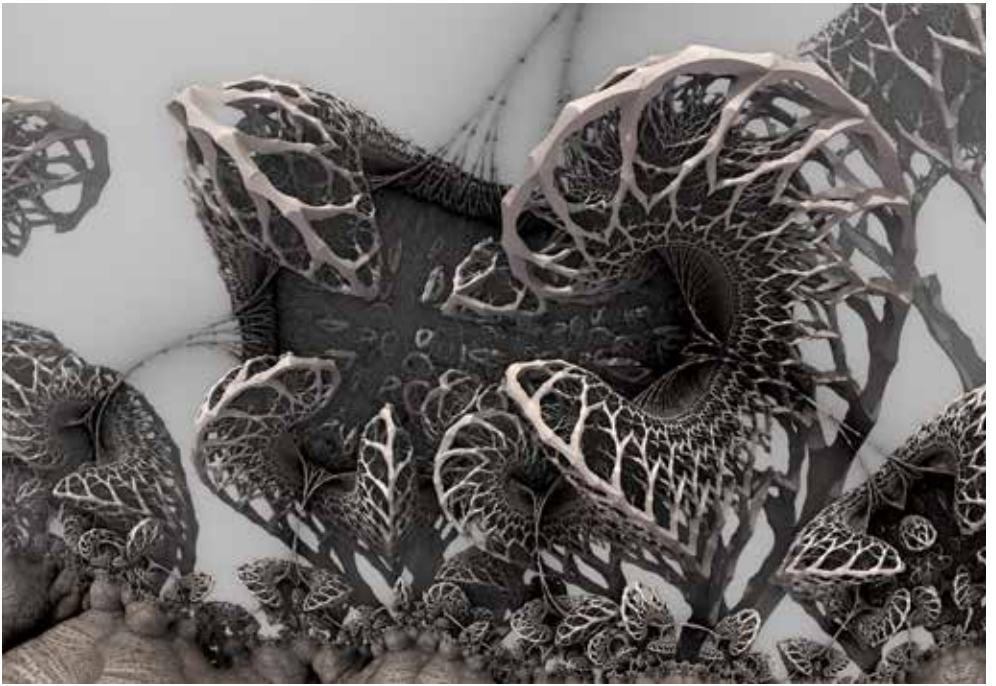
Ivor Diosi, Prague, Czech Republic

Interactive Installation

Tools

Form-factor PC; Kinect, camera; LCD; holding frame.
Software: custom C++ code; Open Frameworks; Mandelbulb3D; ZBrush; After Effects

Through interactive screens with built-in optical face tracking devices, the artworks react to movement and gaze from onlookers. They morph and transform when they sense they are being watched. This project seeks to reverse the common position of modern art where viewers are conditioned to being primary interpreters. Equipped with computer vision technology and a symbolic grain of sentience, the artworks actively observe their observers and change their form in response to changes in surroundings. Instances of human consciousness are unique and the Qualia Project artworks attempt to present these instances back to each observer. As we continuously construct our own realities through the very act of perception, the project introduces a turn of this paradigm, by actively constructing shifting, unstable, perception-elusive realities.



Mineral Machine Music

Mitch Goodwin & Clement Fay, Portland, Australia

Time Based

This is an audio-visual collaboration between Clement Fay, a geologist and Mitch Goodwin, a media artist.

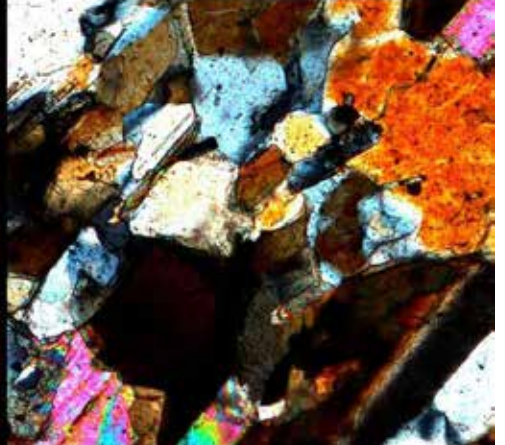
The work is an aesthetic exploration of the fabric of the earth as seen from the stage of a microscope and the lens of the industrialized city.

