

**New Media Fellowships
2004 Project Cover Form**

DAVID KARAM, GIGI OBRECHT

Title: Play/Making

Genre: Interactive installation

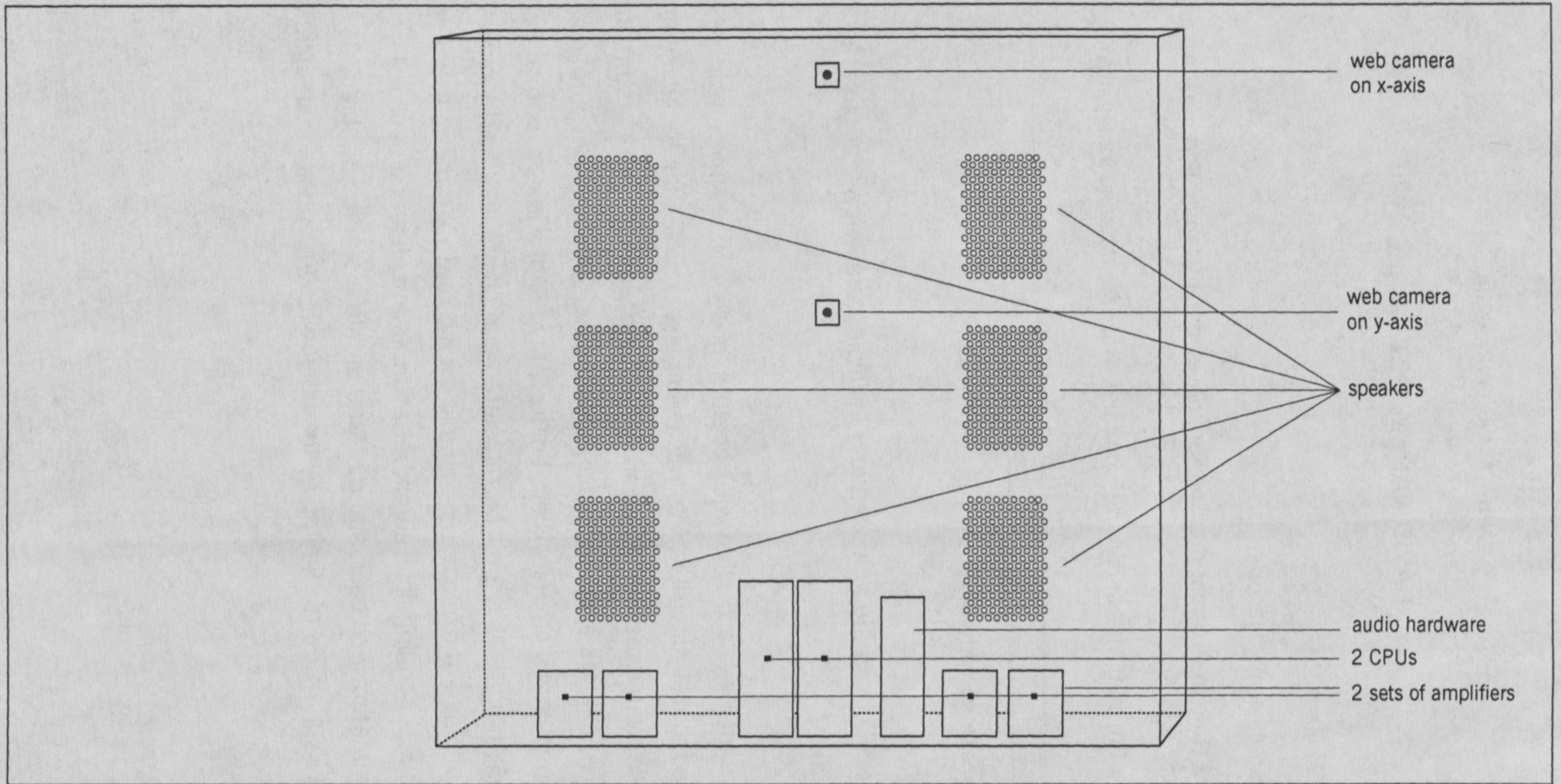
Applicant's Role in Production: Software development, fabrication, gesture analysis and sound synthesis

