

Project: Live Animated Cinema

Namn på verksemd

Foreningen Mikrolabs

Organisasjonsnummer

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Type verksemd: Forening

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Live Animated Cinema er et forskning- og utviklingsprosjekt innenfor kunstformen direkte kino og animasjon, hvor man tar i bruk både tradisjonelle og nye medieteknologier. -

Prosjektet involverer en rekke kunstnere og samarbeidspartnere fra Bergensområdet samt aktører fra utlandet. -



Animated Live Cinema Research & development project by Mikrolabs Bergen

Prosjektbeskrivelse

Live Animated Cinema, is a research and development project in Live Cinema & Animation as an art form using both classic and new media technology. This project seeks to investigate and produce new ways of creating Live Cinema, based on old classic techniques that have been long forgotten and reignite them for use as hybrid devices in a new Live Cinema Performance. Repurposing redundant animation techniques using new technological developments such as big data, sensor input, motiontracking and other developments. The project is based on experiment and research that operates in the experiences between apparatus and live experience. The project involves several bergen based artists and partners, as well as international collaborators.

Målsetting med prosjektet

Prosjektet er en videreføring av Digicraft-prosjektet, som ble støttet med KUP-midler i 2016/2017 (ism BEK). Formålet med det nåværende prosjektet er å

- fokusere på kunstnerisk forskning og utvikling for Bergenskunstnere
- samarbeide med internasjonale partnere og utvide nettverket vårt
- drive med forskning og utvikling av ny teknologi med støtte fra Kulturrådets støtteordning for kunst og teknologi
- presentere prosjektet ved hjelp av både lokale krefter i Bergen og internasjonale samarbeidspartnere
- etablere et langvarig og slagkraftig samarbeid mellom lokale og internasjonale samarbeidspartnere

Begrunnelse kunstnarleg nyskaping

The evolving field of Live Cinema is still relevant as an ever expanding and developing art form, first taking shape in the 1930's when theatre met sound and film. Through music, we can see that people who listen to music at home, still want to go to a concert and experience that live, shared with other people.

Live cinema allows for that to happen in a more cross-disciplinary way.

Our aim is to work with bergen based artist, national artist & international artists collectively in developing a project that focusses on Animated Live Cinema, the use of animation and new evolving technology, as well as classic technology in Live Cinema. The results of the various development phases will be presented through our network

In the Live Animated Cinema project, the focus of the development projects will be on both classic and new media technology, seeking to investigate and produce new ways of creating Live Cinema, based on classic techniques and devices that have been made redundant or replaced by the industry, and reignite them as hybrid devices for use in a new Live Cinema Performance.

With the goal to investigate what the unique characteristics and qualities are of these traditional and redundant machines, they are looked upon with a new perspective by repurposing them with new technological developments such as big data, sensor input, motiontracking and other developments.

Animated Live Cinema: Prosjektbeskrivelse

In recent years Animation has changed its role from a static to more fluid artistic medium, amongst others, its performative potential is practiced by artists working in several cross-disciplinary media.

Animation, primarily stop motion, a process where moving content is built up by gathering photographed frames. Between 2014 and 2016, Mikrolabs, along with a select group of collaborators, created a live animation performance where this process was made visible. (documentation below)

This catalysed plans for extending this process to a phase of research and development into performative arts where (live) music and animation are tightly knit together and multiple input devices can be used to create live stopmotion animation, custom design of devices that bring forward motion and rhythm.

This project will involve local collaborators (BEK, Østre, Nymusikk) as well as local artists, in collaboration with international artists and art-spaces in the Netherlands, UK and Australia. Description of the partners below.

For this project the goal is to develop a project where research, technology and output are closely knit together. The challenge here lies in the translation of the visible and audible relationship between image and sound through self-developed physical moving objects, elements and techniques, in which the goal is to let live music control animations and physical objects used for live animation.

By working together with a collective of creatives with different areas of expertise we want to initiate a project where both research and development are the focus for creative practitioners in the field of live arts.

The following questions are part of the research phase (Phase 1)

-how can Live Cinema exceed operating machinery in real time?

-how is Live Cinema used by other artists and artists groups?

(Eg. Noisefold, lightsurgeons, Ryoji Ikeda, robert Hencke, Sue consabile, antivj, Transforma, Emergency Broadcast Network)

-how can you create public participation in a live cinema performance?

-how can you visualize sound into mechanical objects, and vice versa?

-how can you create synergy between narrative and abstract visualizations?

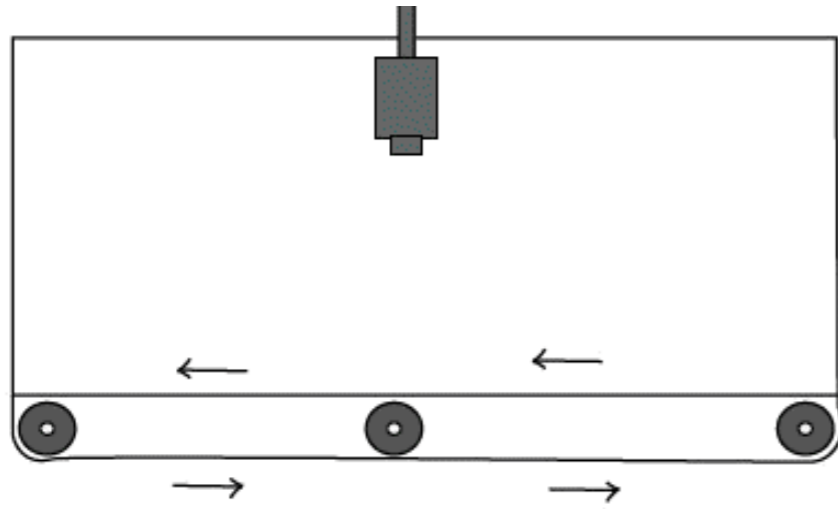
-How can new techniques repurpose classical techniques?