Tools

Canon 60D; Nikon Microscope; Leica DFC420C; Rock crusher; Zoom Recorder; Leica Application Suite; Pro Tools Audacity; Pro Photoshop; Premiere Pro

It juxtaposes the man-made structural textures of the New York cityscape with the geological mineral formations from the South Australian outback. Blending cityscape with substrate, the work is a meditation on the inherent beauty of geological activity at the molecular level and the urban footprint of a city's structural foundations at street level.

Fay & Goodwin complement the imagery with layers of sonic noise – musical representations of tectonic activity, echoes of the universe from deep space and the groans of the restless earth, all juxtaposed against the industrial machine ambience of a New York City subway.



Sync

Max Hattler, London, England

Animation

Sync is modelled on a zoetrope ('wheel of life' in Greek), an optical device that produces the illusion of movement from a rapid circular succession of static images. The narrative and animation of the whole film are produced by one single image, a gigantic virtual disc spinning at 7400 degrees per second, which a virtual camera continuously zooms out of and which serves to encapsulate the central premise of the film, that there is an underlying unchanging synchronisation at the centre of everything, a sync that was decided at the beginning of everything, the Big Bang. The sound is derived from a continuous modulation of frequencies, corresponding to the progression of time scales that the image plane describes.

“Sync can, through its combination of the mechanical, the meditative and the mind-expanding, be seen as an attempt at reconciling the metaphysical with the scientific.”

- Max Hattler

Tools

Maya



Cosmos With You in the Center of Everything (and me as Mercury)

Linda Havenstein, Berlin, Germany

Multimedia Installation

Developed in Aomori Contemporary Art Centre in Japan, this work creates an analogy between the centre structure designed by Ando and the solar system exchanging these dimensionally, applying the size of the building onto sun scale and calculating the neighbouring areas of the solar system onto the arts centre scale.

Tools

Multichannel HD video; iPhone app; GPS; Google Earth; Canon EOS 6D; Final Cut Pro 7

The artist then ‘walked the orbits’ of terrestrial planets, embodying these whilst leaving traces on her way, navigating using GPS, aware that satellites were simultaneously circuiting the earth.

The orbit walk functions as an extension of the human body space into celestial space and tries at the same time to reduce cosmic space to human scale. An inability to experience anything outside one’s internal realm is confronted by internalization of the universe into one’s body.



Evolution

Johannes Heldén & Håkan Jonson, Stockholm, Sweden

Generative Web Art

The release of Evolution marks the end of Johannes Heldén writing poetry books. When new poetry that resembles his work is created or presented through an algorithm, is it possible to make the distinction between “author” and “programmer”? And is it even relevant?

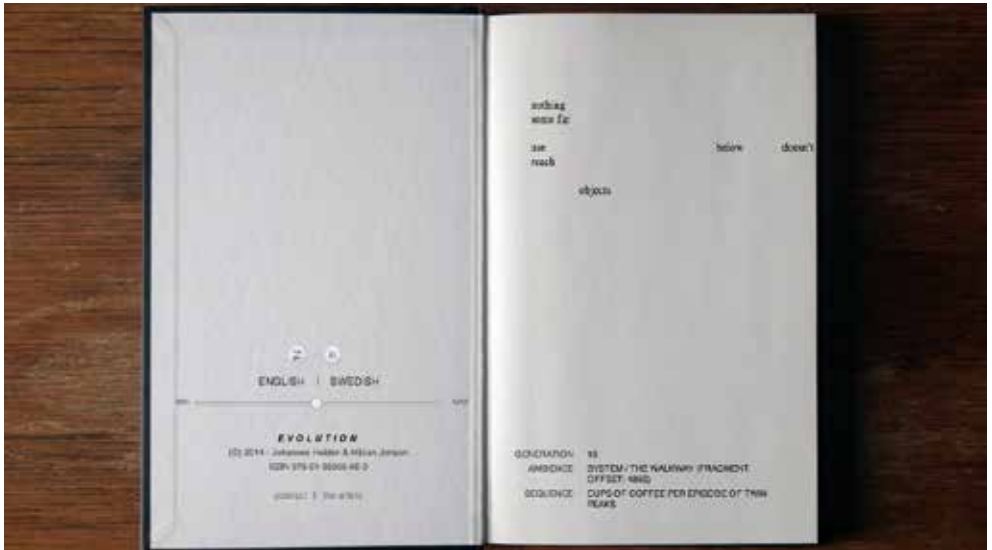
When the work of the algorithm is extrapolated to the point where the original author becomes redundant, how might this affect his copyright,

legacy, future writings, etc? Might this pass the Turing test? Has not the poet, in a sense, been replaced? The application analyses a database of all the published text- and sound-works by the artist and generates a continuously evolving poem that simulates his style, spacing in-between words and syntax.

