

ANNE SPALTER

Moderni krajolici • Modern Landscapes



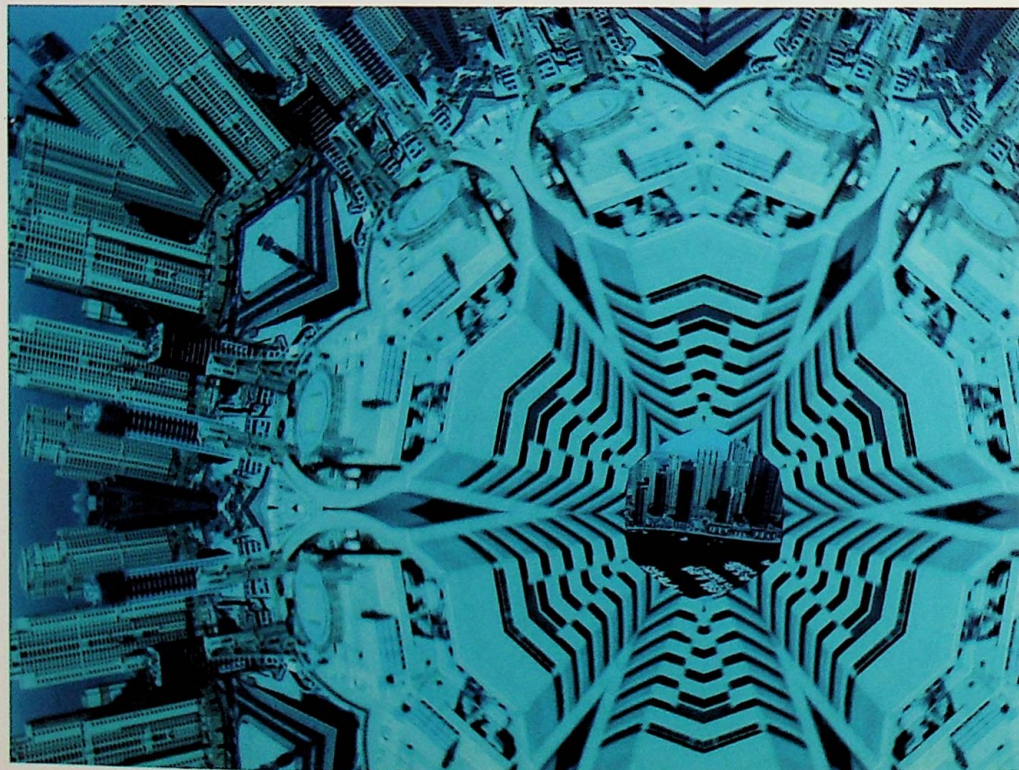
Zagreb, 12.12.2012. – 13.1.2013.

Pozivamo Vas na otvorenje izložbe u srijedu, 12. prosinca 2012. u 19 sati
We have the pleasure to invite you to the exhibition opening on Wednesday, Dec. 12. at 7 pm



kadar iz / frame grab from On the Strip—Las Vegas, 3min, HD 1080p digital video, 2012.

kadar iz / frame grab from Sky of Dubai, 3min HD 1080p digital video, 2012.



kadar iz / frame grab On Fire—Las Vegas, 3min HD 1080p digital video, 2012.

Anne Morgan Spalter je umjetnica i autorica čija karijera odražava njezin dugogodišnji cilj povezivanja umjetnosti i tehnologije. Njezini radovi dio su vodećih suvremenih zbirki u SAD-u, Europi i na Bliskom istoku, kao i u muzejima poput Albright-Knox (Buffalo, NY), Rhode Island School of Design (RISD) Museum (Providence, RI), te Victoria & Albert Museum (London, Velika Britanija). Anne Spalter je osnovala i predavala na prvim kolegijima digitalnih medija u lijepim umjetnostima na RISD i sveučilištu Brown. Njezina knjiga Računalo u vizualnim umjetnostima, postala je standardni referentni tekst. Spalter je dugogodišnji član Savjetodavnog odbora Digital Art Museum (Berlin), te je također sudjelovala u radu uredništva Journal of Mathematics and Art, i ACM SIGGRAPH Odbora za cijenjenu nagradu Artist Award for Lifetime Achievement in Digital Art. Diplomirala je matematiku i likovnu umjetnost na sveučilištu Brown, te slikarstvo na RISD-u. Njena samostalna njujorska izložba video radova s geometrijskim uzorkom, pohvalno je ocijenjena u izdanjima Modern Painters, ArtSlant, PostMediumCritique, ArtDaily, the Sundance Channel i drugim.