-how, elements of games and interactive environments used in live cinema?

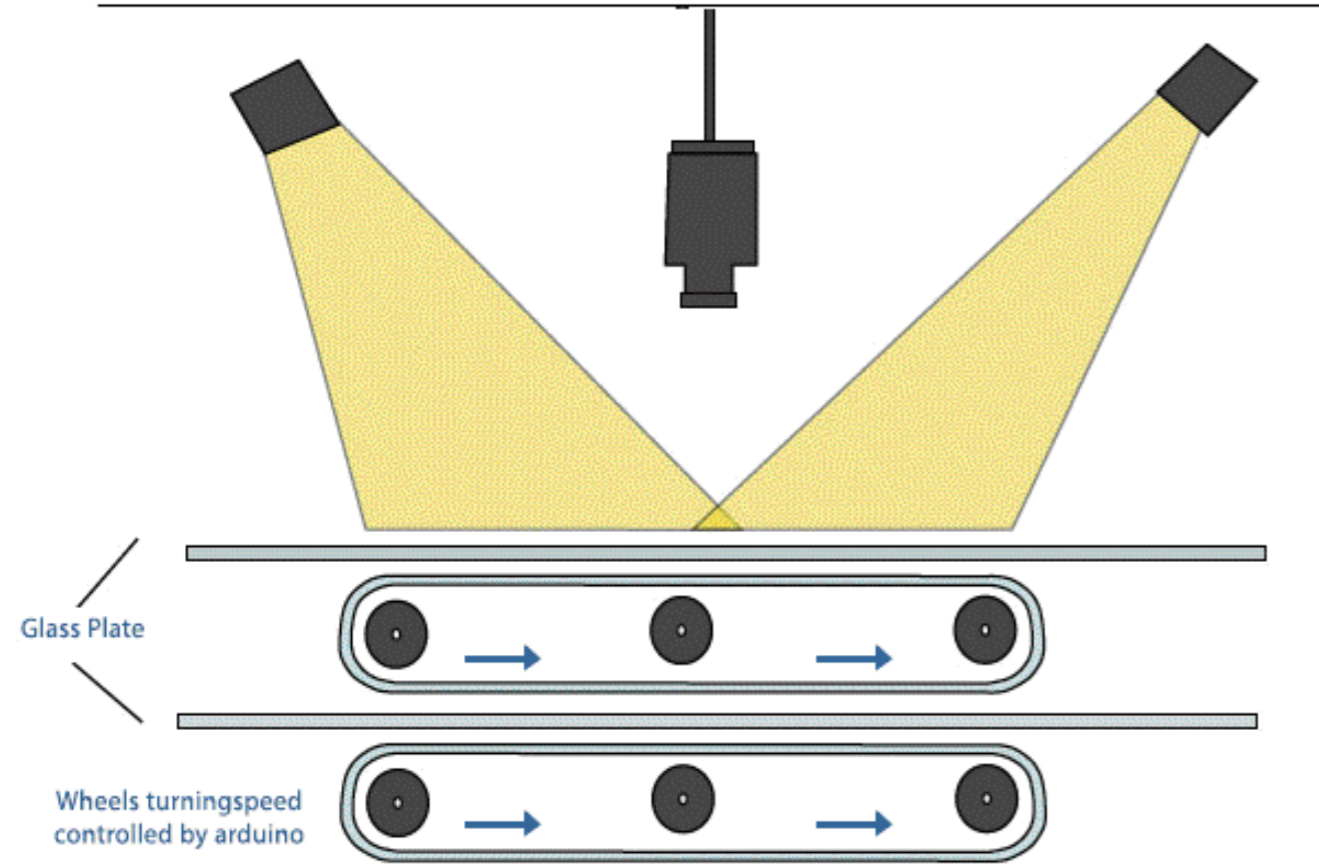
-how we can create customized interfaces specifically for live cinema?

-how can (analog) instruments be used as an interface?

Proposal for development of an experimental live animation machine - collaboratively developed.
Part of Kunst og Teknologi proposal (see information in application)



Speed of the rolling mechanic backgrounds is controlled by Arduino and information sent to Max Msp. Max Msp analyses values such as trigger, pressure sensitivity and clock signal from analog instruments. This is subsequently used to control the speed and variety of the mechanical animation tools, so that a unique synchronisation between sound and image is generated.

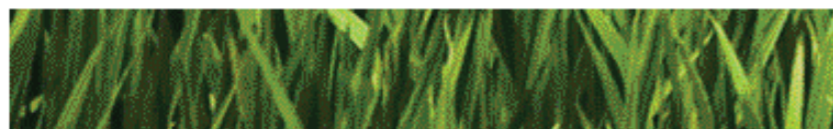


Moving background # 1

Top view:



Moving background # 2



Development and use of experimental beat-based electronics

Animatronics refer to the use of mechanical devices which make lifelike characteristics to an inanimate object. These mechanical properties which may or may not be equipped with electronics, were often used in film and animation. The Animatronic as an object then played a minor role as part of the filmmaking process. We would like to develop a series of prototypes that produce mechanical motion. These prototypes will subsequently be used in the performance to either receive or send data (or both). Animatronics have been traditionally used in animation, but it is our goal to use them up on stage using sensor input and output. Where we want our project distinguishes itself from existing live cinema projects? We like classical or extinct techniques and new techniques and hardware (such as sensors, Kinect, dmx etc.) together where we want to focus on our research. With the aim to create a performance that is both retrospective and contemporary and lead to a live cinema production in which experimental techniques and methods form the basis for a larger production.

