



SPIRITUAL DE-KRYPT



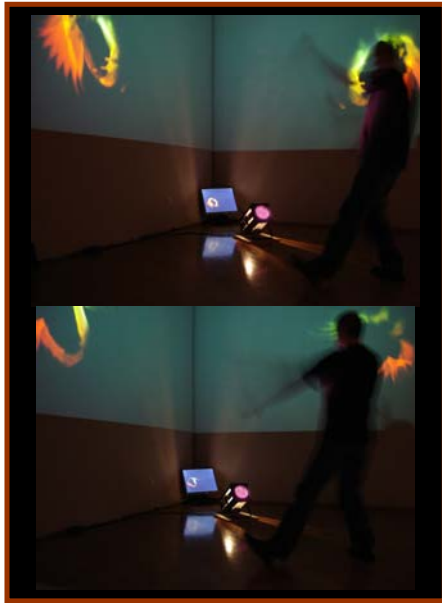
WWW.VITA.CH/SPIRIT.HTM

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SPIRITUAL DE-KRYPT INTRODUCTION

Artists no longer confine themselves to planning contents, but propose complex environments where audiences are free to interact, often managing the transitions from one medial domain to another, full integration of real and virtual spaces. In these cases the term intermedia is sometimes used. According to Randall Packer, “the intermedial is the medium that lies between pure media, that connects the media, that reveals relationships between media and the way in which media interact with one another”. According to Ian Blom, “it indicates a third, new form of media characterized by transformative qualities”.



Intermedia is structurally different from multimedia and mixed media. Different perceptive tasks are involved, and some time has been needed to adapt to this inter-medial technology. According to Jordan Crandall, the intertwining of human and machine capacity and the merging information from multiple sources “generated combinatory fields of perception within distributed fields of shared functions”. In particular, the combining of multiple sensory materials, – the essence of interactive multimedial production – implies a mix of long and short-term memory, where the latter prevails. Even navigability of interactive multimedial spaces requires a suitable modulation of attention.

According to Jean Trumbo, within navigable spaces of multimedia, whole systems of diverse elements overlap and interact; and the attention space “becomes the melting pot in which the multiple sensory inputs are combined and experienced”. Within the interactive medial space, fruition can be influenced by relationships, by the presence of unexpected perceptual events that may provoke a perceptual imbalance. As a consequence the integration of sensorial channels and the study of their interference have become issues shared by technological and esthetical research.

Working on transformative functions of intermedia means producing a kind of aesthetics where the role of processes assume more importance than their results and their objective connotations. The inter-medial dynamics, the body motions and the subjective wishes will contribute all together to build the dynamic environment of SPIRITUAL DE-KRYPT.

References

- I. Blom, Forms and Structures of Intermedia, <http://www.siggraph.org/artdesign/gallery/S01/panels.html>
- J. Crandall, Operational Media, CYHEORY, art. 148, 06/01/2005, http://www.ctheory.net/text_file.asp?pick=441
- D. Trumbo, A Conceptual Approach to the Creation of Navigable Space in Multimedia Design, Interactions of ACM, July & August, New York, 1996.
- R. Packer, Multimedia: From Wagner to Virtual Reality (W.W. Norton 2001).

SPIRITUAL DE-KRYPT CONCEPT

Spiritual de-Krypt stages a metaphor of the opposites, absence and presence, contemplation and participation, linking the first to an environmental frame and the second to the visitor’s movements. While the environmental frame corresponds to a perpetually fluctuating sonorous background, it’s the visitor’s movements that produce the advent of new sonorous overlays which disappear in the absence of movement. At the very beginning the visitor may feel a sense of being lost in an unknown environment. But in a short time he naturally begins to explore and interpret some qualities of this intermedial space, while learning how visual and sonorous events deal with his

sensory feedbacks. From here on, the visitor will be capable of defining the “grammar” of his/her intermedial space. The main goal of SPIRITUAL DE-KRYPT is allowing the visitor to experience apparition and vanishing according to his/her own time-pace.