An audio track is generated by an algorithm layering the source material of the artist’s compositions in differing randomized lengths, fades and pitch creating an evolving ambient drone.

Tools

Java; CSS; audio-editing software; code editor.



Legacy (San Bushmen)

Grant Legassick, Cape Town, South Africa

Photomontage

A forest in Namibia contains 250 specimens of *Aloe dichotoma*, locally known as “quiver tree”.

The threatened San people, or Bushmen, have land spanning Botswana, Namibia, Angola, Zambia, Zimbabwe and South Africa and are one of fourteen known extant “ancestral population clusters” from which we descend.

Tools

Canon 5B; Mark 2 camera;
Photoshop; Lightroom;
Photomatix PT Gui

In Namibia the artist shot a background plate that brought together natural elements: rain, sunshine, rainbow and lightning, all part of Bushman lore.

Their homelands were invaded by Bantu tribes from 1,500 years ago, and by white colonists over the last few centuries. They face discrimination, eviction from ancestral lands, murder and oppression, amounting to massive, unspoken genocide, reducing them from several million in number to 100,000.

The ghostly portraits of the Bushmen in this piece portrays their very fragile existence, from the remnants of Africa’s oldest cultural group, genetically the closest surviving people to the original *Homo sapiens* “core” to a truly uncertain future.



Puzzle Facade

Javier Lloret, Rotterdam, Netherlands

Interactive Installation

Tools

Media façade: laptop; interface-cube (3D-printed design interface with Arduino Pro Mini; Bluetooth modem; six rotary encoders; battery, IMU); Open Frameworks.

A site-specific ephemeral project, this re-appropriates the Rubik's cube – a tool of popular culture – to offer passers-by a chance to experience the illusion of transforming the iconic media architecture of Ars Electronica in Linz, Austria. The spatial properties of media architecture are both source of inspiration for the project's design and a key aspect of the interactive experience. Puzzle Facade links the Ars Electronica's Media Façade to the referred object (Rubik's cube) as well as the designed tangible interface (interface-cube) so suggesting that the architecture can be remade into an interactive Rubik's cube.



Fly Free A

Joke Neyrinck, Ostend, Belgium

Digital Painting

Joke Neyrinck is a digital artist and member of art collective Krakk who believes that: “our origins determine our concept of time and that every culture has its own vision of utopia, enriching and changing our perception and understanding of the world we live in”.

Tools

Adobe Illustrator CC;
Photoshop CC; Wacom Cintiq

Her work is preoccupied with migration through time.

For the Lumen exhibition she has created a digital, imaginary ‘doodle-world’ which serves as her own utopia, where she can explore her subconscious and let her imagination run free.

She sees her drawings as an abstract form of her own biography, a snapshot of her continuing search for a place where all borders fade and both past and future move towards “a time refund”.