Our project therefore consists of two phases:

Phase 1: Research, development and experimentation through workshops with local, national & international artists.

Phase 2: Production & Development of performative techniques to be presented live through various collaborative partners.

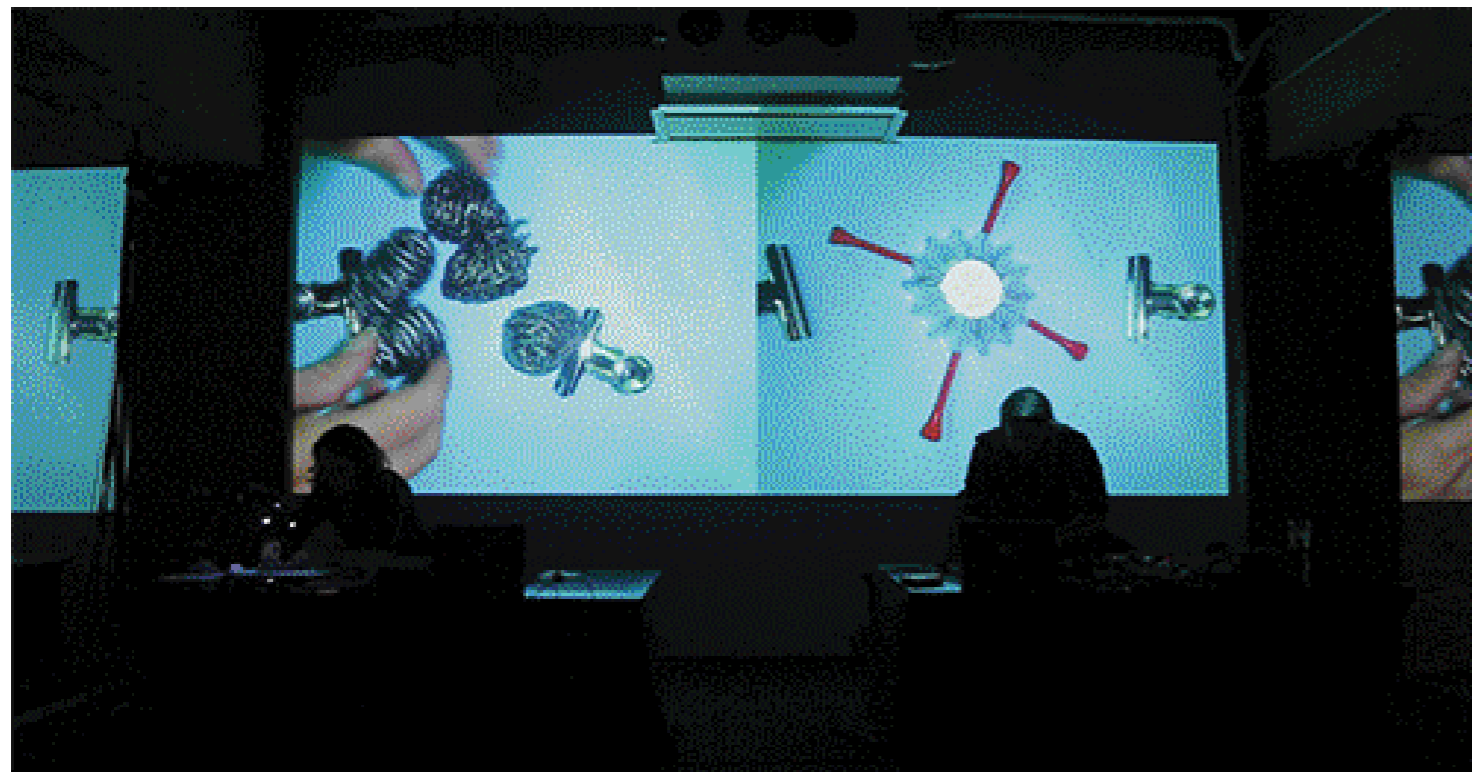
This project is for us as creators a new challenge and opportunity to collaborative create in a new form of expression and make a vital contribution to live cinema as an art medium. Each artists will approach the project from his own knowledge and expertise to contribute to this deliver on the project which is paramount in the first experimental phase.

Stop-motion animation, when compared to the currently dominant form of computer animation, feels like a dying art. We now live in a post-Studio era, a post-hand-drawn-Disney-animation era. The best way to encapsulate the fascinating style of stop-motion animation is to consider it as an existential commentary on the meaning of life quickly becomes a meta-discussion between the duo about how exhaustive stop-motion animation is. "What if our world is just a tiny little speck...and there are giants looking down on us?" As the two talk about how tedious it would be for people to take hundreds of man-hours to accomplish the task of one character moving his arm up and down, the camera zooms back and reveals that we're watching a time-lapse shot of...well, exactly that: an unidentified, live-action man moving the characters around as they talk. In reality, of course, the act of manipulating these characters takes years. As an example, one minute of Chicken Run was accomplished within each week of filming. More than live-action, animation, especially stop-motion animation, takes time and a surfeit of patience. It's easy to forget about stop-motion animation as a viable form going forward. Even more than hand-drawn animation, stop-motion is old-fashioned, seemingly more fitting for old-school music videos or equally old-school commercials. The aesthetic is challenging to capture with the same quickness as hand-drawn or computer animation; none of these types of films are produced as fast, but stop-motion is harder and more intricate, but when completed, is worth the endless effort of crafting them from the ground up.

