

setting sail
to set out
to explore
to get to
the Other

a room
a page
a stage
a sidewalk
a larger setting

make an appointment with Gut
(leave Why at home, she can perfectly take care of herself)
question the quotidian
import random
perform code
code performance

slow down
zoom in
repeat
slow down
zoom in
repeat
slow down
zoom in
repeat

walk around the lake
with a friend who's visiting from far away
make up a rap song
that goes a little something like this:
 standing in the shower
 every hour
(you know it's crap, but you'll use it later on)

"Everything is already in the room." -- Laurie Carlos

"I realize now that these places of fear were born of the rejection I had come to think of
as the expected response to my very existence." -- Omi Osun Joni L. Jones

"At the heart (...) here is the desire for constructive and inventive thought,
for a form of attention that struggles to articulate an intractable object, in the full knowledge
that the everyday is always going to exceed the ability to register it." -- Ben Highmore

(please excuse the repetition below, I finally pooped this out and now I'm a bit tired and blurry)

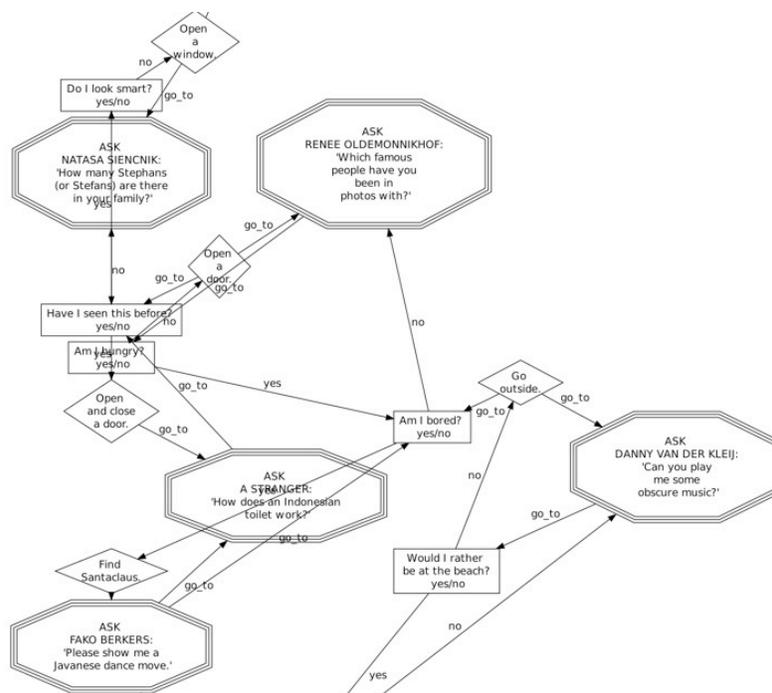
Research Area

Through a series of experiments in the form of smaller works, I aim to test out and develop segments of my practice until about the end of January. These might be stand-alone pieces at first, extracts of which will accumulate into a larger work. At the same time I'm looking at what has moved me, excited me, made me curious, laugh or cry, and expand these ideas from the perspective of what I've learned and seen glimpses of the past year within computer programming and networked media.

I wrote an outline for a project a few years ago which I never ended up pursuing, to create an experiential environment in which various media come together to compose a narrative. I envisioned that a sound sample could be followed by a movement elsewhere in the space, and characters in the story moving in between screens, perhaps set in motion by the audience. I want to return to this idea of creating a work that is plural in its content, forms and methods, while together being one collection.

WORKING METHODOLOGIES [COPY PASTE WHAT HOW WHY EXERCISE]

Random Personalized Exhibition Experience v.10.5.11 (2010/2011)



This project establishes connections between people to create unexpected narratives in an exhibition experience.

Based on various algorithms, a computer script connects three separate sets of data to one another, namely Actions, Questions, and People. The connections that the program forms between these nodes are random, and differ each time I execute the program. The results, or links between nodes and how they relate to one another, are processed by a graphic visualization software (GraphViz), and saved as

a PDF. The links between nodes are visualized by an arrow, and each group of nodes has its own predetermined box or shape. The file is then printed onto paper. This map forms the base for navigation of an exhibition space. The user of the map, or the player of this textual game, is the exhibition audience. The player picks a point to start, and follows the questions and actions from there to create his/her own individual experience.

An example. Let's say you start at the action 'open and close a door.' After you perform the action, an arrow on the map will lead you to the question 'Are you wearing two pairs of socks?' Answering 'no' might then take you to a person, eg 'Ask Natasa Siencnik "How many Stephans (or Stefans) are there in your family?"', and so on.