365 Degree

Pit Molling & Max Molling, Weiler-la-Tour, Luxembourg

Animation

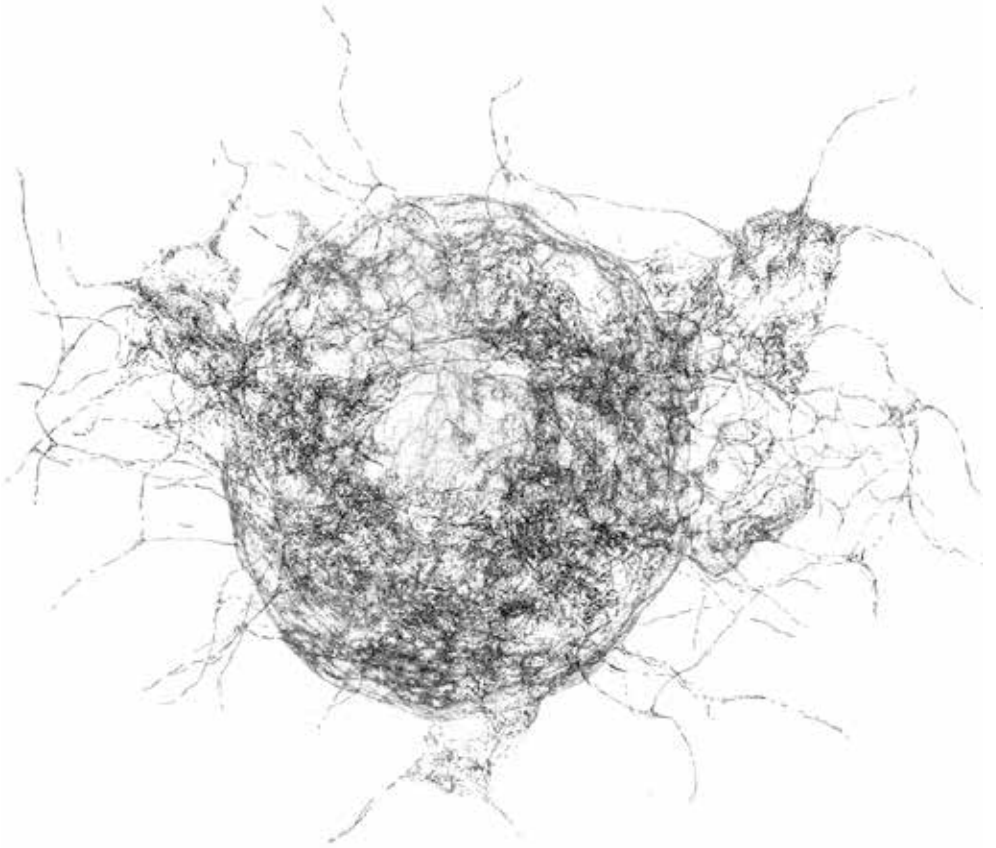
This work questions the evolution of art in an increasingly over-designed, digitalized and impersonal world. The film combines classical techniques with high tech methods. Pit Molling seeks to digitalize Nature by reproducing her pattern and structures in digital form. The 2-D images were hand drawn with a pen on touchscreen and serve as a tool to question the veracity of art within the virtual space.

Tools

Surface Pro2; MS paint; Adobe After Effects CC; Magix Movie Edit Pro; MacBook Pro; Avid Sibelius; Steinberg Nuendo

“365 degree is not only about new creation but also about exploring new territories through art”
- Pit Molling.

His images respond to the dramaturgy of the musical composition by Max Molling. Using the four seasons as a carrier element, together, the drawings in motion and the orchestral sound form a powerful unit.



Grapheme

Robert Seidel, Berlin, Germany

Multimedia Installation

Hand-drawn sketches acting like translations of memories and past associations for the artist were starting points for the projected images and the projection sculpture itself. In the amorphous abstract projections, the structural state of these sketches is translated into a temporal flow of images. Past events and new experiences become connected in continual transformation.

Tools

Laser-cut Projection Sculpture;
4 Projectors; Brightsign Video
Players; Stereo Speakers;
Mirror Wall Software: 3ds max;
After Effects

The organic projection sculpture frees images from rigid constraints of rectangular silver screens and monitors.

These delicate, laser-cut tissues float in architectural space, light spills over them and come to life before the viewers' eyes. Mirrors reflect the projected images back and allow observers to become part of the work in the form of their own reflections. In the multiple layers of the work, observers' personal memories, their own reflections, that of the museum environment, the installation and the daylight become bound together into a situational work of art.



Corgregation Canyons: Atria Étude

Karl Singaporewala, Crawley, England

Laser Cut Sculpture

Corgregation Canyons: Atria Étude is a scale set of three sculptures testing out various designs for a new large atrium space.

Tools

Bentley Microstation v8i
CAD software; Laserscript
3040 laser-cutting machine;
threaded red steel rod.

The models are held together in compression with a single threaded red steel rod, which runs through the base of each model, therefore requiring only a minimal amount of adhesive.

The architectural sculptures have been created entirely by digital means and consist of laser-cut card and laser-cut acrylic.



