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STREAMS

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We certify that we have read this thesis and that, in our opinion, it is satisfactory in scope and quality as a thesis for the degree of Master of Fine Arts in Art.

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A handwritten signature in black ink, appearing to read "C. C.", written over a horizontal line.

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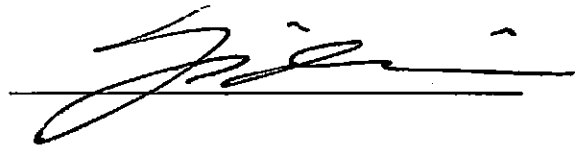
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I. PREHISTORY

I have been interested in creating environments for my storytelling since childhood. When I was nine, I created “The Theater of Vomit” in my dad’s garage. I recruited neighborhood kids to act out a phantasmagoria of horrific images. I utilized aesthetics developed from television and cinema to stage my concepts. In a birthing scene, I dropped a screen between the audience and actors and used backlighting to highlight the figures, make the scene more realistic and create the illusion of cinema to describe things that could not be shown realistically with live action. For storm scenes, I created a strobe effect by flicking lights on opposite sides of the stage on and off. I gave just enough visual information to make the scene believable.

I’ve been making noise all my life. At age ten, I received my first drum set and learned the discipline of drumming. Because of my dyslexia, I used a form of auditory learning, breaking down the beats into short phrases and compiling these phrases like building blocks. In this fashion, I learned how to structure music and time. I reacted to popular music that used sound, stage antics, persona, and artifice to develop a new aesthetic and experiential myth. From the age of twelve on, I put together bands, always involving a theme. My first recorded band was a punk band where I acted as songwriter and drummer. In doing this I learned to structure words. Because punk was outside the accepted parameters and structures of established musical and spoken forms, I had an unprecedented freedom for individual experimentation in structuring words. In high school, I challenged myself with formal musical composition. Eventually, we added a thematic structure, involving scripted stage performance and visuals, informed by the

psychedelic environment of the 1960's. At this time, I also started my investigation of lighting and projection for stage performance. For one song, I placed black ink in oil and water on an overhead projector while my band played, and the sonic waves of the band would shake the ink into a confluence of black, grey, and white moving visuals on stage, coalescing sound and vision. During this period, the creation of this stage environment and other promotional ephemera further honed my design skills and awareness of media based spectacle.

In my late teens, the environment of Washington, D.C fostered further investigation of visual arts and solidified my decision to attend art school. Access to free museums put me into direct contact with artists whose work inspired me. Artists like Robert Rauschenberg, with his multi-media considerations, demonstrated the opportunity to marry multiple disciplines into art-making practice. Rauschenberg's incorporation of multiple, modern, image-making tools into what he dubbed "paintings" obliterated my personal preconceptions of the necessity of media-loyal art and impressed the importance of using the instruments of one's time period in creating a contemporary art. This environment also brought me into contact with the works of the abstract expressionists and in particular the paintings of Franz Kline. His visually striking use of the dynamic black line became an aesthetic effect I began working toward in my own artwork. A trip to the Soho district galleries in New York City when I was seventeen cemented my interest in glass and metalsmithing on a sculptural level, and at nineteen, I attended Virginia Commonwealth University, to learn these process-driven, time-and-labor-intensive, art practices. Previously, my work had been comprised of more direct and spontaneous drawing and painting; the end result did not rely so heavily on strategized

planning. Due to curriculum requirements, I took several film history classes that had a profound impact on my perception of the possibilities for artistic format and avant-garde expression. I worked at a local art-house theater as a substitute projectionist and developed a close relationship with many of the film students. During my senior year, access to these film tools influenced and informed my work with my then current gothic metal band. As a stage effect, I developed "Great Balls of Fire," my first film loop. In it, two identical thirty-second loops appropriated from Technicolor, 16mm 1950's fire safety footage of a fireball explosion were offset and projected simultaneously onto stage smoke during our band performances, creating the illusion of fireballs exploding onstage.

At twenty-five, I used my collective film knowledge with the widely available medium of videotape to develop projections for the stage performance of my next industrial metal band. Since we had signed with a label, I had a budget to create all our videos for promotion and stage performance sets. For a music video I created the three-minute film "Kitty Empire," a super eight, black and white narrative about a chick that kicks ass, using costumes and German Expressionist-style backgrounds. I projected the original super eight video onto a dilapidated wall and recorded this projection onto videotape, introducing an early form of a process-filter for visual effect. The resulting video appeared to be high-production quality, the aesthetic giving the impression of aged, Dadaist film, with the introduced textural filter adding a visual depth and murk to engage the audience. Budgetary and technologic constraints fueled my creativity. For me, necessity was then and is now the "mother of invention." These early experiments in video informed, developed, and refined my practice of editing and enhanced my aptitude for video composition.

