5 - 7 September 1998

Department of Fine Arts
Faculty of Art & Design
Manchester Metropolitan University
Manchester UK
SESSION C

2.30-3.50

Lecture Theatre 1

Naoko Tosa and Ryohei Nakatsu (Japan)

Alive Cinema - Romeo and Juliet in Hades

cross-examined by
Bob Fisher, USA, and James Wallbank, UK.

Ever since the Lumière 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 component art form in a wide domain that extends from fine arts to entertainment. Information technology provides methods with much greater inherent possibilities than the current form of movies, because it allows each viewer to get involved in the movie world, metamorphosing into the main character in a movie regardless of his 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 participants obtain a feeling of immersion. We can developed 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 true story. The main plot of the story is as follows. After their tragic suicide their souls are sent to Hades, where they have no reeducation of anything. Thus, each of them starts on a journey to rediscover who he/she is and what relationship they shared.

Sunday 6

Soapbox

Christianne Robbins/Jackie Orr

Saturday 6

Lecture Theatre 2

Luc Courschesne (Canada)

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

cross-examined by
Kathy Kamenetz, USA, and Matthew Auffeves, 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 its 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 its relatively stable technologies, announced workers, marketing strategies, distribution networks, star systems and millions of dollars evolved from modest experiments attempting to achieve form with content. In that sense, cinema can be seen as a highly successful installation. In this timely talk 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 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.

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 interactions between diverse media, and it is sometimes argued that...