Production Format: Motion capture, computer and sound based installation

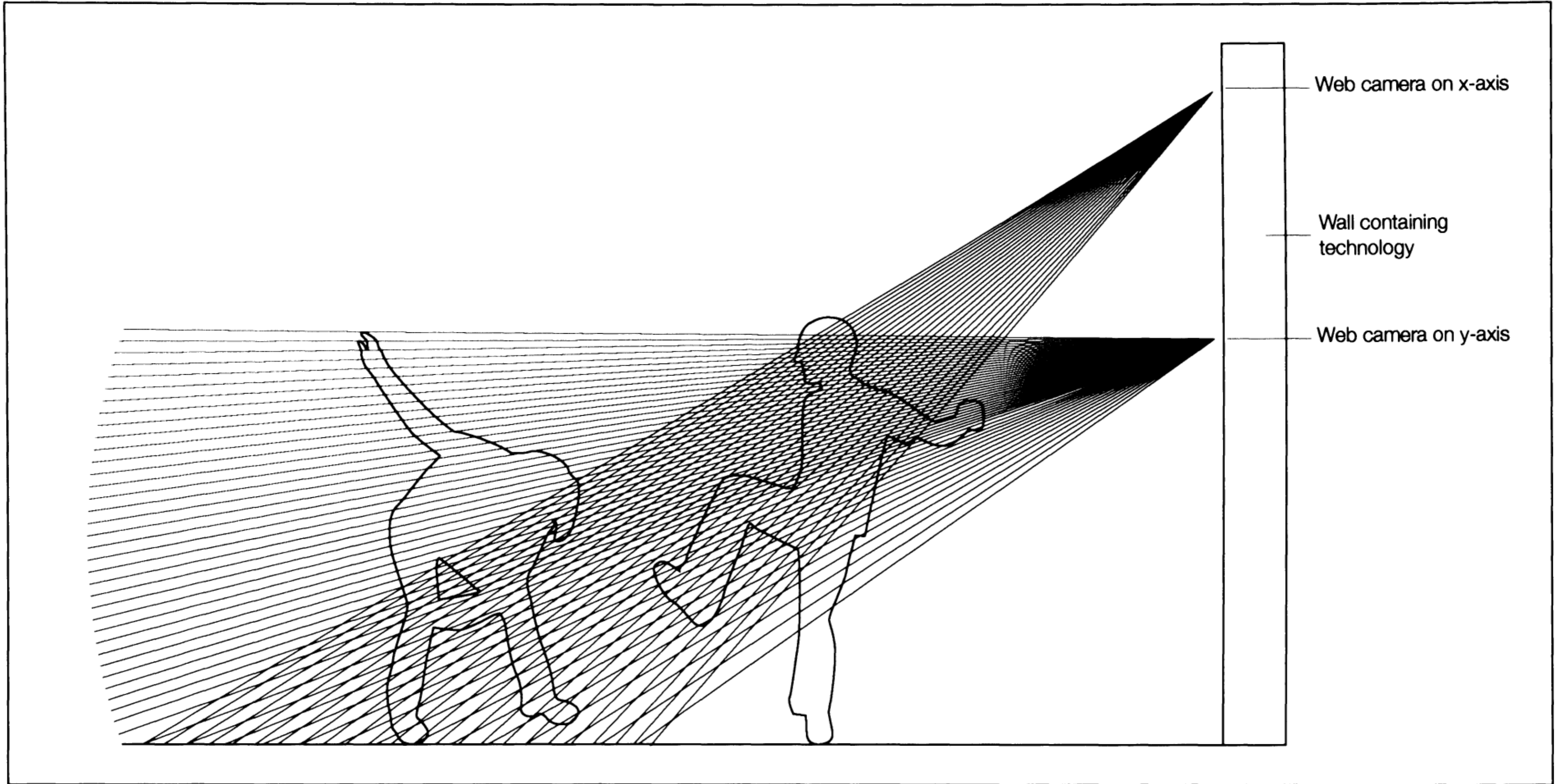
Brief Project Description

Our proposal is to create an essentially invisible installation that generates music from movement.