At the age of thirty-six, after working professionally in the fields of advertising, glass-blowing, environment fabrication, and music production, I moved to Oahu to intensively study painting and drawing through a traditional atelier program involving observation and the translation of visual information to line, using disciplined strategies for rendering. In approaching this live, figurative and representative format of working, I revisited the works of Goya and Rembrandt, reinvigorating my interest in the dynamism of the black line. These artists' aesthetic, as realized in their prints, ultimately led to my own investigation of printmaking. The sculptured rendering of an intaglio matrix, the systematized process, and absolute contrast made possible by black ink on white paper enabled a form of mark-making I sought to create. As an unclassified graduate student, the printmaking environment and faculty at The University of Hawaii encouraged my investigation into other methods of printmaking. I began working in relief, creating increasingly large, graphically contrasting linocut prints. I attempted every form of printmaking I could, including the lithographic gum transfer of Xerox images so integral to my later thesis work as a classified graduate student.

In 2004, I was accepted into the Master of Fine Arts program at The University of Hawaii in printmaking. As required by the curriculum, I supplemented my print-emphasis with work in various other media. I received a video assignment as part of a contemporary social issues class required for all first year, graduate art students. In response, I created *Muffler Movie*, a reaction to the noise pollution created by the inane loud mufflers of urban car culture. I modeled the piece after Vito Acconci's *The Red Tapes* (1976), a video involving an alternation between two images and recurring audio that was perceptively altered through repetition, its spoken words blending to create new

sounds. The timing of this project amid my graduate print studies made me realize the potential for combining printmaking with video. Concurrently, video artist Paul Pfeiffer was in residence at the University of Hawaii as a visiting lecturer. Exposure to his work personally legitimized video as an accepted and profound art form. Pfeiffer's use of developing technologies combined with recognizable elements from the mass media produced relevant and dramatic statements about contemporary culture. This electronic intermedia led to the technologic development of my current print-video hybrid work. I realized that print's capacity for creating multiples had potential for creating stop-motion animation. I developed a system of making video, visually and sonically altering it with a physical filter of deconstruction, and reconstructing it, in the spirit of futurist cinema, into a new cinematic voice for my graphically informed, print-based projects.

II. CONCEPTION

Originally, my video loops were born from an exercise in absurdity, a desire to use a ridiculously labor intensive method to create a visual pun without conclusion or narrative, to illustrate repetitive human behavior that had no end goal. The loop format added time and rhythm to the mundane, thus metaphorically comparing everyday life and the activities that fill it to the continually fruitless efforts shown on the screen. The original idea involved making a video out of a flipbook of prints. I intended to subvert the ease and intangible nature of digital video by creating a physical matrix both documenting and creating the work. I realized that, like film, print is suited to creating a finalized moving picture through a multiplicity of images, be they separate, hand-pulled prints, or individual photographs documenting a changing scene. As a result, my thesis work exists outside the binary of digital programming. I saw similarities between the aesthetics of lithographic Xerox gum transfers and the turn of the century photos and film that have always intrigued me. This look abetted my goal of making the work more film-like in its construction, frame by frame.

I conceived the idea for a video that referred to old film, but was constructed with new technologies. I wanted *Whittle* to look aesthetically similar to *Mothlight* (1963) by Ken Brakhage, a movie made by directly attaching moth wings and plant fibers to the 35mm celluloid film. I wanted to create handmade motion pictures with common, ubiquitous digital video software, while simultaneously crafting images and sound with the human filter, thus transmuting the information from digital to analog to digital, and consequently changing the material figuratively and literally, deconstructing and

reconstructing the information with process in a fashion analogous to the physiological and psychological processes of observation.

III. PROCESS

The visual images in my videos go through multiple transformations. My idea for the loop preceded the actual observation later captured in video. I conceive of and sketch actions based on the format of the loop. These happenings begin and end in a manner that allows looping them into an unending occurrence. At this point, I set parameters for my future video, decide on composition, duration, the number of acts, and a working soundtrack. I then seek out or create my chosen scene by building a set before capturing it on digital video. Next, I review and select an abbreviated clip from this raw footage, import it into iMovie on the computer, and separate the video into individual frames. Using Photoshop, I edit and print each image, desaturating the color and optimizing contrast for the resized, grayscale, digital print. I use xerography, a method of image transfer based on the principles of electrophotography invented in 1938, to translate my images into a matrix of black emulsion on high quality copier paper. I then manually print the images using a lithographic transfer enlisting the hydrophobic reaction between water and oil-based ink to create both a printing matrix and its resulting impression. In this case, I use the Xerox's emulsion as a matrix for creating a hand-pulled print. Next, I drape the photocopier paper through a bath mixture of water and gum arabic and lay it, emulsion-side up, on a glass inking slab in a moistened, ink-free area. I then roll ink over the matrix, and remove the excess by rerunning the photocopier paper through the gum-water bath. Next, I place the inked photocopy on top of a printing base on the press bed. To insure consistency of image placement, I register each sheet of cotton fiber paper to its Xerox matrix before running it through the press. After allowing drying time, I interleave

the stack of prints with newsprint and flatten them under weight. Next, I again digitally photograph the images via mini dv camcorder or scanner. This process differs for various loops. Lighting methods range from backlighting over a light box to using a variety of overhead illumination or the balanced precision lighting of a scanner. For the early loops, I reshot images using a tripod and manual placement of imagery, eventually developing a system using a customized photographic copy stand and the acetate registration system used in screen printing. Additionally, I now use the camcorder LCD screen and attached computer monitor to confirm registration. After digitally photographing the prints, I import the resulting digital images into iMovie software on the computer, recombine these still frames into video, and edit the time signature.