SPIRITUAL DE-KRYPT ISTRUCTIONS

Entering SPIRITUAL DE-KRYPT you can remain perfectly still, immersed in a contemplative darkness, or move in the light. You might think to see your aura, while the sounds meet or come into conflict with your feelings. Opening and closing the eyes may be movement as well as walking, jumping and shaking the arms. Again, you can inhibit the presence of sound and of light or let yourself exist, let the sound be and let your body image irradiate light. When repeated, this experiential set-up can help transformation of one’s consciousness, according to a revisited grammar of apparition which affects both the subject and the inter-medial environment.

SPIRITUAL DE-KRYPT CONFIGURATIONS

Different configurations stage diverse cognitive paths, planned in order to approach narrative, introspective or observation tasks.

- a. **SPIRITUAL DE-KRYPT.US – Public room installation:**
hearing sounds, walking, jumping and shaking the hands,
seeing the projected contours,
through a self-narrative task.

- b. **SPIRITUAL DE-KRYPT.ME – Private room installation:**
hearing sounds, moving eyes and lips,
seeing the transformed expression,
through an introspective task.

- c. **SPIRITUAL DE-KRYPT.SCOPE – Observed private room installation:**
hearing sounds, hearing voices, waiting,
observing, being silent.
through an observation task.

SPIRITUAL DE-KRYPT REVIEW

by **Amalia Sabiescu**

<http://tec-ch.blogspot.com/2007/05/interactive-art-and-making-of.html>

The last room had something special: a black curtain that you could just leave to fall behind you and enter a self-sufficient environment. Not here to make the definition of an environment for an experience, but this is all about it: create a world in itself, cut off from the world outside, establish different rules of interaction, exploit senses to the maximum and allow them to come together different than out here, challenge and defy perception, empower people to rediscover themselves and their actions. The installation in that last room was called SPIRITUAL DE-KRYPT, developed by Roberto Vitalini and Dante Tanzi. The room was very dark. When I moved towards a very subtle red

light. my body was suddenly projected on two screens, in lightened colors, the music got stronger. If I stopped the projected "aura" slowly faded away, the music got softer. The light projection became visible again, naturally following my movements, triggering melodic sequences. The surrounding sound was leading my gestures into a circular rhythm that, if repeated, amplified the melody generated by my movements and the visual traces of my actions. Drawing data out of my own experience and into the analytical level, there are some elements that I consider essential for changing a sum of media into an authentic experience: first, closing the environment from the gallery, the world, the people outside. This was the feeling I experienced when the curtain fell behind and the light grew dimmer. Second element can be drawn from dramaturgy rules of dosing silence and sound, the element of surprise. The visitor does not understand immediately that it is him who generates sound and the amplification of sound (even though he might read the informative panel at the entrance, the text is cryptic and incites curiosity rather than explaining). The same applies for projections: he realizes he is projected, but not immediately that only movement generates light, whereas stillness makes him invisible to the screen. Third element: the visitor is in control, he creates the world around him. Fourth element: powerful game with perception: you move, you project, and you generate sound. Your movement is projected as light on the screens, as if movement itself is decomposing and enlightening your body. In fact, you don't see your body anymore, you just see light projected. Fifth element: Continuity of the experience. Movements generate sounds, melodic sequences. Your movement then produces music that can inspire your subsequent movements and so on. Dancing in this room is a circle in which movement generates its projection and its musical counterpart that propels the dance and its projection again and its music again.

SPIRITUAL DE-KRYPT TECHNICAL REQUIREMENTS

Hardware: 1 computer equipped with 2 Video cards (for controlling 3 screens), 1 infrared camera + 2 infrared illuminators (IR Infrared 140 LED illuminator light for Night Vision), 1 Fresnel light with RGB filters), 2 high contrast beamers, Audio diffusion 5+1 (amplifier, 5 speakers + subwoofer)

Software: Isadora, Reason.