There are over 60 nodes involved, in between which over 60 links crisscross one another. Thanks to the total amount of variables, over 100 different graphic maps can be generated. This means that each copy offers a unique experience of the space the map is portraying, in which the Actions, Questions, and People present shape the architecture, not the actual physical space. Specific questions on the map direct the player to a person who's present on paper as well as in the physical space. The player in this model is subjected to a script. Albeit for the first time, they are mere agents performing a communicative routine through short interactions with strangers.

I wanted to combine the ways in which we explore space and can get to know other people, and ourselves, along the way. Because the project was presented during a live art event, I could play with offering the audience a different notion of experiencing an exhibition, as well as inserting unexpected behavior into that space. Such as people singing, being questioned, or refusing to tell strangers their full name, in short, personal details that don't always leak into spaces naturally. I also wanted to explore the boundaries between personal and public space by disseminating this type of information.

Captain Tweet (2011)

https://twitter.com/tweet_captain



tweet_captain Captain Tweet
Saw the Island of Annabona SSW 11 or 12 leagues
57 minutes ago



tweet_captain Captain Tweet
Performed the customary ceremony in crossing the Equator
10 Sep



tweet_captain Captain Tweet
Committed the body of the above infant to the deep
1 Sep



tweet_captain Captain Tweet
Departed this life ELIZABETH STORTON settlers child
1 Sep



tweet_captain Captain Tweet
heavy squalls with thunder and lightning

Captain Tweet is a live twitter feed that I created for the HMS Weymouth, a settler ship traveling from Portsmouth, United Kingdom, to Algoa Bay in East South Africa. The twitter feed consists of entries in the travel log written in 1819/1820 by Captain Turner, the ship's captain.

On this ship, over 450 settlers including children left England to start a life in a new country. For five months, the historical log for this ocean journey is blogged "live" via Twitter, the captain's 200-year old tweets being sent to the website in real time by an automated script. The feed includes information on the food reserves, the weather conditions, and the high number of deaths and bodies being thrown overboard, especially towards the end of the trip. All of this is presented within the generic Twitter interface. As such, early 19th century events are seemingly being written in the present, a supposedly live log of what is happening out on the sea.

As the basis for this project, I appropriated a captain's log from 1819 that's catalogued on the website theshipslist.com. With its mostly short entrees, this one in particular fits the 140 character limit of Twitter, rather than a more extensive journal. I copied all entries into a text file, and then dated and timestamped each entry. The computer program I wrote runs on a remote server from July 10, 2011, until the end of the project in November. Each minute of the day, the script runs through the remaining list of entries, and if there's a date and time that match for that exact minute, the message will automatically be posted to the captain's Twitter account..

During the exhibition "No Such Thing As Repetition," curated by Inke Arns, Captain Tweet was displayed on a computer screen. The screen was rotated 90 degrees to accommodate the long list of entries on the Twitter page. A customized Firefox plug-in was set up to disable buttons from being clicked (or navigate away from the project page), as well as to refresh the page every 15 minutes in order to display up-to-date entrees.

Overall, I was looking for a manageable, step-by-step application to practice my programming skills. I found a fitting way to connect events that happened in the past, to a medium of the present. To give this information a new life, and a new meaning, in a new context.

Dear Philip E. Agre

Dear Philip E. Agre is a correspondence project in the form of three letters to Phil Agre, a scholar and professor in information sciences. He was reported missing by his former employer UCLA in October 2009, and found and deemed safe in January 2010 by LA's Sheriff's department. He requested to be left alone, and disappeared again. A few colleagues who feared for his mental and physical health teamed up to search for him. They updated those interested through Twitter, Facebook, and a blog. Countless people expressed their concern by posting messages on the very networks he chose to abandon. After searching for him for over a year, a member of the group was able to talk to him in person in February 2011. Mr. Agre again expressed the desire to be left alone, to remain "offline."

The project mostly departs from and reflects on Phil Agre's essay Writing and

Representation, in which he uses examples of everyday behavioral routines to illustrate the way in which computation and communication technologies affect human interaction and privacy. Seeking to understand the subject matter better, and relate it to my own practice, I write him a letter. And another one. And another one. Herein, I meticulously describe brief, fleeting encounters with people in my daily life, and relate them to his ideas on the obsession to constantly upkeep our always present, digital relationships the way our always-on world requires. By approaching communicational, interactive activities, both improvised and routine, from a computational standpoint, I ask him if he thinks we could devise a mathematical analyzation using all variables involved in my previous encounters as a hypothetical solution to figuring out how to connect and relate to people.

The more I found out about Phil Agre's disappearance and possible whereabouts, the more I became aware of the multiple layers of the project. An effort to communicate with someone who doesn't want to be reached easily turned into a process of talking to myself, through him, to gain deeper understanding of my own developing practice. Not necessarily expecting a reply, the letters took on the form of a journal to philosophize about mathematical, computational, and interactive problems, through practical examples.