I employ fewer phases in processing the sound. First, I develop component sounds involving a rhythm, either independent or as product of the video process and record them to analog using a cassette-tape player. Next, I digitally record this soundtrack with a mini dv camcorder, picking up ambient noises inherent in the process and studio environment. I then import this soundtrack into iMovie, and edit it to completion. After combining and synching up the video and sound, I loop the media and export it to dvd, readying it for installation projection or play on any number of dvd-formatted devices.

IV. INITIAL VIDEOS

WHITTLE

Each of the videos leading up to my thesis work contributed refinements to my process, based on the goals for the individual pieces and critical reactions to the work. *Whittle* was created from a three-second video clip, resulting in ninety-images, repeated to create a three-minute loop. I designed this first loop as an exercise in absurdity, addressing both the futile action and passage of time without conclusion or apparent meaning and the ridiculous labor-intensive practices used to create the video. Two-hands, one holding a stick and the other a knife, repeatedly whittle in a downward stroke. Backlighting reveals paper fiber and watermarks flitting around the frame. This visual noise highlights the thirty frames per second with optical agitation. The camera operation sounds inherent to the animation, reshooting phase of video creation, comprises the soundtrack, making a chopping and cutting sound, akin to a rickety film projector. The sound and image change congruently. The hands are important to this piece; the work and evidence of the hands directly reference traditional print practice and the manual formation of a matrix. The content also reflects the paradox of traditional media and new technology, manual within digital.

I designed the installation to be projected on a free-standing, white wall, referencing the original flipbook-like pile of prints, the image framed academically in the center, like a pressed intaglio plate with inky edges. *Whittle* set the structural precedent for my loop-making process. With this first loop, I developed the basic system involved in capturing and manipulating the images and sounds for my subsequent videos.

DANGLING FRUIT

After my first series of black and white loops, including *Whittle*, I decided to use color. *Dangling Fruit* was an optimistic piece about happiness and hope. I wanted three things to happen throughout the loop: vertical movement of the fruit, color change, and sunlight peeking through at the lower end of the bobbing motion. In the print phase, I had to alter my inking strategy, because I wanted a color blend to occur throughout the loop, a highlight in yellow popping out with the appearance of the sun. So, I devised an incremental blending system, timed throughout the ninety images, beginning and ending with black. Because I was concerned with the surface quality of ink to paper, I also found that reshooting the imagery for the final video creation was inadequate for describing the colors and surface quality of these prints accurately. Instead, I scanned all ninety images directly into the computer. The sound component also varied from my previous loops. Instead of using process noise from the reshooting phase, I chose to use live sound from the original footage, involving a frantic aviary of local and introduced species. I butterflyed the audio by duplicating the track and running it simultaneously forward and backward to alter the rhythm and add a fluttering element. This manipulation developed a cadence analogous to the projector-like sounds previously produced in my earlier loops and helped maintain a congruence between the timing of sound and image. Because the strategy for manipulating the images changed, I took on an awareness of the timing of the transition between positive and negative images, the duration between frames that creates a flicker effect, the psychological and physiological result of the timing of images of film. During this time between frames, the image is registered in the mind, after being burnt on the retina. This phenomenological effect

called persistence of vision was explored in detail by artists Marcel Duchamp and Man Ray in their work *Anémic Cinéma* (Séavy 1926), where they explored the manner in which people receive and understand visual information. They attempted to

“...isolate that region of optical experience which is a consequence of our autonomic nervous functions. Because this experience is directly dependent on our physiology, some consistency of response could be expected from viewer to viewer. This direction of enquiry could more reasonably hope to discover an area of ‘universal’ experience than was likely in the subjective interpretation of colour and geometric shape in the work of Eggeling or Kadinsky” (Le Grice 44).

Using the understanding gained through these early studies, I was hoping to allow a common point of entry for my audience, engaging this flicker effect inherent to the persistence of vision to elicit physiological response.

SPOILED MEAT

In *Spoiled Meat*, a satiric stab at the comportment of contemporary youth culture, a video game controller umbilically hangs and swings like a pendulum in front of a television screen full of visual snow with no vertical hold, producing a chaotic visual by transmuting the recognizable video chatter to wormlike undulations, trapped within the white frame. For this video, I altered the audio and visual, varying lighting and roller techniques from my earlier works and including external audio tracks to create my desired effect. *Spoiled Meat*, itself a video portraying a television, was influenced by the self-referential medium awareness and use of light in *Cosmic Ray* (1962) by Bruce Connor, a film that revealed the edge of the frame and the end of the reel countdown throughout the work in conjunction with white, rhythmic, geometric flashes of light. *Spoiled Meat*'s use of multiple planes of movement within the frame drew inspiration from works like *Rhythmus 23* (1923) by Hans Richter, a hand-painted film that

incorporated the movement of geometric shapes shifting position and changing form inside the frame to the tempo of the soundtrack. To add a consistent rhythm, I maintained a distinct pattern of rolling in the inking process, creating a top layer of motion that added to the visual chaos and noise. In the reshooting phase, I used yellow filtered lights to give the brown-black ink a weepy, meaty appearance. The sound for *Spoiled Meat* was composed of analog recordings of two flies trapped in a plastic cup, a harp sound from PBS radio, and a horror movie trumpet sound recorded directly from my television. These were then sampled together using analog recording, repeated, and rerecorded digitally to create an atonal composition that has the buzzing hum of road kill.