Live audio-visual performance has a rich history connected to video art, performance art, the visual arts and cinema, but distinctions within the quickly expanding? When exploring the nuances, characteristics and elements Live Cinema, one can distinguish three major genres: Audio Visual Composition, a fitting-driven digitally-enhanced rendition of traditional cinema, visual music, a form associated with expanded cinema and involving the synchrony of abstract visuals and sound, and VJ'ing, All which Typically Involves selecting, mixing and remixing visuals as accompaniment to a separate, and or at unrelated Audio DJ. These contemporary forms each containerization unique characteristics within live cinema. One Distinguishing characteristic of all genres or thesis is ostensibly the fact that it is live, but what does that mean really?

How does an audience know something is live and does that matter? Another distinguishing characteristic is related to context or presentation. Is the audience seated? Are there other elements present during the performance? Are the performers easily visible by the audience? These are all questions futures performers shouldering ask themselves when creating a performance.

David Fodel



Development collaboration

The development includes a tight collaboration between several artists and cultural practitioners.

1. for the purpose of research and development (local, bergenbased but with norwegian & international practitioners)
2. for the purpose of presentation of the project (local & international platforms)

The project will consist of a series of workshops taking place at BEK, Bergen Senter for Elektronisk Kunst, with local and international practitioners below.

In addition, an open call will be put out for 4 local, norwegian artists & 4 international artists.

In this call we will select artists & cultural practitioners with relevant experience working in the field of Cinema, Visual Art, Sound & Interactive media.

Local, National & International

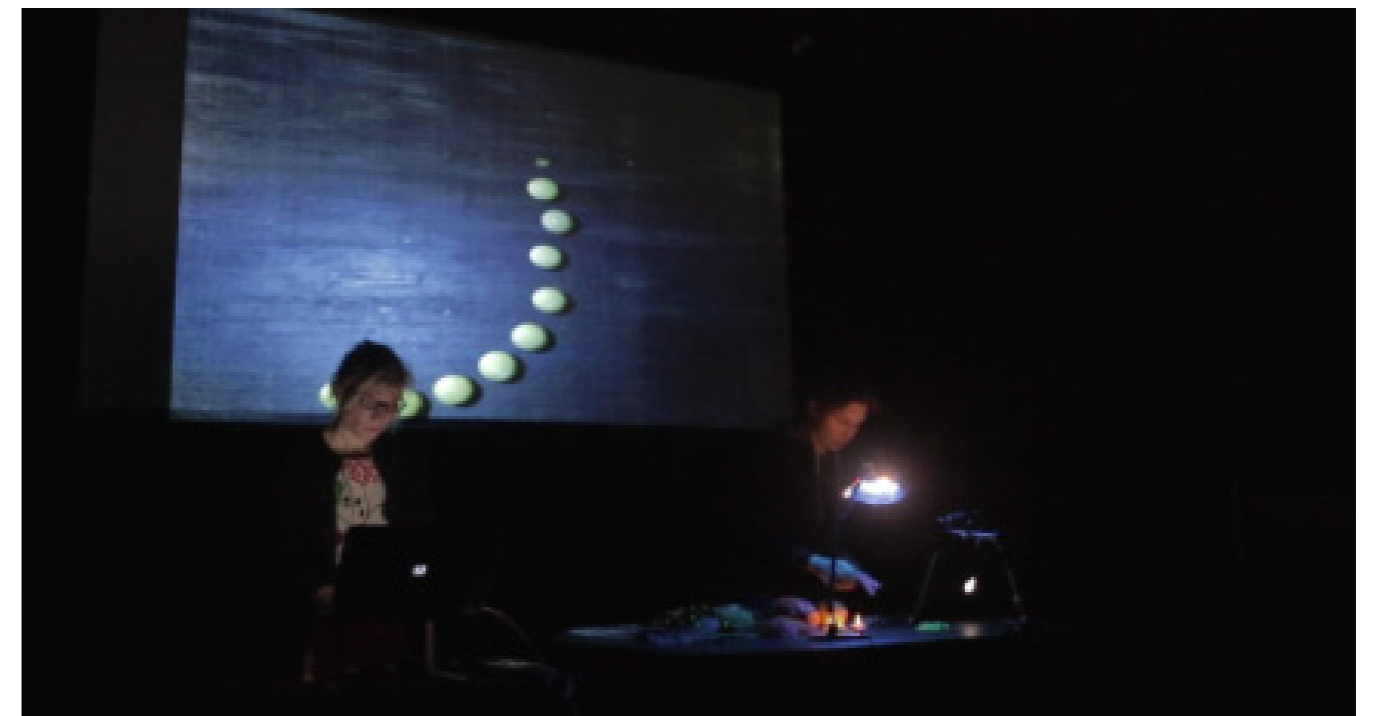
The development of the project will take place at the Bergen Senter for Electronic Art, simultaneously we will have two short weekend collaborations at Culture Lab(UK) and STEIM(NL) Artinitatives for electronic art that focus both on production and presentation.

