

Concept: "keywords"

Peter Bogers, February 2008

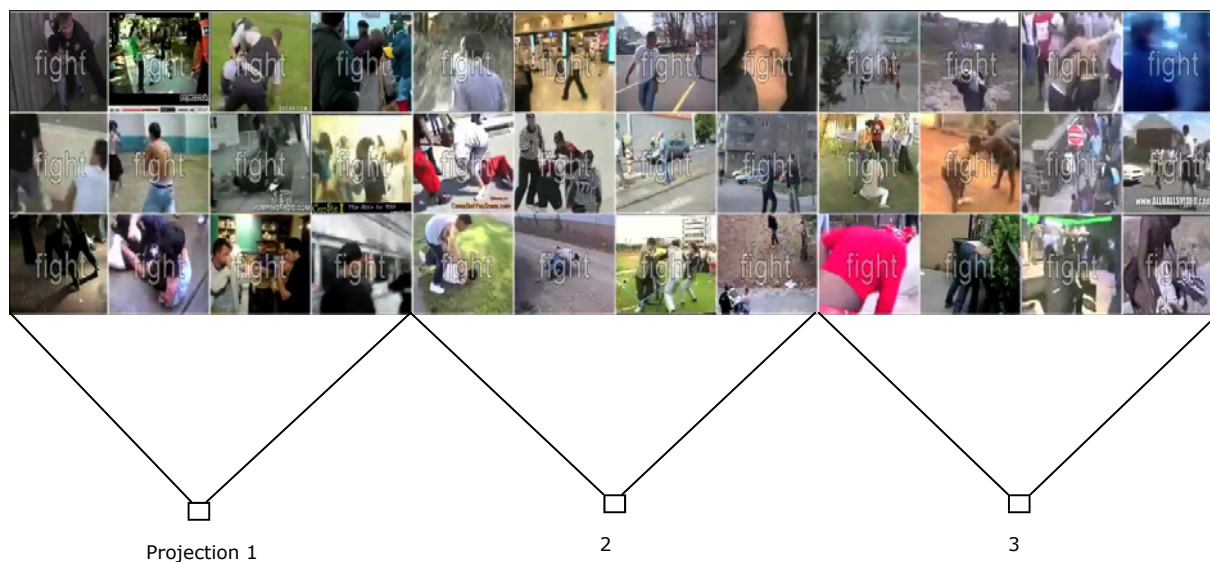
Together with internet concepts like 'Hyves' and 'Wikipedia' also popular video sites now belong to the field of the public space. Through their boundless growth they more and more become a huge audiovisual archive that reflects the human position in general, our state of mind. They are organic, expanding systems in which human fascinations, interests and knowledge are bundled and stored. Interactive systems that hold a great attraction to the users and through that can stay up to date day by day.

As a starting point for a new work I would like to use this revolutionary availability of so much video-footage and the extensive possibilities to search through it with the help of keywords. Meanwhile I have made a beginning building up a collection of short video takes according to some arbitrary entered keywords.

Doing this I let myself be ruled by the search systems of the involved websites: an introduced keyword not only brings up direct results, but also offers alternatives which are content-related. This way the searcher comes from one thing to another, in an endless series of unsuspected subjects. On each specific topic I try to gather at least 36 video's. If I can't find enough footage, I skip the issue and continue with the next one.

The plan is to extend the collection in the coming months and to gradually put up all the material in one spatial audiovisual installation.

The accompanying CD shows some possibilities of how the footage can be structuralized.

