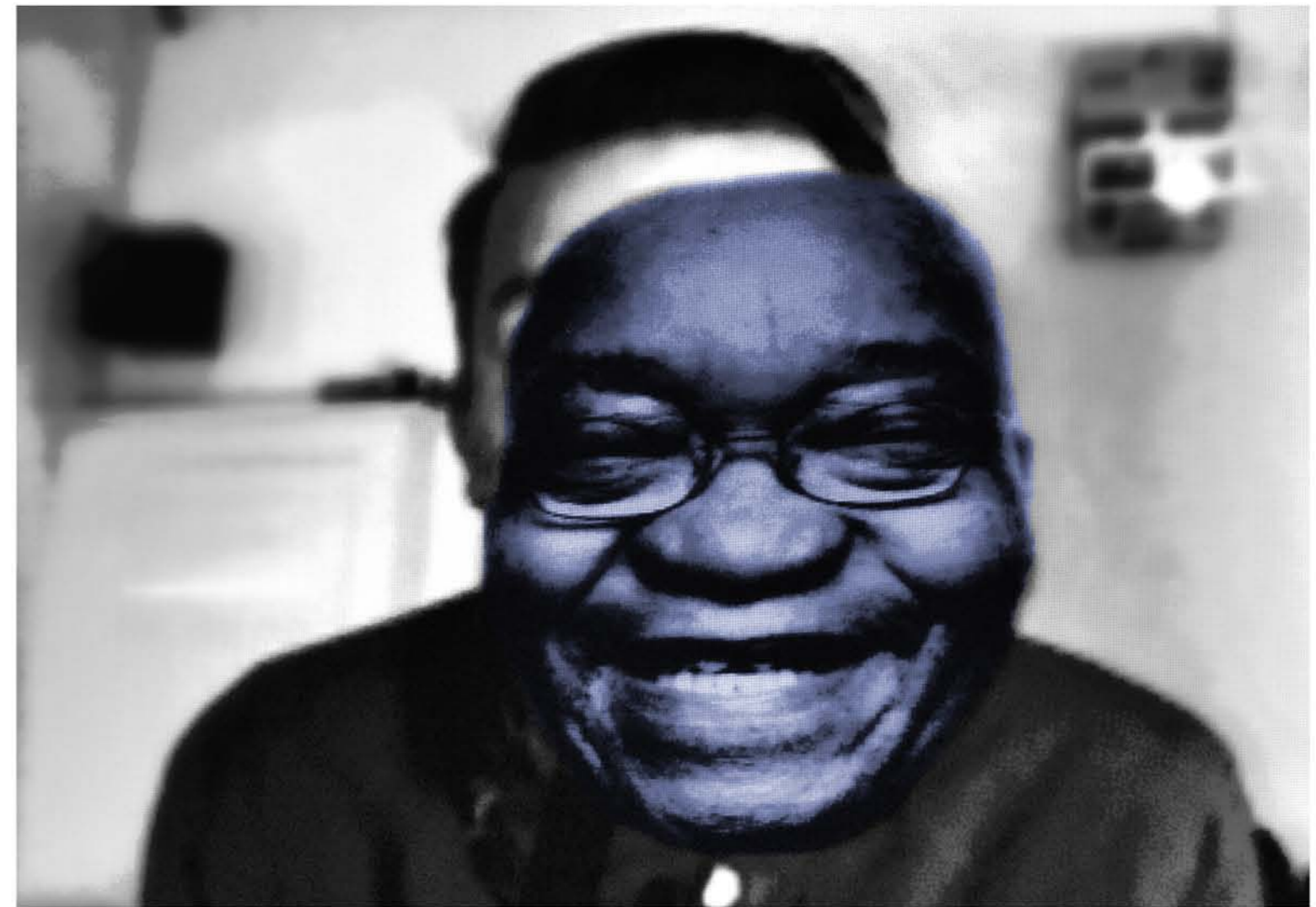


Tegan Bristow at Wits Art Museum

MEANING MOTION



The four works presented by Tegan Bristow in this documentation are separate explorations of meaning making, reflection and affect as interactive digital artworks. The four works were developed individually between 2008 & 2013.