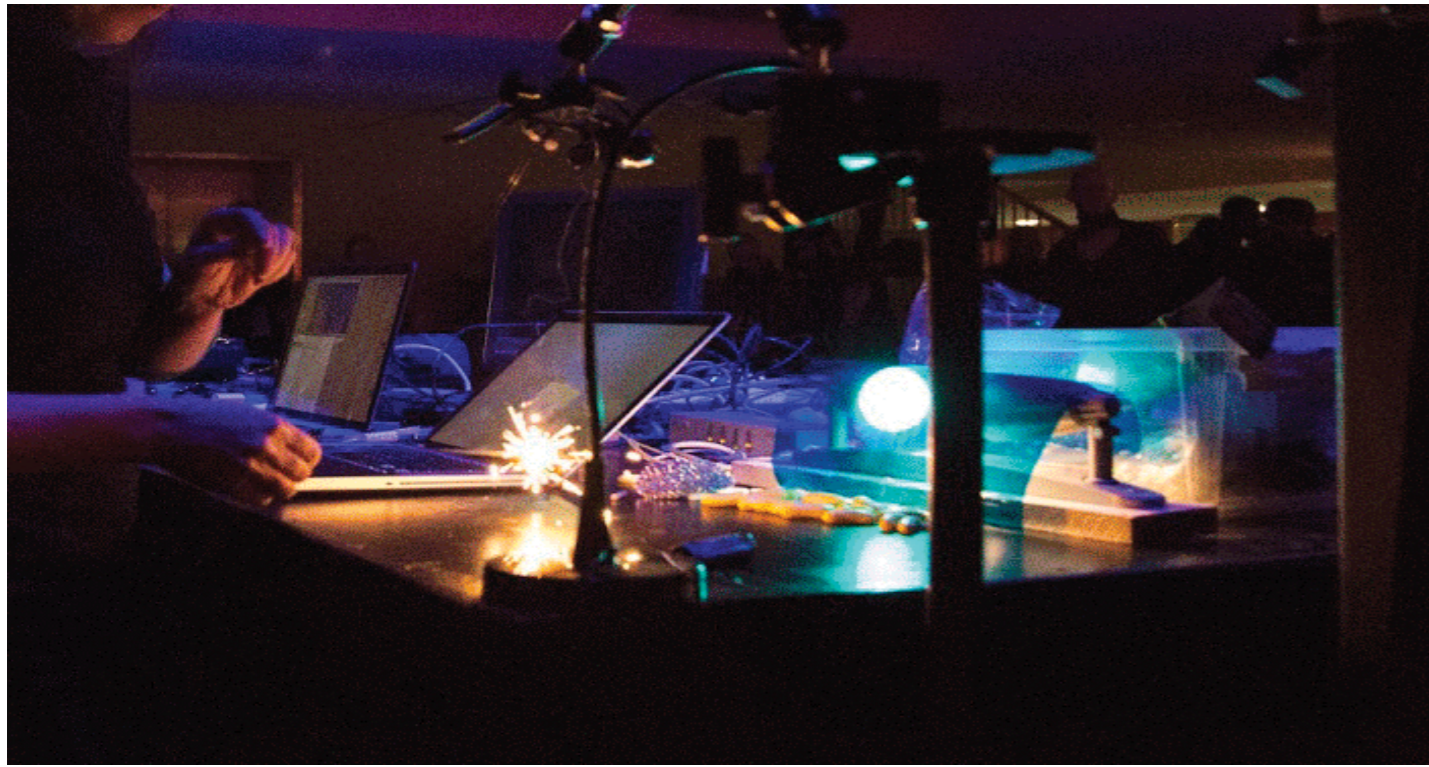
The core development group is made out of 5 bergen based artists, 4 international artists & cultural practitioners. Each participant has a role in the project from cultural producer to developer, interested in the crossdisciplinary artfield that Live Cinema as a developing art form fits well.

Below we have outlined our plans for local, international presentations and developmentgatherings. The partners and descriptions can be found further on in the application.

Presentations Local & International

The development of the Animated Live Cinema project can be divided in several stages throughout 12 months. Since the project focusses on collaborative development we have set out a collaborative plan and timeschedule where and when the practitioners & partners will gather in Bergen. (See Timeplanning) The development series will take place at BEK (Bergen Senter for Elektronisk Kunst) with subsequent presentations at STEIM(NL) Organisation for Experimental performing arts, by Tijs Ham, as well as Culture Lab(UK) in Newcastle & ANAT in Adelaide (AUS) Australian Network for Art & Technology.





Proposal for development of an experimental live animation machine - collaboratively developed. Part of Kunst og Teknologi proposal (see information in application)



The presentation of the project will be in the last two months, after most of the development has taken place. The first presentation of the project will take place in collaboration with Ny Musikk Bergen at Østre Hus for Lydkunst.

This presentation will show several of the conducted experiments with Live Animated Cinema both in sound, interactive, visual, and stage arts.

This is largely based on the event organised in June 2016 called "Playful Interventions"

Presentation Østre Hus for Lydkunst

In June 2016 we organised an event called "Playful Interventions" which was a Playful Interventions Evening. An evening with sound installations & live performance revolving around playful use of sound and interaction at Østre Hus for Lydkunst. The project consisted of 4 Bergen based artists and 3 international artists and took place over one weekend as a combined exhibition/live event. Based on this model we want to present the Animated Live Cinema project at Lydgalleriet / Østre hus for lidkunst.

Cofinancing by Norsk Kulturråd / Kunst & teknologi

The Animated Live Cinema project got project support from Norsk Kulturråd - Art & Technology on May 24th 2017. This funding is meant for the technical & artistic development of the project.

From the letter from Norsk Kulturråd, Kunst & Teknologi (Translated from Norwegian) "The Animated Live Cinema project puts research and production of live cinema to the forefront.

The ways in which the project examines and produces new and experimental technology collaboratively is putting focus on new ways of production, using emerging technologies that have never been used before."