V. THESIS EXHIBITION: *STREAM*

The title of my thesis exhibition serves as both a visual and verbal pun (a humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound), describing my content and concept. “Stream” has been defined as any body of flowing fluid (as water or gas), a steady succession (as of words, events, or “streaming” video), a continuous moving procession, an unbroken flow (as of gas or particles of matter), a ray of light, and a dominant influence or line of development. For my thesis loop subject matter, I chose organic movement of timeless imagery: flowing water, smoke, and steam, that almost anyone anywhere could recognize and relate to.

These videos are created through structuralist activity, described by Roland Barthes as involving “two typical operations: dissection and articulation” (85). The breakdown of my original observation into individual digital frames, their translation to tangible, printed imagery, and the final re-rendering as streaming video of my initial vision create the simulacrum, the overall outcome of my experience and intellect. With my video installation *Stream*, I share this experience through an *überkunst* (an “over-art” engaging multiple senses) of sensory immersion that operates conceptually like futurist cinema, employing the attributes of “painting, sculpture, plastic dynamism, words in freedom, composed noises, architecture, and synthetic theater,” (qtd. in Le Grice 12) originally listed by Corra & Settimelli in their 1912 article *Abstract Cinema, Chromatic Music*. Video art as “personal cinema practiced electronically,” (Youngblood, 1984) and installation, through its “refusal to address a single object without exploring its

interactions, its relationships, the interstasis of objects and context, not only in space, but also in time,” (Obrist 93) accomplish my goal of expressing experience through structured sensory stimuli.

The concept that my video work exists in multiple contexts outside the original installation, involving various venues and methods of display via television monitors, sites on World Wide Web (google video, utube, facepage, and myspace), cell phone content, and other projection locations, influenced the resulting minimalist aesthetic by calling for an essentialization of information for maximum translation and viewing options.

Each loop consisted of three acts, evenly timed throughout the duration of the original clip. I utilized a 4/4 time structure in an attempt to return the viewer to a human level of observation, because it has a human rhythm—the rhythm of the heartbeat. I also increased the span of my original clips to ten seconds instead of three, producing three-hundred images instead of the ninety of my earlier films. This extended duration allowed time for the three occurrences I chose to take place.

For this installation, I structured a complete composition, harmonizing the individual videos’ scores to create an overall soundtrack to the show. *Stream, Smoke,* and *Steam* play the C note, ascending respectively to simultaneously ring out the chord of C. Repercussive tones to the attack of that note are set to oscillate and return to the sustain of the original note, subsequently volumetrically diminishing and transforming into a buzzing tone in the key of C. The key of C is associated with the tone used by game shows to affirm a correct answer or a positive reaction. Referred to as “the phantom ring,” by Noam Chomsky in the documentary *Manufacturing Consent* (Achbar,

Symansky, & Wintonick), this note is utilized as a positive reinforcement for the consumer, affirming that the viewer got the right idea. All of my videos have variations of performed industrial noises. Because these new videos were composed of 900 images collectively, I had to devise a new registration system to more efficiently complete the reshooting/animation phase. Three forms of registration, including an acetate cover sheet, digital camera LCD, and connected computer monitor, were used to check image placement.

VI. THESIS VIDEOS

STREAM

Stream, the first of three videos in my thesis exhibition, is a rolling current coursing over a convolution of stones, producing swirling foam and splashes. The water itself is integral. It has a natural rhythm; it carries and disperses, erodes and contributes to the growth and destruction of matter. Based on my past observation of eddies, I chose to emphasize the dynamic manner in which the water's splattering fills the visual frame, emphasizing the main current of motion while directionally opposing it.

The visual aesthetic of lithographic Xerox transfers dictated the simplification of the image to the most basic shades of black, white, and gray in order to clearly and succinctly describe the recurring scene. For each of my thesis videos, three optical changes occur throughout the duration of the loop. In *Stream*, the water foams at the top of the stream, courses through a bowl of water, and shoots up over a stone before a new resurgence of foam both closes and initiates the cyclical occurrence, thus creating a visual and rhythmic oscillation throughout the loop. In keeping with the sound experimentation involved in *Dangling Fruit*, I keep the actual sound from the original footage as one layer of the soundtrack. Its sonic tone and rhythm synchronize with the flickering moving image of projected water and become the bass line for the entire installation score.