Untitled

Diane Vetere, Toronto, Canada

Digital Painting

“I make paintings using Adobe Photoshop and various third party plugins. What I don’t do is use the traditional painting tools in Photoshop or the plugins. Instead I believe in pushing the other tools to their limit to create something unexpected. This could mean something as simple as using one tool over and over again. It could mean taking advantage of idiosyncrasies in some tools. Most of my work is photo based but you would be hard put to find the images. What they provide is the start colour that usually ends up becoming something else entirely. Basically I make and break and write actions that can take care of some of the many repetitions that are sometimes necessary for a most satisfactory result. I love the process and even though I don’t write code I bend existing software to create work that is truly mine and a bit mysterious.”

Tools

Apple Mac Pro; Adobe Photoshop



CAVE! CAVE! DEUS VIDET

We Are Müesli, Sesto San Giovanni, Italy

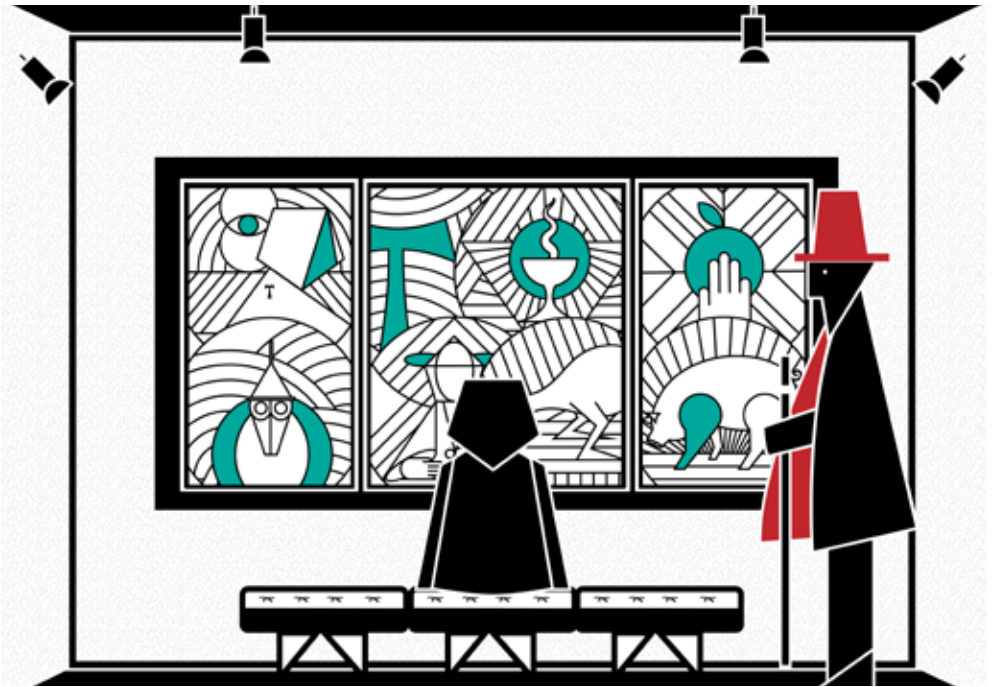
Interactive App

This episodic visual novel (aka video game) was inspired by Jheronimus Bosch, 16th c Dutch painter. When 17-year-old punk rocker and Jedi-wannabe Hoodie meets a weird messenger who seems to know too many things about the Temptation of Saint Anthony, a triptych by Bosch, strange things happen in the Lisbon Museum. Players find their way through what may either be the hallucinated Wonderland of Bosch, the plagued Netherlands of Year 1499 or the confused mind of an outcast teenager. It features music by Canadian avant-garde project Monroeville Music Centre (Craig Storm) and Italian punk rock band MEGA. The prototype 'Episode 0' of this visual novel won JB500's Bosch Art Game international competition. Since its release in October 2013, it has been exhibited at gaming festivals and digital arts events worldwide.

Tools

Mac; Ren'Py; Adobe Illustrator

Made in collaboration with Jheronimus Bosch 500 Foundation in The Netherlands.



Piccadilly to Jermyn St.

Kevin Vucic-Shepherd, London, England

Photomontage

Our view of the world is a lie, corrupted by perspective. Objects further away are not smaller than closer objects, but our eyes tell us otherwise.