SPIRITUAL DE-KRYPT VIDEOS

SPIRITUAL DE-KRYPT.US

Short Video taken by Serena Cangiano at the Museum of Contemporary Art in Lugano:

http://www.vita.ch/SDK_US.htm

SPIRITUAL DE-KRYPT.ME

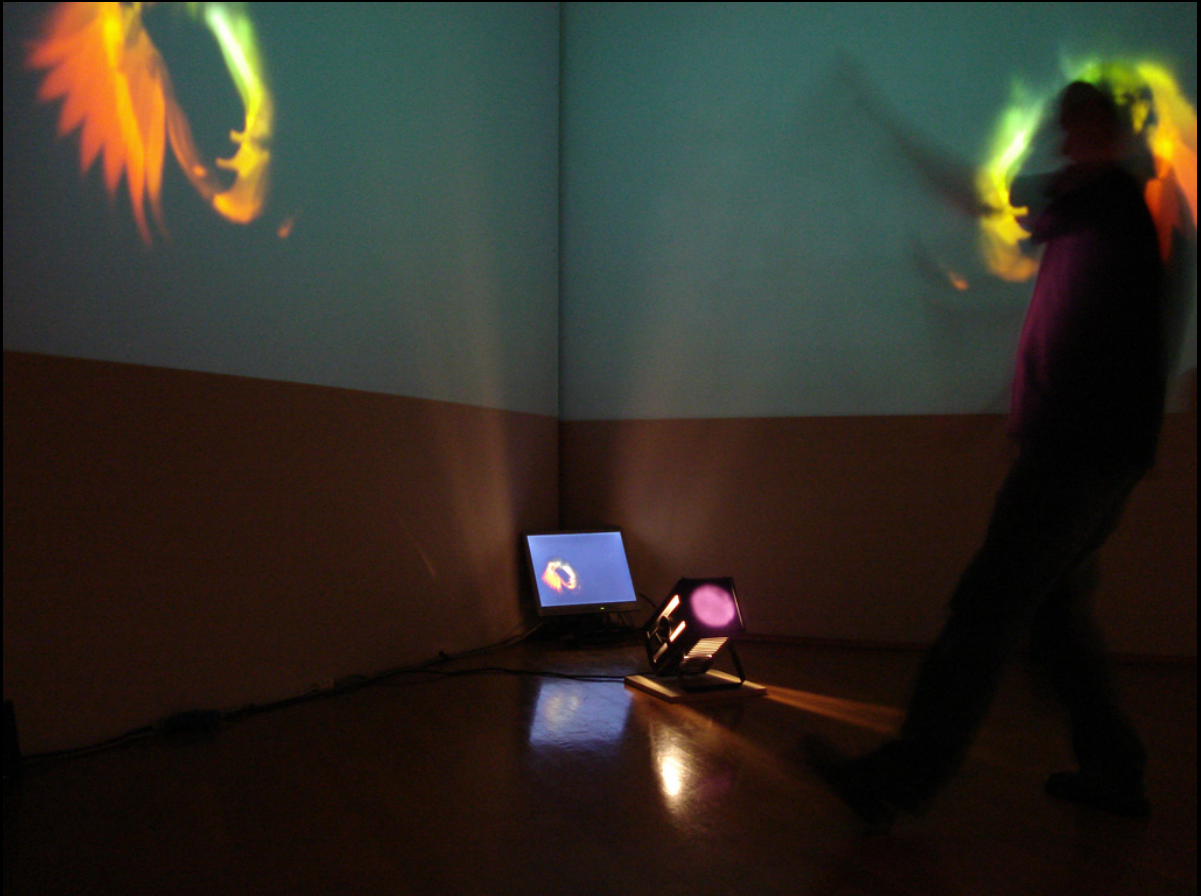
http://www.vita.ch/SDK_ME.htm

MUSIC

Sonorous backgrounds: Hybris, Scena I, Movimento Zero, Echoes

Sonorous actions: He who won, Mnemonius, Prediction.

Possibile combinations: 12



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