We propose an installation that will transform body motions into music, while remaining essentially invisible. We will create a play space for social interaction through sound/movement exploration, in which motion detectors record and translate the gestures of one or multiple participants into musical phrases. Different types of movement will elicit different types of sonic response: For example, gestural repetition will be registered and given back as rhythmic patterns. As “players” explore the space like a musical instrument, they find they can engage in a non-linguistic communication. In the absence of visual focus, participants interact with each other instead of with a surface or object. The possibilities for play are not limited by the person’s age, education or cultural bias.



Installation Elevation, Front View



Installation Elevation, Side View
Web camera intersection of x and y axes

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title Variations

Year 2001

Technical Information

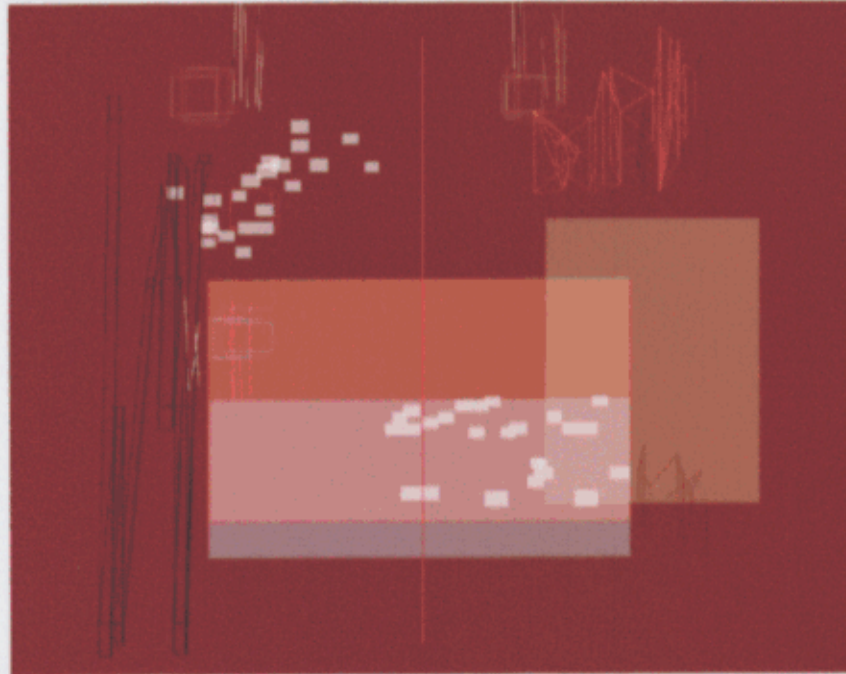
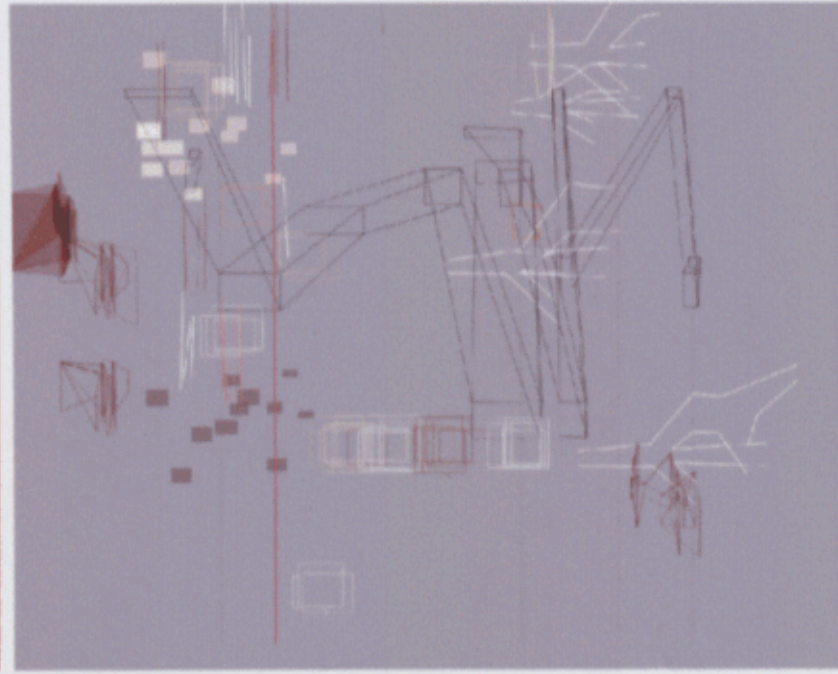
Original Format	Format Submitted for Viewing	Preferred OS
<input checked="" type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input checked="" type="checkbox"/> Other <i>DVD, printed</i>	<input type="checkbox"/> Other _____
_____	_____	_____

Special Information for Screening:

Description of Work

This DVD includes a brief overview of the Variations installation (2.5 minutes) as well as footage of a high school tour group at the installation site (1 minute).