<http://www.kulturradet.no/stotteordning/-/vis/kunst-og-teknologi/tildelinger>



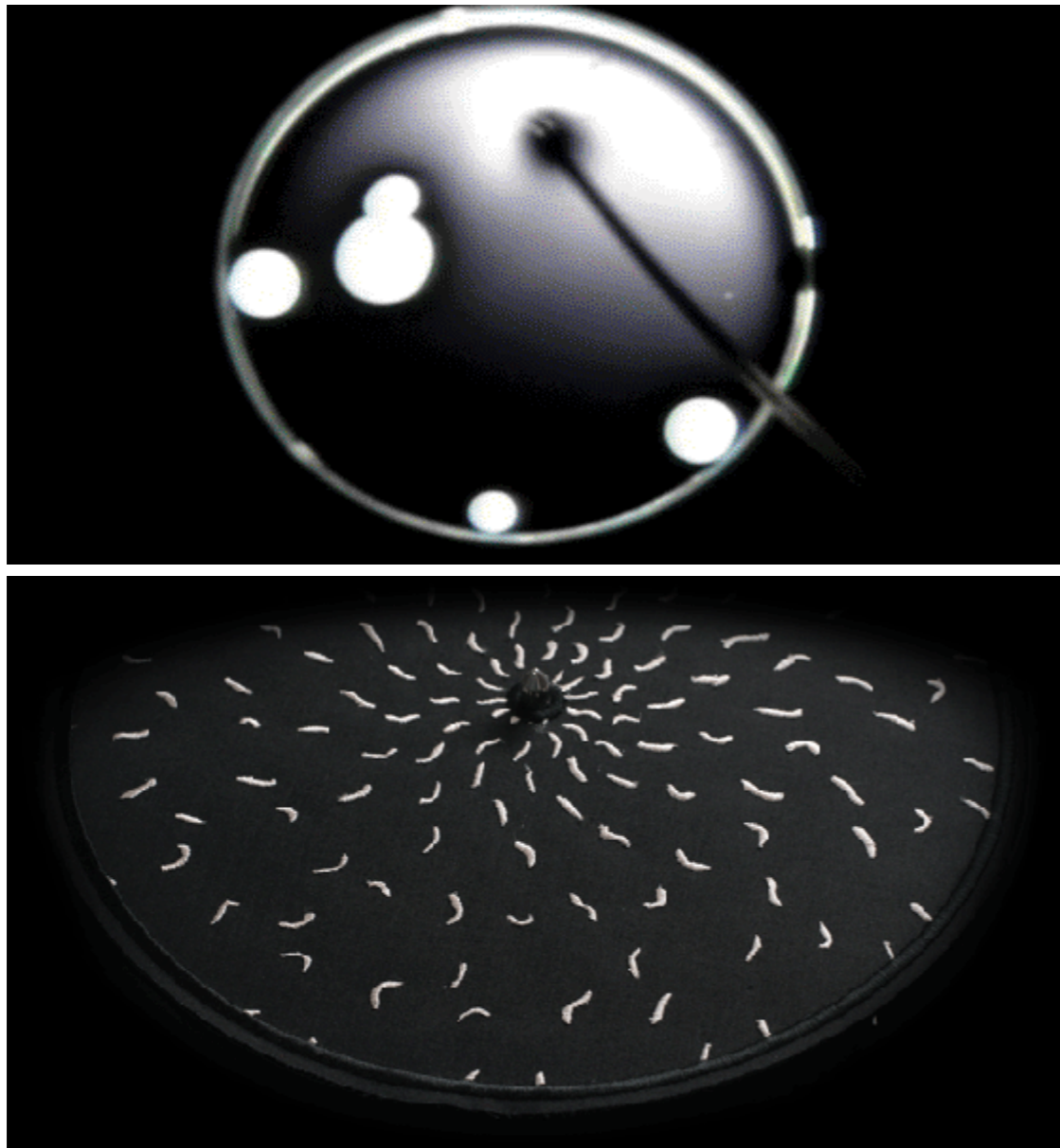
Fortsettelse av Digicraft 2017

The project "Animated Live Cinema" is a continuation of the project "Digicraft" in collaboration with BEK which will end in september 2017. Where "Digicraft" had focus on inviting artists to give workshops to a young audience between 16-22 with no skills required, the Animated Live Cinema project has focus on both local and international professional artists working in the field of media art, cinema, theatre or visual arts.

The focus is still on public presentations however that are accible to a wide audience.

Kulturelle Skolesekken

The Animated Live Cinema project will consist from development through masterclasses/workshops and public presentations. Two of those workshops with presentations, taking place at ØSTRE Hus for Lydkunst will be for "ungdom" in the ages of 15-18, part of the Kulturelle Skolesekken project.



Who is who



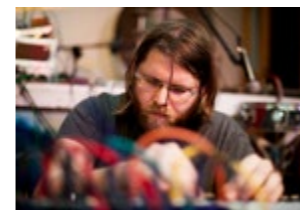
Marieke Verbiesen (Mikrolabs/NO)

Marieke Verbiesen (MFA, Interactive Media, Netherlands) has worked with different projects in electronic arts and interactive design since 2003. Involving creative work with music, film and video based on hardware, computergames, movies and popular culture. She has participated in the collaborative projects 8BitBox, Videohometraining and is one of the founders of Mikrolabs



Stian Remvik (Bergen Senter for Elektronisk Kunst/NO)

Stian Remvik has a bachelor in design from Bergen Academy of Arts and Design, with specialization in visual communication. He also has a certificate in graphic design and have worked in an advertising agency. The last couple of years he has worked with design and programming of apps, animation, interaction, videogames and other creative applications. Mainly using openFrameworks, Cocos2d-x and Cycling '74 Max.



Tijs Ham (Steim/NL)

Tijs Ham (aka Tapage) is a musician and sound artist with a background in visual arts and founder of the recordlabel Tapeface. Inspired by artificial intelligence, chaos, evolutionary processes and machine learning he incorporates similar approaches in order to create dynamic structures and experiment with their aesthetic results. Currently he works at STEIM curating workshops and concerts.



