



Artist 1 - Sabrina Ratté "SPECTRAL NET"

Canadian video artist Sabrina Ratté utilises a unique combination of antiquated video techniques in the creation of her pieces. Through the use of these old technologies Ratté is able to present a tactile representation of analog signal generation and feedback that ebbs and flows in manner that effects nostalgia, but also more importantly stands in direct opposition to glossy, smooth digital perfection of the visual space in modern media.

While feedback has been used in many applications in video art, Ratté approaches her process from a different perspective, declaring that electricity is her raw material. She sculpts and forms this analog waveform through her anachronistic processes. Her intentions lie in building virtual landscapes and architecture which could be seen as Gibsonian representations of the

contemporary mind-space. This reveals the deeper relevance of her work - where our identities are becoming spread across vast digital networks and cloud-based data centres, these visuals act as feedback loops of our analog thoughts quantised into the digital.

It is through this relationship between the analog and digital that gives Ratté's work a sublime quality, where mutuating colour fields coalesce into near-reality then dissolve back into basic forms. These techniques are rudimentary to the lowest level visual effect animator, however, the imagery still is able to achieve a transcendence of media. By mashing up the technique of modern video, Ratté cuts, splices and feedbacks on our concept of time itself.



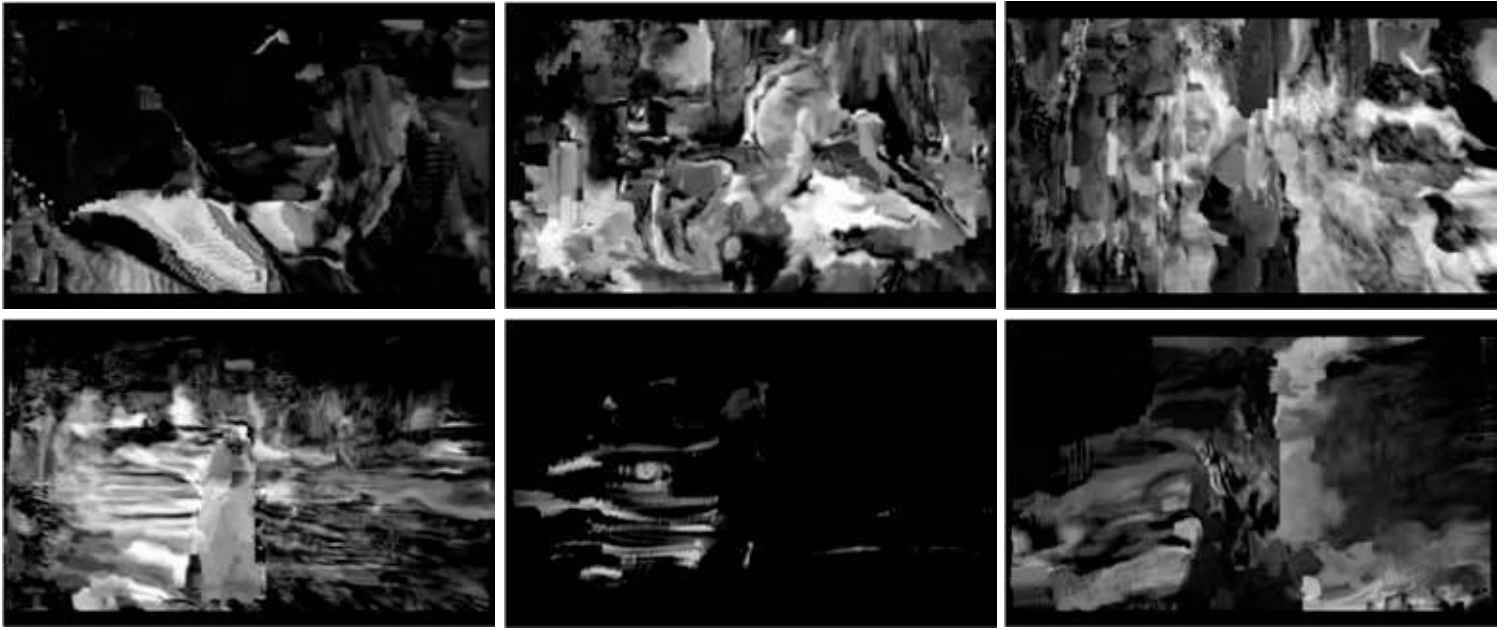
Artist 2 - Charles Stankieveh "Loveland"

This work by Canadian artist Charles Stankieveh consists of a film loop of a pink smoke grenade being launched in the high arctic. While the artist's intentions lie in linking vast fields of inquiry from colour field painting to cold war arctic colonialism, this work can also be viewed from the perspective of the dead technology of the smoke signal, perhaps a distant precursor to the military smoke grenade.

As an early form of long distance visual communication the smoke signal contained a multitude of implicit data apart from the actual intended correspondence. This complex data packet is indeed the metaphor Stankieveh utilises in this work. As the smoke fills the visual field, the stark contrast against the vast open arctic tundra implies the immense network of control the military industrial complex

has implemented in the far north since the cold war, a place under constant surveillance. Concurrently the piece brings to the fore notions of the geopolitical importance of this area within the context of climate change.

While not explicitly a work of dead media, the communicative power of elemental smoke is key to the work. As the artist states, the ultimate goal of the work is to link location and history together, but what is also interesting is as the smoke dissipates, our perceived mastery of the land goes with it. As a recurring theme when viewing work through the lens of obsolete media: while fundamentally intended as vehicles for information transfer, the media contains a richness far beyond the data itself.



Artist 3 - Takeshi Murata "Untitled (Silver)"

In this piece, american artist Takeshi Murata inverts the dead media initiative with hallucinatory results. Through the process of taking scenes from a 1960's horror film the artist applies a compression codec that re-creates the flickering movement of proto-cinema. The original imagery becomes a liquid, twitching miasma and becomes 're-animated' with a new, darker spirit of motion.

The artist states that his inspiration for this piece was the deterioration of old film stock, which adds another dimension to the non-linear pedigree of the work - existing within impressionist painting (subject abstraction/blur), zoetrope, 1960's 35mm italian cinema, and contemporary digital.

Ultimately, the process and history involved in the frames informs the

narrative more than the actual subject matter of the original film. Perhaps it could be seen as the effect of these actors being stretched and torn across space-time as their data is reduced and recompiled, or indeed ambiguity is ultimately the story, as over a long enough time span, blurred black and white grain/pixels become an amorphous grey.

While much attention is given to the fetishisation of the objects in media history, the concepts that drove the early media producers is consequently of salient importance. Given these new tools, how was visual communication changed through their vision? I deem this process-driven piece a reflection of this spirit of "new-ness" within the continuity of media archaeology.