SMOKE

Smoke is the study of a wisp of inky black smoke that flits and curls horizontally, blowing a wave that buckles, bends, and scatters, then regroups, elevating and descending in an elegant, calligraphic line that cuts across the picture plane. The smoke signifies a transformation of material, a transient, reactionary state of matter, an afterlife.

Aesthetically, I developed this video based on the observation of fire. My knowledge of lithography dictated the image translation into a dot matrix, evidencing smoke's existence as particulate matter. Additionally, I wanted to portray the elegant, sublime nature of smoke, intentionally avoiding a recognizable micro to macro scale. The image shown could be the smoke off the end of a cigarette or from the mouth of a volcano.

Throughout the loop, the smoke bends into a curl, blows out into a wide plume, and finally waves erratically before ending at the flat line that opens and closes the loop. Originally, white smoke was shot in front of a black background; however I inverted the values in the image editing stage to clarify the action and refer back to its original sketchbook conception. The overabundance of white in *Smoke's* background necessitated employing a consistent inking strategy to avoid showing a pattern of unwanted ink residue accumulation, and adjusting the lighting for digitally photographing the lithographs to maintain consistency of value among the installation videos.

STEAM

In *Steam*, rolling billows form a swarming cloud, wafting apart and reforming condensational strata, encircling temporal patches, evaporating to thickened folds, forming a pulsating vapor of coalescing particles. *Steam* refers to a change of material state and enlists the hypnotic nature of vapor illustrated in the continual movement of clouds. This visual strategy was based on my observation of geothermal events. If lit correctly, I knew I could render the steam in a three-tone grayscale. Like *Smoke*, it is a transient, reactionary state of matter that reflects light and could be shot with a similar ambiguous scale. Because of a certain amount of controllability and predictability, I could manipulate the vapors to perform the necessary three acts required by my loop format.

In this loop the steam first puffs horizontally across the screen, secondly curling upward, and finally fragmenting into a downward curl before a new puff plumes, continuing the cycle. As in *Smoke*, *Steam*'s values were inverted before printing.

VII. INSTALLATION

The video installation *Stream* was exhibited site-specific at the University of Hawai'i Commons Gallery, January 14 through February 2, 2007. The Commons Gallery is an open space, a six-sided polygon shaped like a rectangle with attached irregular triangles coming to a point on the opposite ends, increasing the north-to-south length of the space. The gallery measures twenty-seven feet from north to south and twenty feet from east to west. The entrance is located to the east side of the southerly point. The east-facing side of the gallery, roughly half, is composed of eighteen-foot-tall windows, allowing maximum viewing and an abundance of natural light from outside the gallery.

I wanted to create a theater that unified the thesis work while maintaining each loop's individual identity. To optimize atmospheric darkness and maximize projection light, I blocked the entire row of east-facing gallery windows with fourteen-foot-tall walls. At the southern tip of these walls, I placed an additional six-foot-wide partition on each the east and western most gallery barriers, squaring off and creating a central, eight foot opening to the bulk of interior gallery space. In this way, I designed the gallery entrance to attract viewers by revealing a sliver of each video through this central corridor, and use the physical form and natural light of the remaining southern, triangular space for outer wall and window signage. The black, vinyl, window text reading, "Stream a thesis exhibition by Robert Molyneux," was located on the south-east facing window to the right of the gallery entrance, designed to project its shadow onto the wall to the right of the central opening described above. Throughout the day, this shadow created a

second sign that moved organically over the wall surface like the interior videos themselves, activating the partition. My artist's statement (see APPENDIX A: ARTIST'S STATEMENT, page...) was installed on the wall to the immediate left of the gallery entrance, and created a vertical rectangle three-feet wide, centered at a 65" height from the gallery floor.

The open nature of the exhibition space encouraged a sonic harmony of the three projectors in chorus. The high, middle, and low tones of the C chord created a varied pitch depending on the listener's position throughout the gallery. The bass-line of flowing water set the underlying tempo for the timing of all the videos' visual sequences. The resulting coalescence of incorporated audio and visual rhythms throughout the exhibit produced a hypnotic environment.

Beyond the central gallery opening, the interior exhibition space displayed my loops, each video running left to right, creating a clockwise pull throughout the gallery. This inner gallery space was again divided into two semi-sectioned off areas, echoing the use of partitions utilized at the entrance. All projection units were mounted 96" from the floor. In the first area, *Stream* played on the west-facing gallery wall. The projection measured nine feet high by twelve feet wide. The bottom of the loop played 65" from the floor, allowing viewers to approach the wall without blocking imagery. Through the second central opening, *Smoke*, on the left, and *Stream*, on the right, were evenly spaced and projected onto the north wall from units on the back of the partitions creating the central, rear entrance. These projections occupied less wall space than *Stream* (each measuring four by six feet) and were installed to maintain a constant central height among the three videos. *Smoke* and *Stream* appeared to be parts of a larger whole, the

elegant line of smoke mentally bridging the gap between videos and expanding into the plumes of steam on the right. The rhythm and tone of the loops visually coalesced, creating a single, organic plume of black. The back section of the gallery was squared off with walls, completely blocking access to the northernmost irregular triangle area and squaring off the gallery for the projection of these last two videos. This allowed one third of each video to be seen by viewers approaching the gallery entrance from outside.