Each work explores a topic specific to itself and yet each work additionally interrogates the medium in which it is developed. Bristow's multiple exploration of the medium along with the culture and aesthetic of computational and digital engagement, is what links the works together as a body.

This catalogue presents work by Tegan Bristow for the Meaning Motion exhibition held at Wits Art Museum, June 12 – August 18, 2013. A shared exhibition of interactive installations by Tegan Bristow and Nathaniel Stern, with Sterns "Body Language" suit of interactive artworks.

Photo Credit: *UNSAID & Dissonance at Six* - Christo Doherty.
Chalk Vision & Sound Prints - Tegan Bristow.



Chalk Vision

2008 - 2013 Interactive Installation



Chalk Vision, is a play on the term "Computer Vision" which describes using the computer to see the physical world. Rather than using eyes as humans see, the computer sees through a digital camera. My fascination with the Computer Vision algorithm that interprets motion led to me exploring it aesthetically through *Chalk Vision*. *Chalk Vision* transforms only what moves in the digital video into chalk-like white marks against the darkened 'still' screen.

I originally made *Chalk Vision* for a performance piece by Athena Mazaraki's titled *Coming To*. For Mazaraki, who is a dancer (physical theatre), this piece describes so well what she called the effectivity of motion. Complete stillness does not exist in the visual frame of this work, but motion generates chalk-like marks showing the erratic and the slow as if the energy itself is being drawn.

Also Shown at Meaning Motion

Chalk Vision One: A moving sketch with Chalk Vision, performed by Athena Mazaraki and Antony Kunutsor. A small, time-based narrative exploring the relationship between motion and stillness.

Chalk Vision Stills: Ten still images captured during Chalk Vision installation at Spier and the Johannesburg Art Gallery in 2008. They give a good sense of the beautiful and responsive visual experience evolved through the feedback of motion capture. *Chalk Vision* won an award at the 2008 Spier Contemporary.

Dissonance at Six

2013 Interactive Installation



Dissonance at Six is an experiment in interactive recursive graphics, with a focus on the number six. If you look closely at plants, the way they grow is recursive: copying the same leaf or stalk, but just up from the last and at a new angle. Recursion is a computational method drawn from nature. I find this fascinating and wanted to explore it aesthetically through interaction.

I designed the piece to get participants actively working together. I believe that coherence or clarity in the world comes from people sharing and cooperating with one another. I also question the limit of this cooperation and where we lose sight of the end-game.

Dissonance at Six encourages participants to develop the image together. Every time a new participant joins the scene, a recursive tree pattern literally grows. This continues becoming more extravagant till six participants have joined in. At this point all the "leaves" fly off the "trees", until the number of participant's drops below six again.

Six is a number linked to creation; in that in many creation myths the world is created in six days. Six is also a perfect number because it alone reforms itself by addition of its' half, its third and its sixth. It also represents the point prior to chaos, and yet in religious texts it is considered imperfect and of the earth, and the addition of one makes it part of ethereal.

