



Live sculpture

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Abstract

"Live sculpture" is an interactive and performativity video-sculpture built as a communicating mirror where the body of the viewer is fully participating.

Keywords

Sculpture, interactive, software-art, participative, installation, 3-D.

Short poster-presentation

When the audience is in front of the "Live sculpture" mirror is scanned and filmed in real time by a web-cam installed behind the frame, then revived and reshaped in a human scale video projection, as a three-dimensional marble sculpture. This new three-dimensional live image of the viewer-sculpture is entirely built of an ever-changing interactive mesh, tuning into and reacting to body movement, environment light and speed of the spectator's movement. My artistic research has always analyzed changes in 'liquid space' throughout a variety of techniques, technologies and devices.

The 'liquid space' in "Live sculpture" unfolds by the protagonists themselves aiming to reshape the human being condition, transforming it into something alive and vibrant, challenging the notion of sculpture itself.

The mirror is a sort of "mirror-mirror on the wall", but instead to make appear the 'fairest of them all', it creates from the viewers, distorted three-dimensional monsters of themselves bringing out the hidden and chilling part of the psyche. The experience of watching themselves in another atmosphere begins a voyage where synthetic shapes become design, structure, figure and illusoriness.

A sensitive, unsolved, mental and transitory vision of the body is adjusted to the hidden requirements of the explorer (audience).

The artwork is closely linked to the aesthetic and to the tensions of the new technologies exalting the conjunction between what is visceral, voluptuous and mind-expanding.

If the space is the extension in all the directions, by our intuitions, of the real world in which material bodies are placed, Live sculpture wants to expand these possibilities of perception.

"Live sculpture" is also a software-artwork (osx App) that can be considered a unique piece. Although it is digital and reproducible, it appears different every time thanks to the spectator's ever-changing subjectivity. "Live sculpture" restores the aura of digital artwork and solves the issue related to the multiple in art. It's a multiple but always a different one.

1 How I've designed Live sculpture

I've built "Live sculpture" using the free developer tools Quartz Composer and Xcode. In Quartz Composer I've set-up the workflow scenario using a video input (a webcam) device connected to several patches performing many functions – eventually rendering in mesh. I haven't used any prefab app in QC. Then, I've constructed the software (osx-app standalone) within Xcode using the Cocoa and the Quartz Composer frameworks that are able to import and rework the Quartz Composer files.

2 How I did the idea of Live sculpture

On 2009 I created "The virtual Prigione", I launched on January 2010 as a net-artwork performing an interactive portrait - of me - a web based video-sculpture inspired by the concept of the latest "unfinished" sculptures of Michelangelo, so named "Prigioni."



Figure 1: "The Virtual Prigione", net-artwork and IOS App.



Figure 2: "Live sculpture", software-artwork and video sculpture.

Then, I created an IOS-App version of the net-artwork project where the virtual statue – a sort of cyber human figure - is totally dynamic and interactive; changing diverse poses, it can be sculpt just using the finger as a chisel.

In both the versions (IOS-App and web based artwork), "The virtual Prigione" represents various states of being. The spectator can choose to liberate the sculpture from the marble and its dependence material – so, the body-statue sublimates and the marble becomes virtual idea. Or, the user can also pick the

option to imprison the statue into the marble, bringing it to the primordial state where the mass has a simple/essential geometric figure.

References

“Live sculpture”, interactive video-sculpture on mirror and/or software-art piece running on mac-osx; time variable, by Chiara Passa. Video and software piece preview: <http://www.chiarapassa.it/videoenglish.html> Images: <http://www.chiarapassa.it/livesculptureimages.htm>

Bibliography

<http://www.chiarapassa.it/videography.html>

“Live sculpture” was presented and exhibited in several festivals, conferences and exhibitions:

2015 - "EVA London" Electronic visualization technologies in art, design & music, conference, London.
2014 - DRHA conference and exhibition. University of Greenwich, London.
2014 - XIII Festival Internacional de la Imagen, Manizales.
2011 - FILE | Electronic Language International Festival, São Paulo.

Author biography

Full CV- statement with exhibitions, talks, festivals, prizes and conferences:

<http://www.chiarapassa.it/Artisticprofile.html>

Artist/conceptualizer and lecturer. Studies: Artistic Lyceum, Fine Arts Academy of Rome where graduated; master in new audio-visual mediums at the Faculty of Modern Literature. Lived around. At the moment I'm living and working in Rome.

My artwork combines different media as: internet-art projects, animations, interactive video-installations, digital art in public space as site-specific artworks and video-sculptures. I develop also internet-artworks as widgets, apps and web-apps for mobile platforms.

I use the new technologies in a wide-range production in order to comprise its intrinsic language, experimenting in rigorous and personal way on the unknown creative possibilities that the new media are continuously offering to me. Selected Exhibitions

My artwork was internationally exhibited from festivals, conferences and institutions, most important per year:

- "Morphos", Vortex Dome Los Angeles. Curated by Ethan Bach. (2014);
- Media Art Histories 5: RENEW conference, Riga. (2013);
- “Not Here Not There” LEA-Leonardo Electronic Alma-

nac, MIT Press (2012);

- “AppArtAward”, ZKM|Zentrum für Kunst und Medientechnologie, Karlsruhe (2011);
- FILE | Electronic Language International Festival, São Paulo. (2011);
- "Soft Borders Conference-upgrade international", São Paulo, curated by Martha Gabriel. 18-21 of October (2010);
- Artech 2010 “Envisioning Digital Spaces”, international conference on digital art, Guimarães, Portugal (2010);
- Electrofringe - festival of new media art, Newcastle, Australia. (2008);
- Festival A10 Medialab, London (2008);
- MAK - Museum of contemporary art (Vienna 2007);
- Milano in Digitale, Festival di Arte Elettronica, Fabbrica del Vapore, Milano (2007);
- MAXXI- Museo Nazionale delle Arti del XXI Secolo, Roma (2006);
- CCCB – Centro de Cultura Contemporània de Barcelona (2006);
- Museo Nacional Centro de Arte Reina Sofia, Madrid (2006);
- BizArtCenter, Shanghai (2005);
- Centro per L'Arte Contemporanea Luigi Pecci, Prato (2005);
- MACRO - Museo di Arte Contemporanea, Roma (2004);
- PEAM - Pescara Electronic Artist's Meeting, Pescara (2004);
- 11° Biennale of young artists of Europe and the Mediterranean countries. Cosmos – a sea of art”. Athens. (2003);
- VIPER - International Festival of Film, Video and new Media, Basel (2003);
- “XIV Quadriennale” Anteprema. Palazzo Reale, Napoli (2003);
- GAM - Galleria d'Arte Moderna Torino. Torino (2001);
- GNAM - Galleria Nazionale d'Arte Moderna, Roma (2001);
- Biennale de Valencia “El mundo Nuevo”, Valencia (2001);
- 48° Biennale di Venezia, Venezia (1999);
- Fondazione Bevilacqua La Masa, Venezia (1999).