The gallery walls and rectangular shelves holding the projectors were all painted standard museum gray, an off-white color that does not reflect as much of the natural light leaking over the walls and in through the gallery entrance as white, but allows enough ambient illumination for viewers' navigation of the space. The paint's neutral tone clearly accented the simplified values of my projected videos. The open spaces between video frames remained structurally congruent with wall sizes throughout the exhibition, rhythmically setting up a balance of active and inactive spaces. The walls supporting the shelving units holding the projectors were activated by the ambient glow created by the electronics; the projectors were presented as organs of function. They act as an entry into my creative process and imitate traditional film projectors in their flicker effect and sound. All cordage necessary to the projectors' operation was unobtrusive.

Overall, I designed the space to confirm a relationship among the works shown in a minimalist fashion matching the aesthetic of the videos. The design focused on the basic ingredients required to display my projections, allowed their sonic and conceptual commingling, and promoted an environment of absorption.

VIII. CONCLUSION

In *Stream*, I wanted to use print, video, sculpture, and sound to create a visual, verbal, and literal pun; the images shown are not streams in the flowing fluid, gas, or particle sense, although they are representations of them. My videos represent the conceptual ideas of a stream, as in a steady succession of words or events, shown as “streaming” video. The projector creates its own stream with its ray of light. I use stream’s definition as “a dominant influence or line of development” as an aesthetic element of my work in the black lines that sweep across the screen, especially in *Smoke*. My work is tricky; I keep the audience guessing through my use of self-referencing elements pointing to the processes that created them, misleading the viewer as to the identity of the format being shown. Although my images reference the lithographic process that created them, the finished work is not a print in the traditional sense. I misdirect the audience by providing clues linking the format to film. Simultaneously, I reveal my loops as the digital projections they have become by openly displaying their source.

It is difficult to separate myself from the process involved in creating these works. Those who were not aware of my technical process of video creation may not have had the same appreciation of my work as those who did. This fact necessitates that the work be aesthetically intriguing to capture the audience’s attention. I have been told there are digital video filters that create an effect similar to the appearance of my work. I maintain the argument that computer applications lack the infinite variation and resulting richness of image introduced by the imagination and attitude expressed by the human hand.

As I tinker with the perception of the true identity of the work presented, I also hope to give my audience a wider point of entry by referring to familiar media and content. I aim to create icons from timeless imagery that most people will recognize, using media to speak of my current time and place. By making these images available for free over the World Wide Web, I hope they will be taken and used, copied and imitated in some commercial media somewhere in an echoed half-life, subtly seeping into the common of general consciousness.

APPENDIX A: ARTIST'S STATEMENT

My interest in systematic regeneration of image manifests itself in this series of projection works. Video images of perfunctory actions are forced through a circuitous process of manipulation and reconfiguration and presented as video installation. Themes of mutation, transformation, degradation, and regeneration occupy the visual composition as the content imposes the recirculation of image and sound, a recycled occurrence atmospherically imparted. These images are observances of repetitive actions that divine their visual elementality through process. These works are the re-presenting of information through the physical filter (an effect imposed on preexisting video) of deconstruction. The projections exhibit a culmination of my experiences that ultimately develop an aesthetic in migrating mediums in the format of the loop. I am bringing together multiple disciplines to enact the singularity of affect, the dialog of art and viewer within environments of information absorption (spaces singled out to direct focus to the materials presented), projected sound and vision.

APPENDIX B: PLATES

PLATE I.....*WHITTLE*

PLATE II.....*DANGLING FRUIT*

PLATE III.....*SPOILED MEAT*

PLATE IV.....*STREAM*

PLATE V.....*SMOKE*

PLATE VI.....*STEAM*

PLATE VII.....*GALLERY ENTRANCE*

PLATE VIII.....*EXHIBTION INTERIOR*



PLATE I: *WHITTLE* (SELECTED FRAMES)

