Moving Images - Static Spaces. Architectures, Media, Film, Communication, Digital Art and Design

• Paper / Proposal Title:
Projection art and temporal transformation of street space

• Format(s):
In-person presentation / Written paper

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• University or Company Affiliation:
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• Abstract (300 words):
This article reflects on streets and street arts. As the gallery gave way to the wall, so now the brush, and the spray can give way to the projector, and soon enough, to digitally mediated reality.

In considering the relationship between projection art and urban environments - between expressions and their contexts, this article contends that the differences between cities - their physical skins and their fleeting digital expressions of light is fundamentally temporal. Though operating on different timescales, they share a common metamorphic nature.

Street art is always a site of contention and negotiation between expression and authority at numerous levels – the authority of owners, regulators, enforcement, public acceptance, and corporate dominance of the visual landscapes. Light art and projection art, present a new factor in this negotiation, which is discussed through two key temporal features – the presentation of moving images, and its typically impermanent nature. The use of moving image reflects the rhythms and motions of the city which often oscillate, subsiding during the dark hours, re-enlivened by animated
images. And the impermanence of projected art complicates issues of visual authority and reminds us of the ultimate impermanence of cities.

The spectacle of projection art transforms the city, which in turn experiences its own extended phases of metamorphosis. The cities oscillations between the creative, and the entropic phases described by Calvino are presented in condensed form by the night and day phases that govern projection art in public space, briefly utilizing the city as a site of palimpsest, mixing surfaces with light, transforming both. This is a unique, temporal and performative artform.

This paper and presentation discusses independent projection art from around the world, comparing the motivations, sites and effects of this practice.

• Author(s) Biography (200 words each):

Dr Andrew Buchanan is a digital animation artist and animation researcher from Melbourne, Australia, best known for his sculptural morphing animation installations. Over the last decade, his work has been shown exhibited at the Sydney Film Festival, Experimenta Biennial, ISEA, The National Gallery of Victoria, White Night, and at other national and international animation and projection art events.

Assistant Professor of Digital Media at Zayed University, Abu Dhabi, and Co-Pi of the Immersive Media Research Cluster in the College of Arts and Creative Enterprises. He holds a PhD in Creative Media from RMIT University, as well as degrees in Animation and Industrial Design. Primary research interests include digital 3D metamorphosis, projection art, animated Neuroaesthetics, animation and philosophy of mind, and improvisation in animation practice.