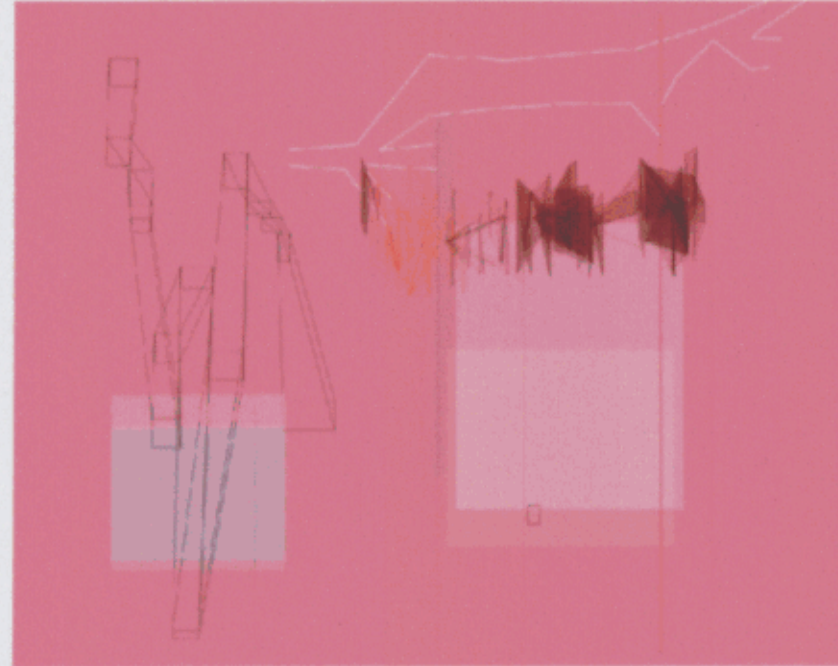
Variations allows players to create complex animations and musical sequences by operating a simple, familiar device. We used a 1968 Montgomery Ward's Suitcase (toy) Organ as interface to the computer. With the simple shift of interface from a computer keyboard and mouse to a musical keyboard, the installation became accessible to users of any age, requiring no technical sophistication to operate. The keys produced animated imagery linked to sound in real time, allowing anyone to build simple or multi-layered audiovisual compositions. We saw mothers hold their toddlers who banged away on the organ and watched imagery dance by. Elderly people who might have felt intimidated by a computer-based installation were drawn to the organ keyboard. Witnessing this response was inspirational and reinforced our interest in creating projects for Play/Making.



"Variations" is a real time audio-visual animation keyboard. We used a 1968 Montgomery Ward's Suitcase (toy) Organ as the interface device. Sound is linked to animated imagery created in real time.

The surrounding images are screen captures from the program.

SFMOMA, 2001



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Title Satellite

Year 2002

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
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<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input checked="" type="checkbox"/> Other <i>printed photos</i>	<input type="checkbox"/> Other _____

Special Information for Screening:

Description of Work

Photos of the installation site.

Satellite was created for the exhibit "Teleopolis." This installation addressed a specific theme formulated by the Exploratorium in San Francisco. "Teleopolis" probed the ways the physical city and its inhabitants are altered or reshaped by the increasingly powerful presence of electronic and broadcast media. The intent of *Satellite* was to draw attention to the mass of invisible frequencies or waves occupied by electronic and broadcast media. Physically, the installation's main component was a hollow mirrored surveillance ball, suspended overhead to represent a satellite. The surveillance ball was filled with motion sensors that produced noises best described as transmissions (fax sounds, radio static, dialing tones) when visitors happened into its "hot spots." (The "hot spots" had a sharply defined range much like that of cell phones, the user losing or gaining connection based on location.) Below the satellite on the floor was a silkscreened map showing the entirety of FCC frequency allotments. The air, we see, is full of invisible activity, its density depicted visually in the chart.



