

Entropi

digital Video, Computer-Animation, 720p, 09'18", loop, stereo, KHM 2011

An experimental narration of algorithms

The spectator is confronted with a mere digital world, which is following it's own rules. It might seem partly familiar to him, partly alien. The impressions and interpretation should evoke both emotions aswell as thought.

The title is a variation of the term entropy, which is used both in mathematics and physics, aswell as in information theory. In this case it describes rather roughly the aim of every particle to get in balance with it's environment. This may be a base for interpretation.

Investigation of digital aesthetics

The self-reflexive approach aims to investigate the used medium, i.e. 3d-particle-animation. It's very own aesthetics and characteristics should be revealed without forcing it into predefined forms. The medium ought to evolve freely.

To achieve this goal a technique is used, which I want to call „render automatique“ (in correspondence to the surrealistic „écriture automatique“):

The computer should be treated as an equal and autonomous partner in a two-way dialogue. The human author resigns his dominating control-freak attitude, aswell as detailed preproduction and only sets parameters the algorithm will carry on instead. Thus coincidence, surprises and discoveries become an important element. So called errors are accepted, be it man- or programm-made. You could talk about an investigating of the subconsciousness of the machine.

Technical Background

The piece consists of three parts, each dealing with different digital techniques. The common main element are particles, i.e. plain points in virtual space. These get set in motion by gaseous and fluid simulation-models and fractal algorithms. In most cases they even influence each other. The most simple geometric bodies, in this case spheres and cubes (the basic elements of 3d-animation) are used as emitters, attractors, collision objects or containers.

Lines, spots and shapes are generated only by accumulation and depth of field. In some cases geometry is generated around the particles, which gets deformed both by them aswell as by fractal-forces.

The use of colour, lights and shadows is neglected consciously to achieve a more simple and pure appearance of the elements. The material quality is achieved only by the density of points and proximity of surfaces respectively. Also the noisy behaviour of the medium is allowed, even provoked, but not added artificially.

The music is found and taken from free net-labels and is used after talking to the artists. By that an additional influence from outside greatly affects the cinematic editing and drama.

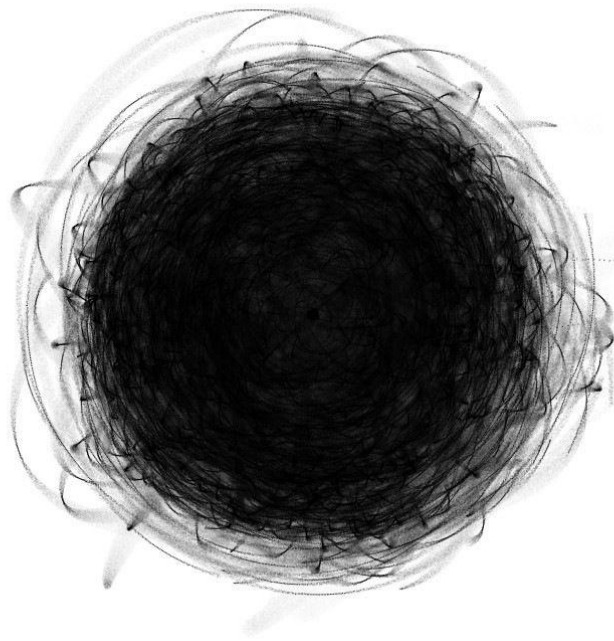
Following music is used:

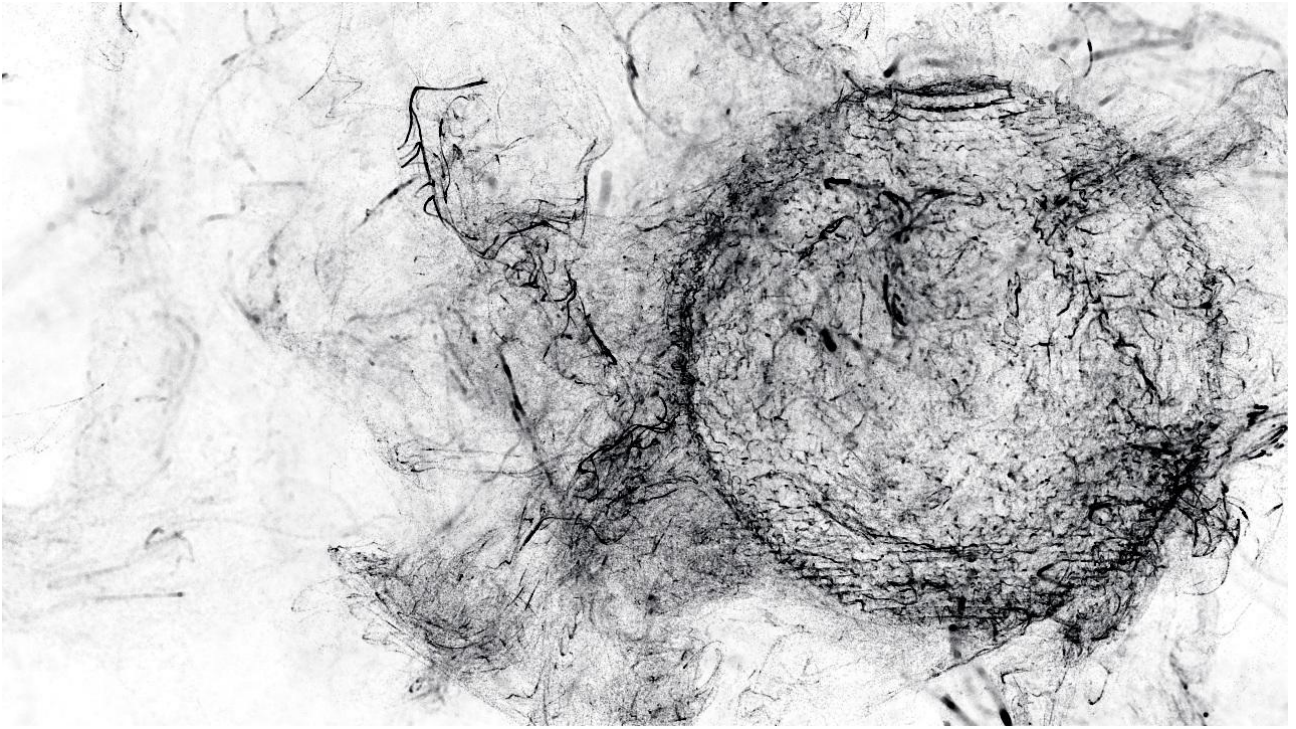
Synflict - „Prismatine E“, Album: Prismatine, petcord.com

Kokoro No Jojishi - „yurei_robotto_no_haka“, Album: Kokoro No Jojishi, panospria.com

Sascha Neudeck - „stringent#3“, EP: Seroton, con-v.org

Stills:





Photos of the installation (Temps d'images, Tanzhaus NRW, Düsseldorf, 12-15 Jan. 2012):