Tools

Canon 60d; iPhone; Canon g12; Photoshop; Capture one; Nuke

How can we escape this perspectival view? What does the world look like without perspective? What does the world really look like?

My photographs are an attempt to answer those questions. I want to revisit the world with orthographic eyes. I want to represent the world truthfully, not how my eyes see it, but how it really is.

The section is a way of seeing relationships between spaces. Relationships between main rooms and service spaces, between inside and out, between roof and basement, between people and space, between permanent and temporary, between formal and informal. The section is a portrait of place.



America

Al Wildey, Mount Pleasant, MI, USA

Photomontage

This composite image is comprised of 2,500 individual photographs created while traveling over a 6,600 miles journey across the United States creating an impression of topographical averages encountered during the course of the journey.

Tools

Digital Camera; Photoshop

Opacity adjustments on each layer create a merged image where details dissipate and meld to produce an image with faint traces of each singular photograph, creating an implied sense of the cumulative journey; much like a short film compressed to a single frame, details disappear and in their place only an impression persists.

The composited image suggests implied motion similar to an extended exposure: it was, for the artist *“an interesting visual representation of movement through time and space, a compelling result that contradicts the characteristic photographic record of a static fraction-of-a-second/highly-detailed lens-based image”*.



Conglomerate Distortions

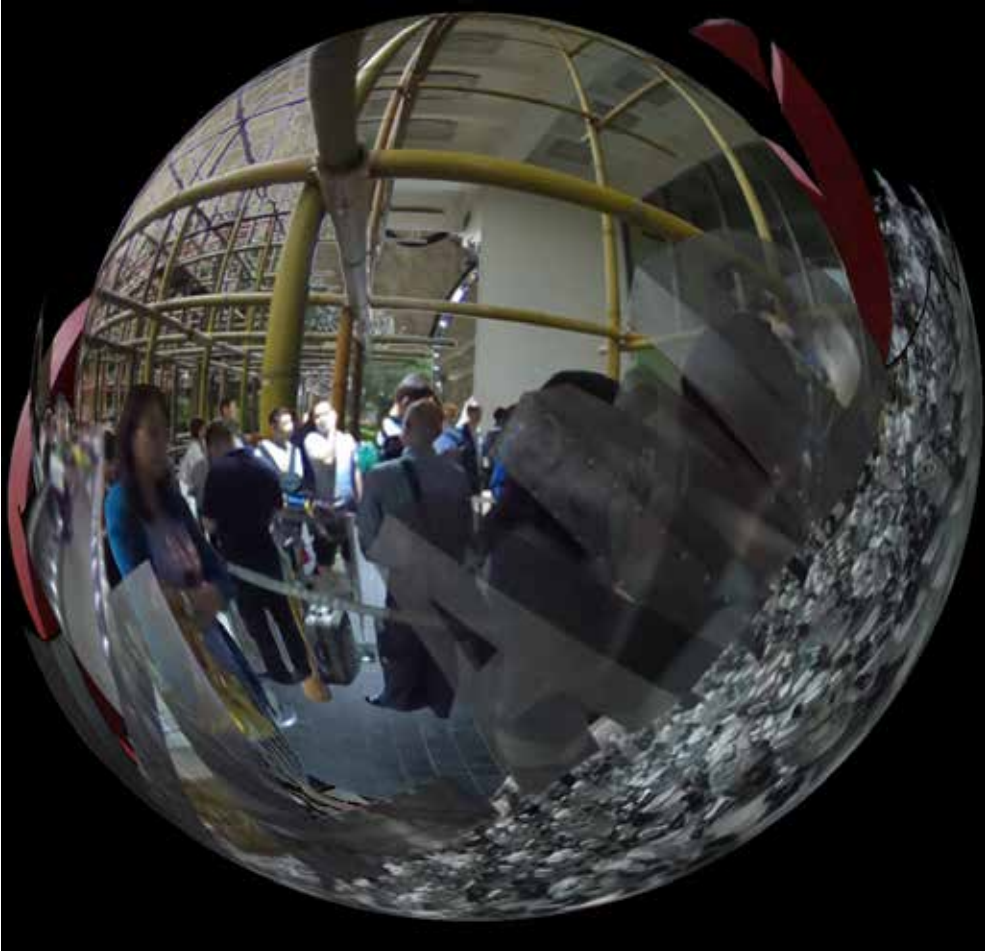
Sala Wong & Peter Williams, Terre Haute, IN, USA