UNITED STATES
FREQUENCY ALLOCATIONS
THE RADIO SPECTRUM

U.S. DEPARTMENT OF COMMERCE
National Telecommunications & Information Administration
Office of Spectrum Management

RADIO SERVICES LEGEND



“Satellite” was installed at the Exploratorium in San Francisco as part of the exhibit “Teleopolis”. The intent of “Satellite” was to draw attention to the mass of invisible frequencies or waves occupied by electronic and broadcast media. Images: Top left, the Satellite, Top middle, right and center are images of the FCC Frequency Allocations Chart.

Exploratorium, 2002

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Title Skipping

Year 2003

Technical Information

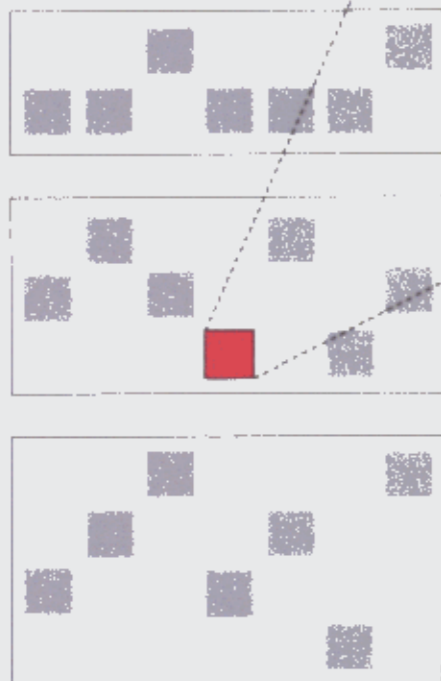
Original Format	Format Submitted for Viewing	Preferred OS
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<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input checked="" type="checkbox"/> Other <i>printed</i>	<input type="checkbox"/> Other _____
_____	_____	_____

Special Information for Screening:

Description of Work

Video captures of rehearsal space tests. Interface diagram.

Skipping: This software was designed for dancers from the modern dance school P.A.R.T.S. in Brussels, Belgium. "Skipping" was developed in collaboration with a dancer from the school who is interested in developing rules for creating improvisational choreography. The software records a dancer's movements using a video camera and reprojects the image onto the stage. The reprojected image is edited by the computer—interrupted, staggered, looped—based on parameters of motion controlled by the dancer's body. The camera and computer become a type of non-linear feedback mechanism, and the result is a visual dialog between the dancer and his or her own digital image.



“Skipping” is software designed for dancers. “Skipping” was developed in collaboration with a dancer who is interested in creating rules for improvisational choreography. The software records a dancers movements using a video camera and reprojects the image onto a screen. The reprojected image is based on parameters determined by the dancer. The result is a visual dialog between the dancer and the dancer’s image.

P.A.R.T.S. Brussels, Belgium 2002

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title SFMOMA Experimental Design Award exhibition catalog