UNSAID

2010 - 2013 Interactive Installation



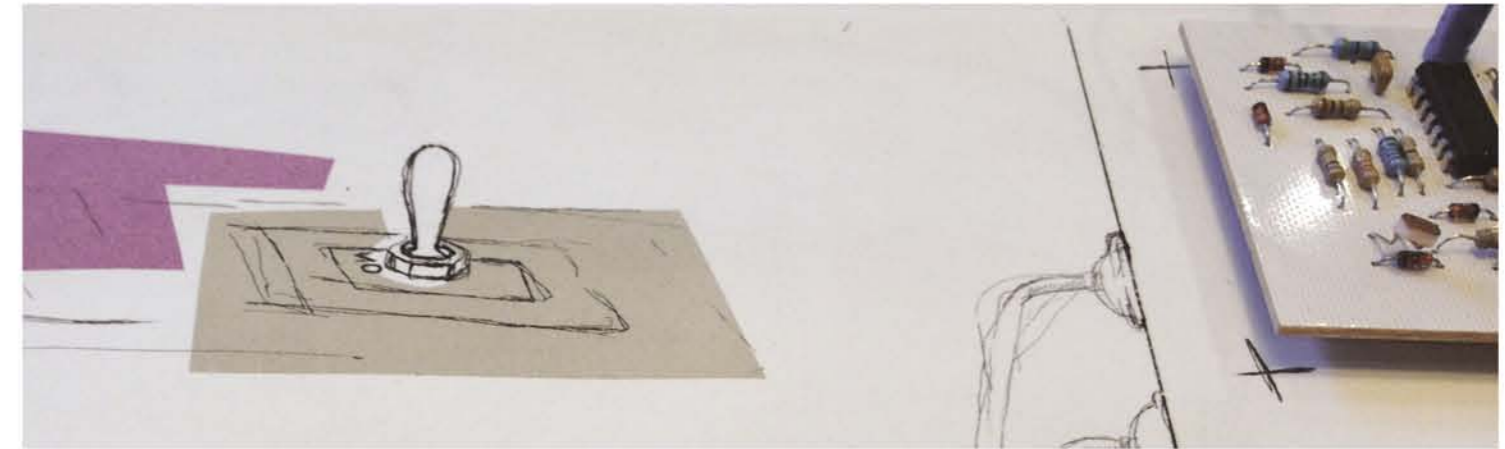
We like to think that because we comment on the world through social media, we have agency, that we can affect change. But what really is the measure of our own voice in a larger world of politics and power struggles? *UNSAID* is a playful critique of these notions. I had started building this work out of frustration following the elections in 2009, and it became more humorous as it developed. *UNSAID* is not in effect nice or funny but still remains humorous. It is a work that requires your action through its dismissive cycle, but at the same time entices you to "perform" the political character.

The first iteration of the *UNSAID* was titled *Leave it Unsaid*, and was presented at the Spier Contemporary in 2010. Following this it was presented on "Altering Conditions: Performing Performance Art in South Africa", by Austrian curator Claudia Marion Stemberger in 2011.

UNSAID uses face detection to find the participant when they walk into the space. As they are detected, their faces are immediately blocked out by a black square over their face in the live video. There is a microphone in the space and a message taunting the participant to say something. When a participant speaks into the microphone, their face is replaced with that of a famous South African politician, but if the speech goes on for too long it is cut off again, echoing and mixed with those of others before. It is playful and uncomfortable at the same time, revealing the illusion of agency inherent in 'speaking-up'.

Sound Prints - The Voice & Biometrics

2013 Etching, Screen Print & Electronic Circuits



The Voice and *Biometrics* were inspired by spending time in Zimbabwe. The pair refer to the growing power that Africa has in digital and mobile media, but more specifically the awkward relationship between this power and other underdeveloped infrastructures. There exists a wonderful technological disjuncture that is both threatening and seemingly harmless.

The circuits are electronic interpretations of sounds recorded in the wild in Zimbabwe, in spaces in which time seems to take on a new meaning: grass in the wind, insects, birds in the distance. The sound circuits were designed with electrical engineer Dino Fizzotti, as electronic energy loops that try to replicate the live recordings.

In speaking to disjuncture and miscommunication, I have embedded the sound generating circuits and tracks of conductive ink into the prints. The works have specially built frames that hold a switch, power and mini speakers, so that they can be turned on and off.

The Voice and *Biometrics* are the start of an experimental engagement with printing and circuit making, made with printers Jill Ross and Talia Lubinsky at David Krut Print Workshop. Though it is not visible, the circuits themselves are etched using traditional printmaking techniques.