Trond Lossius (Bergen Senter for Elektronisk Kunst/NO)

Trond Lossius is a sound and installation artist living in Bergen, Norway. His projects investigate sound, place and space, using sound spatialisation and multichannel audio as an invisible and temporal sculptural medium in works engaging with the site. He has collaborated with other artists on a large number of cross-disciplinary projects, in particular sound installations and works for stage.



Eleanor Claire Williams (Mikrolabs/NO)

Eleanor Claire Williams is a Bergen based performance artist. She is involved in Mikrolabs, Performance Art Bergen, & BIT Teatergarasjen. Eleanor blends traditional theatre with new experimental forms of live performance including live audio processing and voice regognicion.



Dominic Smith (Culture Lab /UK)

Dominic Smith is an artist and curator whose practice explores open source methods of project development through a hands-on, open approach to working with art & technology. He has a doctorate with CRUMB at Sunderland University that examines the relationship between open source production methods and methods employed by artists and curators. His current research focuses on the connective nature of digital platforms and materialisation of transient media.

Who is who



Alan Ó Raghallaigh (Ny Musikk Bergen/NO)

Alan O Raghallaigh is a Bergen based performer, and kunstnerisk leder of Ny Musikk Bergen with a background in classical performative music.



Rosa Menkman (Institute for Network Cultures/ NL)

Rosa Menkman is a Dutch art theorist, curator, glitch artist and visual artist specialising in glitch art and resolution theory. Menkman has curated several international exhibitions of other artists' work at the Chicago Museum of Art, Glitch Festival, Transmediale in Germany & Sonic Acts in the Netherlands.



Craigh Wells (UIB/NO)

Craigh Wells is a Bergen based musician and researcher, connected to UIB. Conducting a PHD in the field of experimental liveprocessed music.



Steven Pickles (Australian Network for Art & Technology/AUS)

Steven Pickles, better known as "pix" is a founding member of Hackerspace Adelaide. After getting a degree in Computer Science, he quickly fell in with the wrong crowd and spent a decade helping artists build interactive installations for the European new media art festival circuit. His work has given him a unique perspective on the relationship between technology and the arts.

Partners Local & International

Mikrolabs Bergen (NO)

Foreningen Mikrolabs ble stiftet i april 2017 og har som mål å organisere tverrfaglige prosjekter i interaktiv kunst. I perioden 2018-2010

ønsker vi å fortsette prosjektet "Sonic Game Space" et prosjekt som kombinerer uttilling, live events og workshops, med fokus på fremføring av interaktiv kunst, presentert på Østre Hus for Lydkunst i Bergen og Landmark Bergen Kunsthall. Prosjektene vårt ble visst både i Bergen og internasjonalt.

Ny Musikk Bergen Bergen (NO)

Ny Musikk Bergen er en av nyMusikks eldste lokalavdelinger med aktivitet helt tilbake til 70-tallet. Seksjonen arrangerer en rekke konserter i året i flere sjangre, og holder faglige forum om aktuelle tema i samtidsmusikken. Flere av konsertene arrangeres i samarbeid med aktører på den alternative musikkscenen i Bergen, som Utmark og Playdate. Vi samarbeider også tett med Bergen Kunsthall, BEK, Hordaland Kunstsenter, Avgarde-konsertserien og samtidsmusikkfestivalen Borealis.

Bergen Senter for Elektronisk Kunst (NO)

BEK er et senter der tverrfaglig kunstproduksjon og visning oppmuntres og skjer i praksis. Nedslagfeltet er billedkunst, scenekunst, litteratur, teknologi og akademia.

BEK er en lokal aktør, en nasjonal aktør og en internasjonal aktør, og opprettholder dette gjennom aktivitet, faglig orientering og kunnskapsformidling.

Lydgalleriet Østre Hus for Lydkunst (NO)

Lydgalleriet is a artist run gallery for sound based art practices The gallery explores today's plethora of experimental sound based art and auditive cultures through gallery shows, concerts and other proejcts. Lydgalleriet exhibits international sound based art and initiates local art production. The range of projects is wide and covers, among other forms, audio art, kinetic sculptures, installations, speaker concerts, performances and instrument demonstrations. Exhibited artists include, among others, Chris Watson, Peter Vogel, Martin Riches, Zimoun, A+O, Christian Marclay, Natasha Barrett, The Owl Project, Jana Winderen and Felix Thorn.

Culture Lab (UK)

Culture Labs goal is to engage its collaborators, members and audience in experimental and cross-disciplinary projects in creative digital arts.

Members work in technologically rich and custom designed environments. Culture Lab is funded by the City of Newcastle & the UK art council.

STEIM Organisation for Experimental Music (NL)

STEIM (STudio for Electro Instrumental Music) is a center for research and development of new musical instruments in the electronic performing arts, located in Amsterdam, Netherlands. Electronic music in STEIM's context is always strongly related to the physical and direct actions of a musician. In this tradition, STEIM supports artists in residence such as composers and performers, but also multi-media and video artists to develop setups which allow for improvisation and performance with individually designed technology.

Institute for Network Cultures (NL)

The Institute of Network Cultures (INC) analyzes and shapes the terrain of network cultures through events, publications, and online dialogue. Our projects evolve around digital publishing, alternative revenue models, online video and design, digital counter culture and much more.

Australian Network for Art & Technology Adelaide (AUS)

For the past 25 years, the Australian Network for Art & Technology (AUS) has been a catalyst for experimentation and innovation across art, science and technology. ANAT champions artistic excellence by supporting professional artists and fostering a culture of creative risk taking, secures the necessary resources to enable artists to pursue creative research and realise groundbreaking artworks, and communicates the importance of creative experimentation and expression within the arts and - increasingly - in broader society.