[MY PRACTICE, general working methodologies]

Collecting, archiving

In a journal-type format, I naturally collect memories, happenings, meetings and experiences in my everyday life, as well as fiction.

To anchor myself, I initially approached the research from the angle of curiosity cabinets, Wunderkammer. I've also been very inspired by the Visboeck [*expand*], it keeps amazing me how one man spent his life working at the shore, to then produce four books in the last years of his life, spilling out everything that was gathered in his head. Almost compulsive. I can relate. Overall, these collections interest me more conceptually than literally. The idea of relating seemingly disparate information to create new meaning.

Ordering, scripting & composing

Sometimes these stay "single," but often I feel they wait for others to join them and become a collection among which webs of commonalities and hidden layers can start to form. When ready, I edit and restructure the fragments into textual, audio, and visual compositions to open up the material to other interpretations and broader meaning. Within Networked Media, I've started to compare this method to compiling a database, a repository, a library.

My projects often function as methodologies to carefully re-order various collections of gathered information. In ordering the information, I devise systems for an intimate audience experience while aiming to provide a setting for different interpretations for the same body of knowledge. Knowledge that can be reconfigured, to provide a personal experience. Rhythm, harmony, dissonance are important. Other aspects of my work are vulnerability, emotional layers, human communication, connecting to people, physical intelligence.

Improvisation

Sometimes following a rough outline [relate to flowchart], sometimes just a few concepts that are decided on ahead of time. With collaborations, it's about exploring the space between performers, writers, makers. Trusting the other, and learning to trust yourself. There's always something in there. It might not always be interesting, entertaining though.

Layers & Plural Forms

I have a tendency to work on several smaller things at once, which sometimes end up being stand-alone pieces, and other times come together in a larger performance, video vignette, radio show, series of posters, or collection of writing.

My practice tends to be polyphonous, plural, layered, and somewhat improvised. I'd like to explore that aspect more this coming year. To begin, I'll re-investigate methods I learned during Goat Island performance workshops, which I applied during the making of the performance video *Anything Is Inside Everything*, as well as the sound piece *A Story That Relates*, which I wrote together with poet Emily Anderson. At the same time, I want to find a place for pieces that seem to stand more on their own, such as *Heart - Owner's Manual* which I wrote this summer. Part of my motivation for coming to Networked Media, is to learn how to insert a certain random aspect in the creation of (live performance) work. I'm currently applying these ideas within the project 11:11:11 that I'm working on with Birgit Bachler. We're devising a live, online performance that allows physical characters in the event space to interact with avatars on a website by performing screenplay (literally).

Conversation, communication, relating, experience

I seem to have a need to be in a constant dialog with people, even when I can't establish a connection, such as in my letters to Phil Agre, and in a previous series of notes I wrote to people I dreamed about (as if we'd experienced it together, which in a way, we had). I can get lost in traveling in someone's brain and personality, picking pieces from someone's character, draw them to me, make them part of me, carry them with me long after they're gone, and recomposing the experience we have together in getting to know each other, however briefly. I'm talking about quirky, positive experiences of relating. Being yourself, moments of intimacy. Relating.

In short, the themes that seem to emerge, there might be more:

- human memory vs computer database
- python: import random & apply algorithm vs human brain: associative connections
- belonging in the world, love, friendship, intimacy, (online) communication
- physicality vs digital connection

possible outcome

- live performance w/audience participation. Apart from productions in middle school, I've only performed on a theater stage once. I've done performances online, in galleries, in office buildings, hotel lobbies, living rooms, and on the streets. Where would I push this, and how?
- multi-media installation (post-it notes on a wall, paper scraps, small television screens with short looped videos, a phone that rings to tell you a story, a fabric cocoon to curl up in with a book, people present in the space who interact with the audience)
- documentation of a performance -- a collection of memories and experiences. Would make the most sense if this was a multi-channel video projection.
- text.... I think this will be integrated into the work. Also want to make a small, low-cost publication with a collection of my writing, and possibly my essays of NM time. Aw, let's just say the word, a Book.
- Combine digital and physical in one realm/space. Curiosity cabinet of storytelling, videography, computing, poetry, sound art, performance. Collection of experiences.
- Creating a platform for the transaction of experience.

References

(Author, Initials., Year. *Title of book*. Edition (only if not the first edition). Place: Publisher.)

* Gardner, H., *Theory of Multiple Intelligences*

* Mansoux, A., 2011. *My Lawyer is an Artist: Free Culture Licenses as Art Manifestos*. Originally published in ISEA2011 proceedings.

* Ed. Jones, O. O. J. L., Moore, L. L., Bridgforth, S., 2010. *Experiments in a Jazz Aesthetic: art, activism, academia and the Austin Project*. Austin, TX: University of Texas Press.