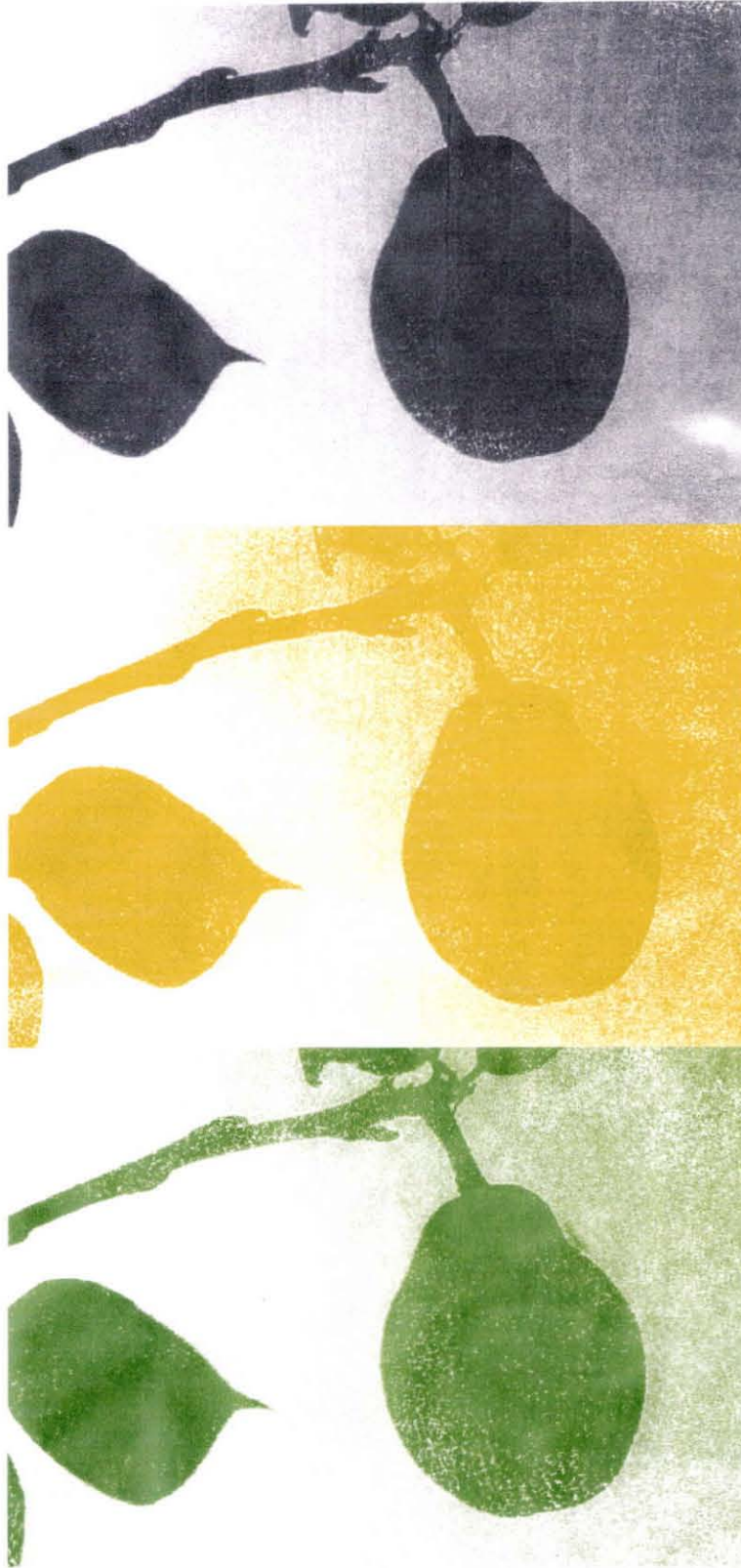


PLATE II: *DANGLING FRUIT* (SELECTED FRAMES)

