



isea98terror

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DEPARTMENT OF FINE ARTS

FACULTY OF ART & DESIGN

MANCHESTER METROPOLITAN UNIVERSITY

MANCHESTER UK

THE TERROR



SESSION C

2.30-3.50

Lecture Theatre 1



Naoka Tosa and Ryohei Nakatsu (Japan)

Alive Cinema - Romeo and Juliet in Hades

cross examined by Rob Fisher, USA, and James Wallbank, UK.

Ever since the Lumiere brothers created Cinematography at the end of the 19th century, motion pictures have undergone various advances in both technology and content. Today, motion pictures, or movies, have established themselves as a composite art form in a wide domain that extends from fine arts to entertainment. Interaction technology provides movies with much greater inherent possibilities than the current forms of movies, because it allows each viewer to get involved in the movie world, metamorphose into the main character in a movie regardless of their age and even gender, and enjoy a first-hand experience. Based on this concept, we have developed an interactive movie system. This system has two basic characteristics. The first characteristic is the use of CG technology and the generation of three dimensional imagery to create a cyberspace in which all



Christianne Robbins/Jackie Orr

Sunday 6 Soapbox

participants obtain a feeling of immersion. We can develop multi-person participation, emotions recognition, gesture recognition, the participants the feeling of actually contributing to the development of the story in the cyberspace, we use a system that shows avatars as the alter egos of the participants on a screen. Also, the system to we have produced an interactive story based on this system. We selected "Romeo and Juliet" by Shakespeare as the base story. The main plot of the story is as follows. After their tragic suicide their souls are sent to Hades, where they have no recollection of anything. Then, each of them starts on a journey to rediscover who he/she is and what relationship they shared.



Luc Courchesne (Canada)

The form/content formula: parallel between pre-industrial cinema and current new media practice.

cross-examined by Kathy Marmox, USA, and Matthew Shadbolt, Netherlands

Contemporary media artists doing installations, by the creative attention they give to both form and content, appear to be looking for a formula that could, by it general appeal, launch a new content-based industry. I like to compare their work to that of early cinematographers who had to develop simultaneously the technology to create the content, the content itself and also the context in which the content could be delivered. We tend to forget that today's cinema industry with it's relatively stable technologies, unionised workers, marketing strategies, distribution

- >natural sculptural environment, with the feeble attempt at constructing the history of contemplating our current surroundings. It occurred to me that while
- >Why is it more interesting to look at someone with a telescope or on a computer screen when you could just sit next to them? To look at the world through the mediation of the camera obscures when you could simply walk around? We are genuinely intrigued and excited by anything or anything that is not the same as the world we live in.
- >Also, I'd like to explore the notion of thinking and laughing at the same time. Magic, immediacy and play could be invoked as useful and provocative means for addressing the complexity of issues surrounding technological "progress". The often overlooked human element could be further emphasized as the chronicles of human passion embodied in the narrative and the potential for individual and immediate

networks, star systems and millennaires, Sunday 6

evolved from modest experiments attempting to adequate form with content. In that sense, cinema can be seen as a hugely successful installation. In this timely turn of a millennium, new computing and connecting technologies appear to invite new type of contents just as individuals and societies are trying to look at themselves and at the world in new ways. The example of early cinema will give today's media artists doing installations a sense of the time it might take for their experimental field to evolve into an art and an industry.

Lecture Theatre 2



Gaudi Hoedaya/Sonja van Kerkhoff (Netherlands)

Soapbox - Making Salt



George Whale (UK)

Towards a Synthesis of Text and Image

Multimedia technologies offer unprecedented opportunities for combining textual, auditory and visual content, enabling artists to develop more or less complex interrelations between diverse media, and it is sometimes argued that