* Bateson, G. *Steps Toward an Ecology of Mind, Part I: Metalogues*. University of Chicago Press edition 2000

* Ed. Dworkin, C., 2006, *Language to cover a page: the early writings of Vito Acconci*, MIT Press

* Fast, O., 2011, exhibition publication, NIMk

* Agre, P. E., *Writing and Representation [add more]*

* Curtis, A., 2011. *All Watched Over by Machines of Loving Grace*. BBC.

* Aarseth, E. J., 1997. *Cybertext, Perspectives on Ergodic Literature*. Baltimore: The John Hopkins University Press

* *The Everyday Life Reader*, ed. Ben Highmore, Routledge, 2002

Morin, E., 1967. *The Multidimensional Method*

Mass-Observation, 1936-7. *Two Letters and 'They Speak for Themselves'*

Perec, G., 1973. *Approaches to what?*

Goffman, E., 1959. *Front and Back Regions of Everyday Life*

Lefebvre, H., 1958. *Work and Leisure in Everyday Life*

* Lawrence, W., 1982. *Seeing is Forgetting the Name of the Thing One Sees, A Life of Contemporary Artist Robert Irwin*. London, England: University of California Press, Ltd.

* Egmond, F., 2005, *Het Visboek, de wereld volgens Adriaen Coenen 1514-1587*. Zutphen: Uitgeversmaatschappij Walburg Pers

* performance work by Aki Sasamoto (Japan/New York). I love the raw emotions in her performances, and the seemingly non-sensical relationships between topics. She'll give a short, clumsy lecture on how to pickle pickles in a jar, to then put on some shoes that are tied to elastic bands, to walk to the corner of the space to grab a potato that's hanging from the wall by a long elastic band, and walk to a lecture stand with perforated holes in it, little metal edges facing up, to violently rub the potato over the top of the stand to grate it, carelessly letting go of the potato, which immediately slams into the wall where it came from, dangling from the elastic band. Next thing you know, she's locked herself up inside a wooden cabinet, softly talking to you (or her mother, that's debatable) via a tv monitor elsewhere in the space.

* (Theatrical) Jazz Aesthetics / the Austin Project. I didn't know about this way of writing and writing for performance, and came to the field after watching a performance by Q-Roc Ragsdale online, who's reinterpreted *the novel bull-jean stories* by Sharon Bridgforth. Q-Roc acts all male and female roles in this play. Theatrical jazz aesthetics was formulated in the 1970s, departing from notions that are present within improvisational, collaborative jazz performance. Within Bridgforth's writing workshops, her methods are based on VIRTUOSITY, IMPROVISATION, BEING PRESENT, LISTENING, WITNESSING, EXPANSION AND EXPLORATION OF TIME, POLYRHYTHMS, NON-LINEAR FORMS, BREATH, SYNCHRONICITY, AND TRANSCENDENCE. More information and links here: http://pzwart3.wdka.hro.nl/wiki/User:Inge_Hoonte/Thesis_Research#Theatrical_Jazz_Aesthetic

* Harry Partch --> harmony, dissonance. "Music should be tied to the human speaking voice" Mid 1920s -- On the Sensations of Tone, Herman Helmholtz (?). Partch saw Western twelve tone system as a conspiracy. Wanted pure intervals and pure tuning, focus on natural speech: 43 tones in a scale. Microtonality. Dropped out of music scene to travel around the US on freight trains during the depression with other hobos. He enjoyed their company because there wasn't the pressure to be important, they just 'were.' Human contact. Among them he could be himself, drink heavily without being frowned upon, and openly express his sexuality. Made no music but stored up experiences for later use. Everyday living as a creative outlet. When everyone's a stranger, you have to make a decision very fast, you learn to trust the right people. Hobos are extremely individualistic people, can't conform to society, that's why they live like this. Never stopped being an artist, kept a journal, and still designed instruments. Wrote down inflections of individuals' speech on which he later based his compositions. Heard music on the road, accents differed from town to town. Organic process. From outsider perspective: rugged, romantic.

Georges Perec --> Life, A User's Manual

Candice Breitz --> The Legend

Prospekt.1, New Orleans, 2008

OuLiPo, Generative Writing, Computational Writing

Long takes and choreography in Aernout Mik's work

Loops in Marijke v Warmerdam's work

Dogville, Synechdoche New York, Rear Window

Marc de Cloe -> look up Boy Meets Girl tv series

[Grimm](#) - Alex van Warmerdam

Watch again: Spalding Gray

"You have to tell stories, otherwise the people in it can't live on in your memory" (or something along these lines, Nullah character in Australia movie, 2008)

Gabriel Lester

Omer Fast show at NiMK earlier this year

Elmgreen & Dragset at Onderzeebootloods

Parallel Narratives

Phil Niblock (longer, repetitive loops that build on top of one another)

David Lang (idem)

Letter writing

Give & Receive

Ann Mertens