Time Based

As the concept of ‘immediate surroundings’ becomes increasingly complex and as digital photography, GPS mapping and augmented reality alter modes of spatial interaction, the artists explore how we recalibrate ourselves to globalized, conglomerate realities. Starting their series with sites in Japan, Taiwan and Hong Kong they visit places of heightened spectacle in different locations within a highly compressed time-frame using panoptic cameras, making selective and conventional framing of scenes impossible. Collages, created from the panoptic photographs, are separated into individual layers and then composited together using CG animation techniques, mapping each layer element onto a corresponding virtual sphere. Presented as screen-based animations or as multichannel projection-based installations, the effect is an immersive and dizzying reproduction of the artists’ experience as hypertourists.

Tools

Panoptic photography; CG animation.



They Live Below Ground Now

Claire Reika Wright, Banbury, England

Interactive App

The artist explores a post-apocalyptic wasteland of ghostly buildings which are surveyed periodically from underground by slowly rotating periscopes.

We often bury our heads in the sand in response to global dangers.

Tools

Corel Painter; Adobe Photoshop; Cinema4D; Unity3D; Logic Pro

Three cameras, which the viewer can select by pressing the b,n or m keys on a computer keyboard, allow alternative views of the scene. One camera allows the viewer to use the arrow keys and mouse (or trackpad) to interactively make their own explorations of the work. With random factors built in to most animations, including changes of lighting and colour, the piece can run indefinitely with never quite the same composition occurring.



Global Exhibition Schedule

Cardiff, Wales

Cardiff School of Art and Design & Llandaff
Cathedral

October 7th - 8th 2014

Athens, Greece

Onassis Cultural Centre

October 31th - November 30th 2014

New York, NY, USA

New York Institute of Technology

December 1st - 5th 2014

Amsterdam, Netherlands

Art'otel Amsterdam

January 9th - 30th 2015

London, England

The Crypt Gallery, St Pancras

May 14th - 22nd 2015

Special Projects

Art @ The FCA, London

November 6th 2014

Art @ CBTC, Cardiff

March 11th 2015



Courtesy of the Onassis Cultural Centre-Athens
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Acknowledgements



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THE COMPUTER ARTS SOCIETY

The Computer Arts Society (CAS) promotes the creative uses of computers in the arts and culture.

It is a community of interest for all involved in creating, developing, interpreting and understanding the cultural potential of information technology.

CAS was established in 1968 to:

- Bring together artists and technologists
- Exchange techniques and ideas
- Formulate needs for support
- Help to get works known
- Explore new forms

Membership

Membership is free and open to all who are interested in the aims and activities of the group. To join go to the list archive <http://www.jiscmail.ac.uk/cas> and create an account there and then join the group.

The British Computer Society (BCS)

The CAS is a Specialist Group of the BCS and receives their support and funding.

CAS Website

<http://www.computer-arts-society.org>

CAS on Facebook

<https://www.facebook.com/groups/111026792741/>

Publication

PAGE the Bulletin of the Computer Arts Society appears irregularly and low resolution pdf copies can be downloaded from the CAS website. Some printed copies are available for sale as indicated there.

Archiving computer arts

The first period of CAS activity lasted from 1968 until the mid 1980s, and there are significant archives of material from this era, mainly stored in homes and offices of people then active in the group.

The CAS worked closely with CACHE, a project in the Art History Department of Birkbeck, University of London, documenting UK computer arts in the years to 1980. This project led to the creation of the National Archive of Computer Art at the Victoria & Albert Museum, under the aegis of Douglas Dodds, Senior Curator of Computer Art.

Present & future computer arts

With so many novel and exciting developments in the creative uses of computers in the arts the society will continue its original aims of bringing together those active in this area.



Computer Arts Society
Specialist Group

EVA – Electronic Visualisation and the Arts

The annual EVA Conference focuses on the creative use of computers in the arts, industry and academia.

Collaboration

The society holds joint events with other BCS Specialist Groups and collaborates with other organisations.

Education

CAS continues to make students and practitioners aware of the history of computer art, and supports current student practitioners through its lecture series and conferences.

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