PNEK Produksjonsnettverk elektronisk kunst - (NO)

Pnek is a Norwegian Network structure aiming to provide optimal working conditions for artists working with electronic, interdisciplinary and hybrid forms of art, based in Oslo. Mikrolabs er en av nodene i det nasjonale nettverket PNEK –Produksjonsnettverk for elektronisk kunst. Nettverket er et møtested hvor nodene diskuterer aktuelle tema, og er et kontaktledd mellom nodene og enkeltkunstnere nasjonalt og internasjonalt. PNEK initierer samarbeidsprosjekt, og profilerer det elektroniske kunstfeltet i Norge internasjonalt

Visual Music Conference at Østre

As part of the Animated Live Cinema project, we are organising the conference “Visual Music” at Østre hus for lydkunst, during workshop #2, during which professional artists that are part of the Animated Live Cinema project will be present in Bergen, during the last day of the workshop.

The conference is open accesible to Bergen based artists and cultural developers working in Music, Scenekunst, Visuell Kunst, Elektronisk Kunst & dans.

Visual music, sometimes called colour music, refers to the use of musical structures in visual imagery, which can also include silent films or silent Lumia work. It also refers to methods or devices which can translate sounds or music into a related visual presentation. An expanded definition may include the translation of music to painting; this was the original definition of the term, as coined by Roger Fry in 1912 to describe the work of Wassily Kandinsky.

Visual music also refers to systems which convert music or sound directly into visual forms, such as film, video or computer graphics, by means of a mechanical instrument, an artist's interpretation, or a computer. The reverse is applicable also, literally converting images to sound by drawn objects and figures on a film's soundtrack, in a technique known as drawn or graphical sound. Filmmakers working in this latter tradition include Oskar Fischinger (Ornament Sound Experiments), Norman McLaren, Barry Spinello, Steven Woloshen, Max Hattler, Richard Reeves and other contemporary artists. Visual music overlaps to some degree with the history of abstract film, though not all Visual music is abstract.

There are a variety of definitions of visual music, particularly as the field continues to expand. In some recent writing, usually in the fine art world, visual music is often confused with or defined as synaesthesia, though historically this has never been a definition of visual music. Visual music has also been defined as a form of intermedia. Sometimes also called "color music", the history of this tradition includes many experiments with color organs. Artist or inventors "built instruments, usually called 'color organs,' that would display modulated colored light in some kind of fluid fashion comparable to music".For example, the Farblichtspiele ('coloured-light-plays') of Ludwig Hirschfeld Mack. Several different definitions of color music exist; one is that color music is generally formless projections of colored light. Some scholars and writers have used the term color music interchangeably with visual music.

Goal of the collaboration

Our goal with this collaboration

- to collaborate between local, norwegian artists and international artists and cultural practitioners that can each contribute to the project with their own expertise, practice and network
- to increase the level of expertise in the project
- to create a locally developed project that will be presented internationally
- kompetanseheving; to increase the knowledge and knowhow of all participants in the project
- to explore and develop new, experimental technology
- to create accessible presentations for a wide audience

International Presentations

The international presentations will take place at STEIM(NL) Culture Lab(UK) ANAT(AUS) internationally as a result of a development workshop. Each of these nodes has its own network for collaboration and presentation and will be reach their local target audience.

Planning

- 01. Oktober - 01. Desember 2017; Preproduksjons workhops
- 05. Desember - 17. Desember 2017; Development Workshop #1 Bergen
- 12. February - 24. February 2018; Development Workshop #2 Bergen
- 18. April - 29. April 2018; Development Workshop #3 Culturelab UK
- 17. Juni - 19. Juni 2018; Development Workshop #3 Steim NL
- 01. Sept - 20 Sept: Final development BEK + Presentation ØSTRE
- 20 Sept - 30 Sept: Presentations Culture Lab, ANAT Australia



From early live stopmotion experiment / Transmediale 2017

Creative Commons: Contribution to the international development community of independent artists

Our goal is to provide the knowledge, tools and experiments that we want to develop, as well as the entire production to be made available under the "Creative Commons ShareAlike" license. Creative Commons offers authors, artists, scientists, teachers and all other creative makers freedom in how they would like to assign copyright, with the goal to make a valid contribution to the creative community.

With a choice between six (free) available standard licenses determined by the copyright owner; he or she can decide to what extent his or her piece may be distributed, and under which conditions.

With a Creative Commons license you keep all of your rights, but it enables you to give others permission to extend or build upon your work, distribute it and share it freely with others.

With a Creative Commons license, you can make it clear to everybody at once under which conditions they may use your work without the need for permission each time.

Our goal is to release developed code and patches on the Github platform:

GitHub is a web-based Git or version control repository and Internet hosting service. It offers all of the distributed version control and source code management (SCM) functionality of Git as well as adding its own features. It provides access control and several collaboration features such as bug tracking, feature requests, task management, and wikis for every project.

Publication book "Behind the Screens"

For the Animated Live Cinema project we are creating a publication titled "Behind the Screens" with written contributions from essayists Rosa Menkman, Daniel Rourke & Dominic Smith, published by BEK (Bergen, NO) & Institute for Network Cultures (NL).

The publication will chronicle the experiments and developments of the Animated Live Cinema project. The publication has received support from fritt ord & norsk kulturråd.



Earlier Projects Mikrolabs 2013-2016

Playful Interventions



<http://mikrolabs.org/playfulinterventions>

Live event at Østre Hus for Lydkunst with sound, interactivity & moving image

Sonic Game Space



<http://mikrolabs.org/sonicgamespace>

Exhibition at Lydgalleriet with classic gameconsoles & faxmachines, repurposed as performative instruments.