Year 2001

Technical Information

Original Format

Software
 Web
 Installation
 Other *printed catalog*

Format Submitted for Viewing

Software
 Web
 VHS
 Other printed

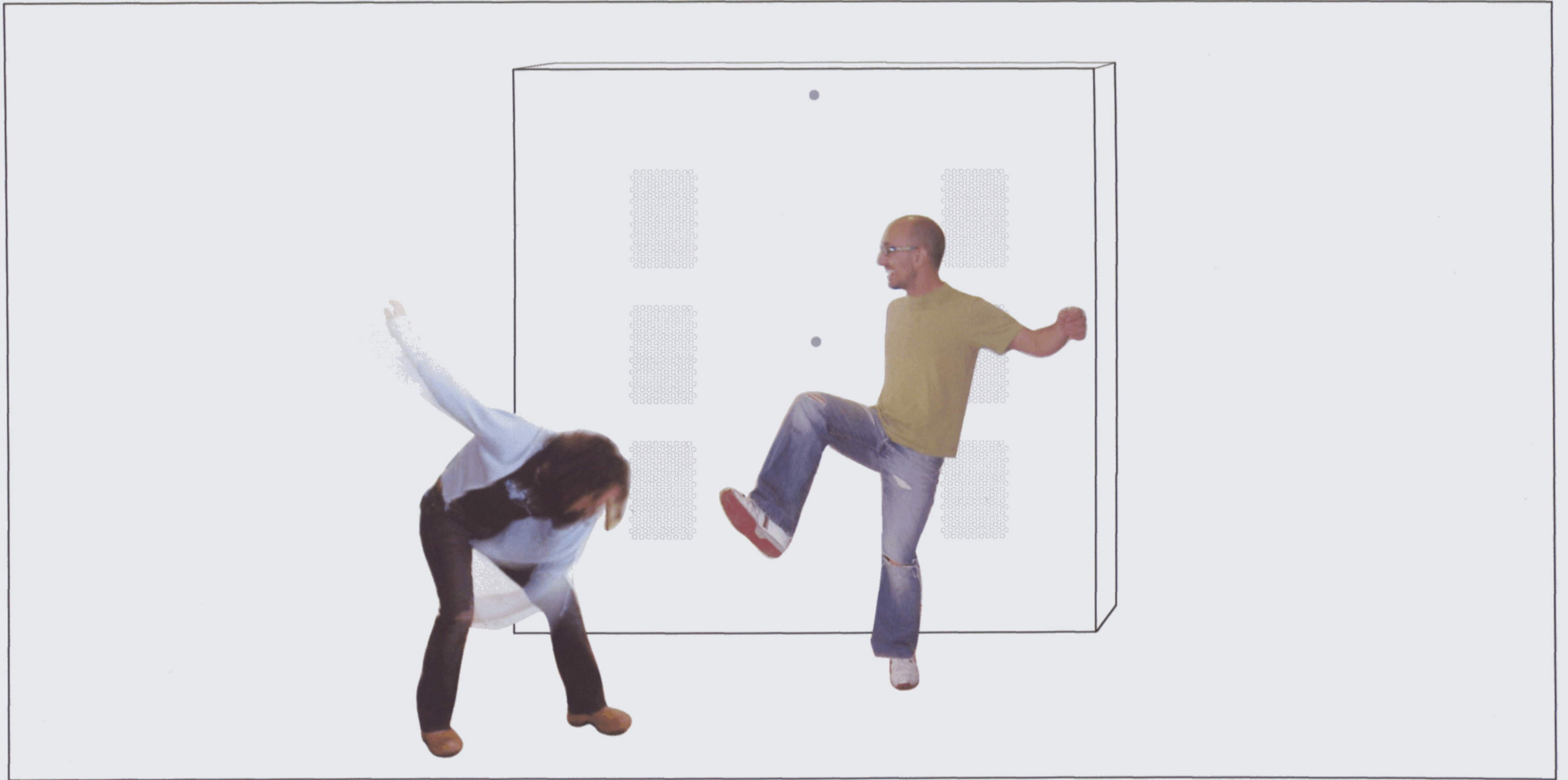
Preferred OS

Windows
 Mac
 Unix
 Other _____

Special Information for Screening:

Description of Work

The exhibition catalog produced for the showing of *Variations*.



Installation Frontal View
Figures interacting within the space

DAVID KARAM, GIGI OBRECHT

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Title Self-published pamphlet, Post Tool

Year 2000

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input checked="" type="checkbox"/> Other <i>12 pg pamphlet</i>	<input type="checkbox"/> Other printed	<input type="checkbox"/> Other _____
_____	_____	_____

Special Information for Screening:

Description of Work

A self-published philosophy statement with pink cover.

Proposal: Artist Statement

why we do what we do

Years ago when we started collaborating on projects, we noticed that the most enjoyable part of our work was the creative process, far more than the finished product. This realization, reinforced over and over again through our working relationship, inspired us with the desire to make artworks that would share with the public the experience of creating *the play* rather than simply an object for contemplation or for specified, predictable manipulation. We began to incorporate user-play aspects into our work, and they soon became a standard element.

In almost every interactive project we design, we provide a component that allows *the player* to engage in an independent creative experience. We no longer reference a “viewer” or even a “user” as with more mechanistic interactive devices. We started to refer to these activity options as tools for Play/Making.

Once it had sneaked into our projects as one angle of the whole, Play/Making slowly become our main focus. We are interested in creating projects that are openly accessible and that allow for one or more players to participate in open-ended creative activity. Ultimately, we want to provide a joyful and stimulating experience in which people come together.