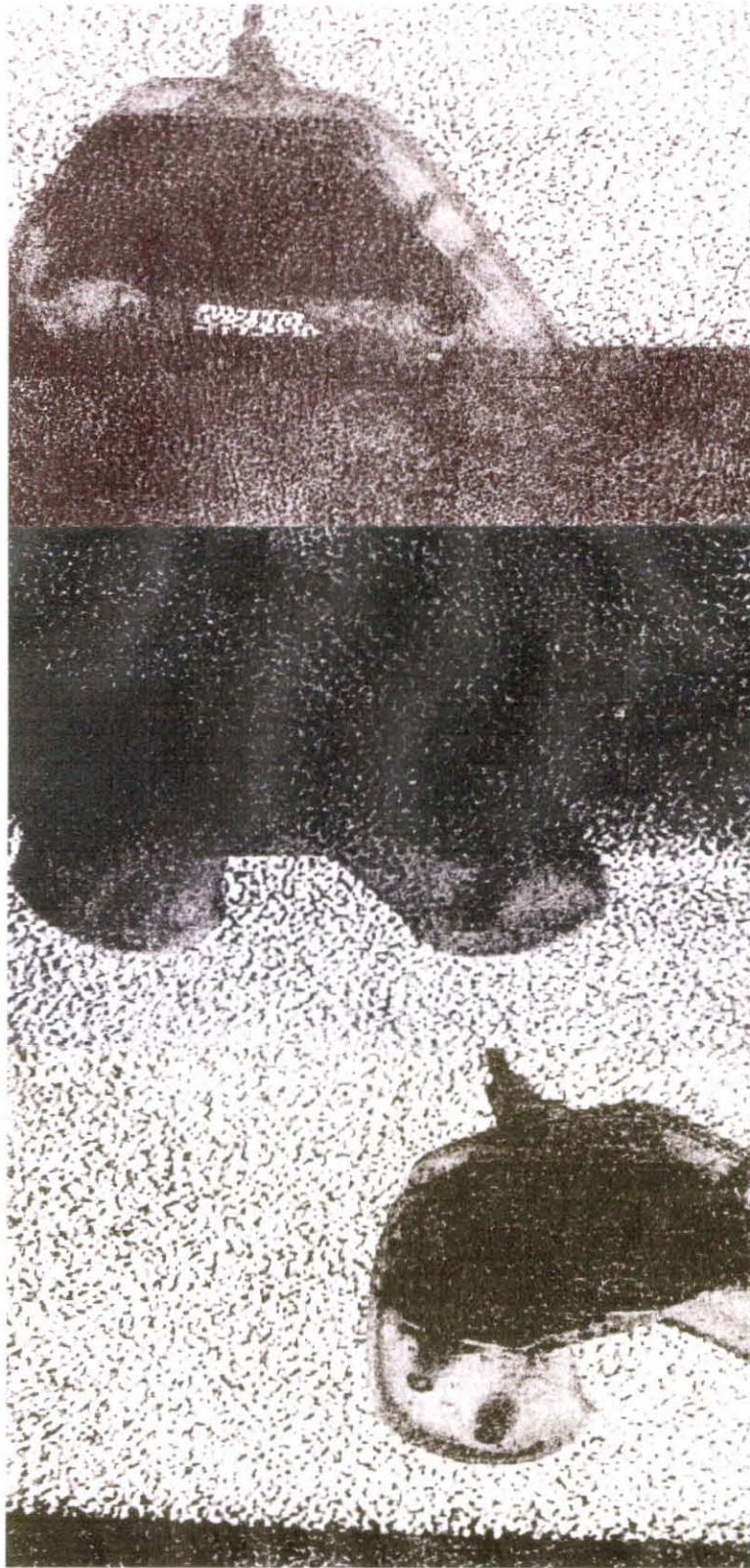


PLATE III: *SPOILED MEAT* (SELECTED FRAMES)



PLATE IV: *STREAM* (SELECTED FRAMES)

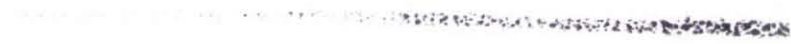


PLATE V: *SMOKE* (SELECTED FRAMES)



PLATE VI: *STEAM* (SELECTED FRAMES)



stream

Thesis Exhibition
by Robert Molyneux

My interest in systematic representation of image materials leads to the use of projection within the scope of a research process of manipulation and reconstruction. This process is based on the idea of a 'stream' of information, which is a continuous flow of data that is constantly being updated and reinterpreted. The process of reconstruction is a complex one, involving the selection of relevant information and the creation of a new structure that reflects the current state of the system. This process is often described as a 'stream' of information, which is a continuous flow of data that is constantly being updated and reinterpreted. The process of reconstruction is a complex one, involving the selection of relevant information and the creation of a new structure that reflects the current state of the system.

PLATE VII: GALLERY ENTRANCE & SIGNAGE

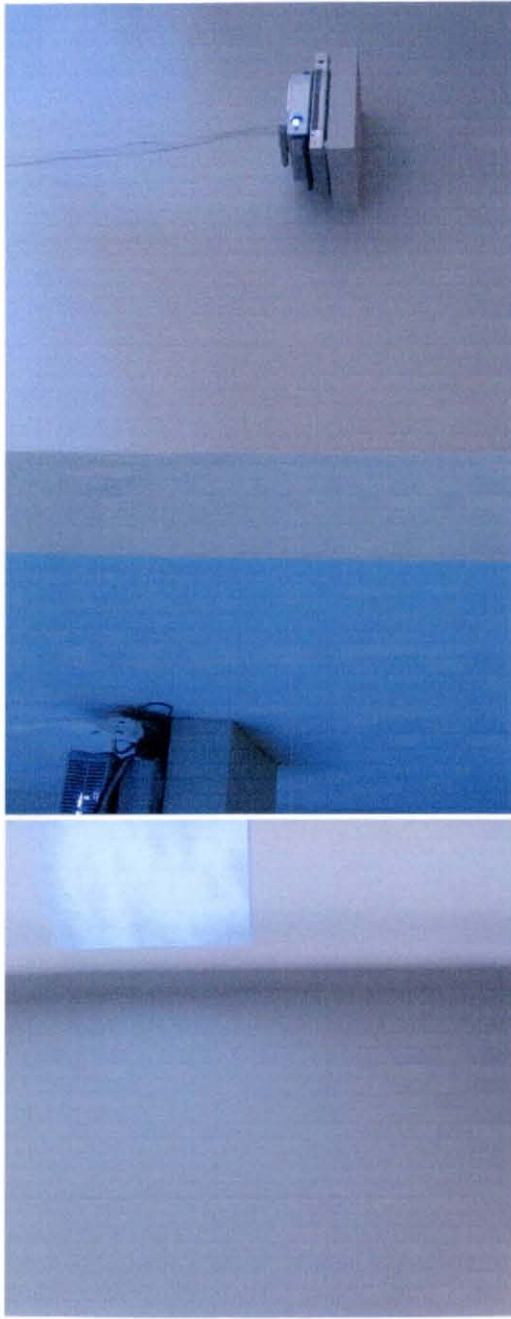


PLATE VIII: EXHIBITION INTERIOR
(CLOCKWISE: SOUTH FACING VIEW FROM CENTER OF EXHIBITION SPACE,
PROJECTORS, NORTH FACING PANORAMA)

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