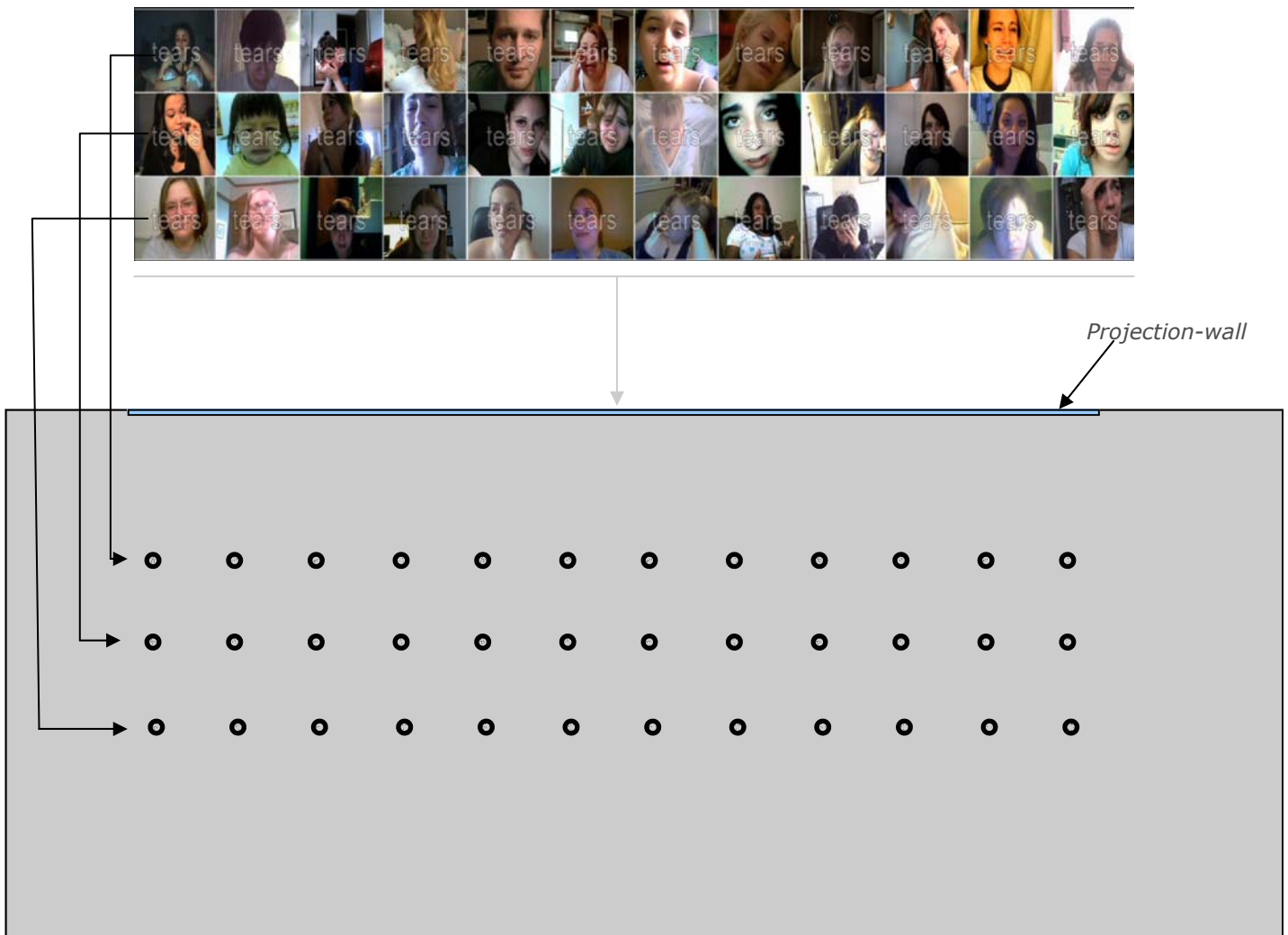


Roughly speaking this installation will look as follows:

On a long wall three video projectors show a total of 36 content-related internet films at the same time. The used keywords are written inside each image. Time and again the subjects will change. The new subjects spread over the wall from left to right. (see video concept 1)

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Floormap of the exhibition-room with the distribution of the loudspeakers and the way they are related with the images on the wall.

Every image has its own audio-channel which is performed by a little loudspeaker hanging free in space. All 36 loudspeakers are hanging 2 meters above the floor, pointing straight down (see floor map). The public can make different choices in the way they perceive the work. One can keep distance from the field of loudspeakers and thus experience the complete sound-scape. Closer to the field or under the speakers the subject changes and the edits will be experienced in a more and more special way. Standing directly underneath one of the speakers offers the possibility to concentrate on the belonging image. This way the moving viewer can choose for a more or less abstract global experience, or he can concentrate on parts (or one part) out of which the audio-visual composition is put together.

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Concerning the choices I make for the consecutive subjects in my editing, it is my aim to search for subjects in an analogue way like for instance 'You-tube' does: out of one thing comes the other. You-Tube however, only searches for content related footage, while my criteria are based upon compositional and expressive motives. For instance: In the accompanying edit-example a deliberate choice has been made in following up the subject 'fight' by the "dance-tap" theme. The dynamic movement of the 'fight' images beautifully flows over into similar dynamics in 'dance-tap', of which the images nevertheless have a totally different mental and emotional background. These kind of considerations should eventually give the work the qualities I am looking for. A time consuming but exiting challenge which I expect to finish end 2008.

'Concept 2' on the videodisk shows a second possibility concerning the editing of the video-footage. I am thinking of using this editing-technique alternated with the real-time images as shown in 'concept 1'. It increases the level of abstraction and now and then heads the work towards 'pure image and sound'. Constant factor remains that all changes and movements will shift over the wall from left to right. Also the changes in sound will move through the space in the same direction.

My aim is to realise a composition of at least one hour, of which the end should seamlessly connect to the beginning. Thus the work can run without interruptions.



At the end of Video-concept 1, a configuration like above is used, to give an impression on how a viewer would experience the work standing directly under a loudspeaker and watching the linked image at the wall.

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