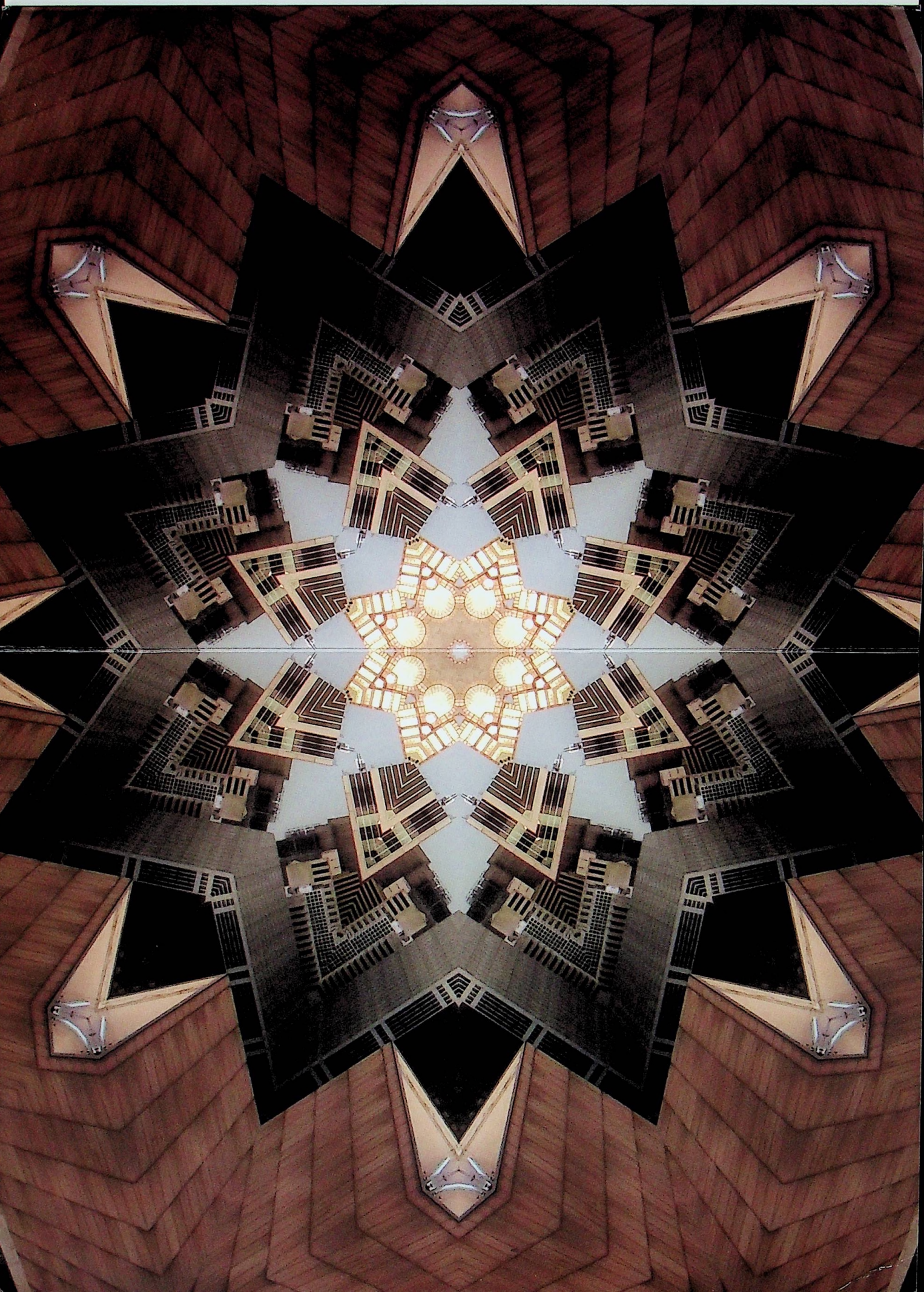
Anne Morgan Spalter is an artist and author whose career reflects her long-standing goal of integrating art and technology. Her work is included in leading contemporary collections in the US, Europe and the Middle East as well as in museums such as the Albright-Knox (Buffalo, NY), the Rhode Island School of Design (RISD) Museum (Providence, RI), and the Victoria & Albert Museum (London, UK). Spalter created and taught the first fine art digital media courses at both RISD and Brown University. Her book, *The Computer in the Visual Arts*, has become a standard reference text. Spalter was a long-time member of the Advisory Board of the Digital Art Museum (Berlin), and has also served on the editorial board of the *Journal of Mathematics and Art*, and the ACM SIGGRAPH Committee for the Distinguished Artist Award for Lifetime Achievement in Digital Art. She has a BA from Brown in Mathematics, Visual Art, and an independent major, as well as an MFA in Painting from RISD. Spalter's New York City solo show, featuring geometrically patterned video works, received reviews in *Modern Painters*, *ArtSlant*, *PostMediumCritique*, *ArtDaily*, the Sundance Channel and more.

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Ponedjeljak - petak 10:00 - 13:00 i 17:00 - 20:00, subota 10:00 - 14:00, nedjelja i praznici zatvoreno
Mon - Fri 10 am - 1 pm & 5 pm - 8 pm, Sat 10 am - 2 pm, Sun & holidays closed.

kadar iz / frame grab Sunrise over Rockefeller Center, NYC, 3min HD 1080p digital video, 2011.

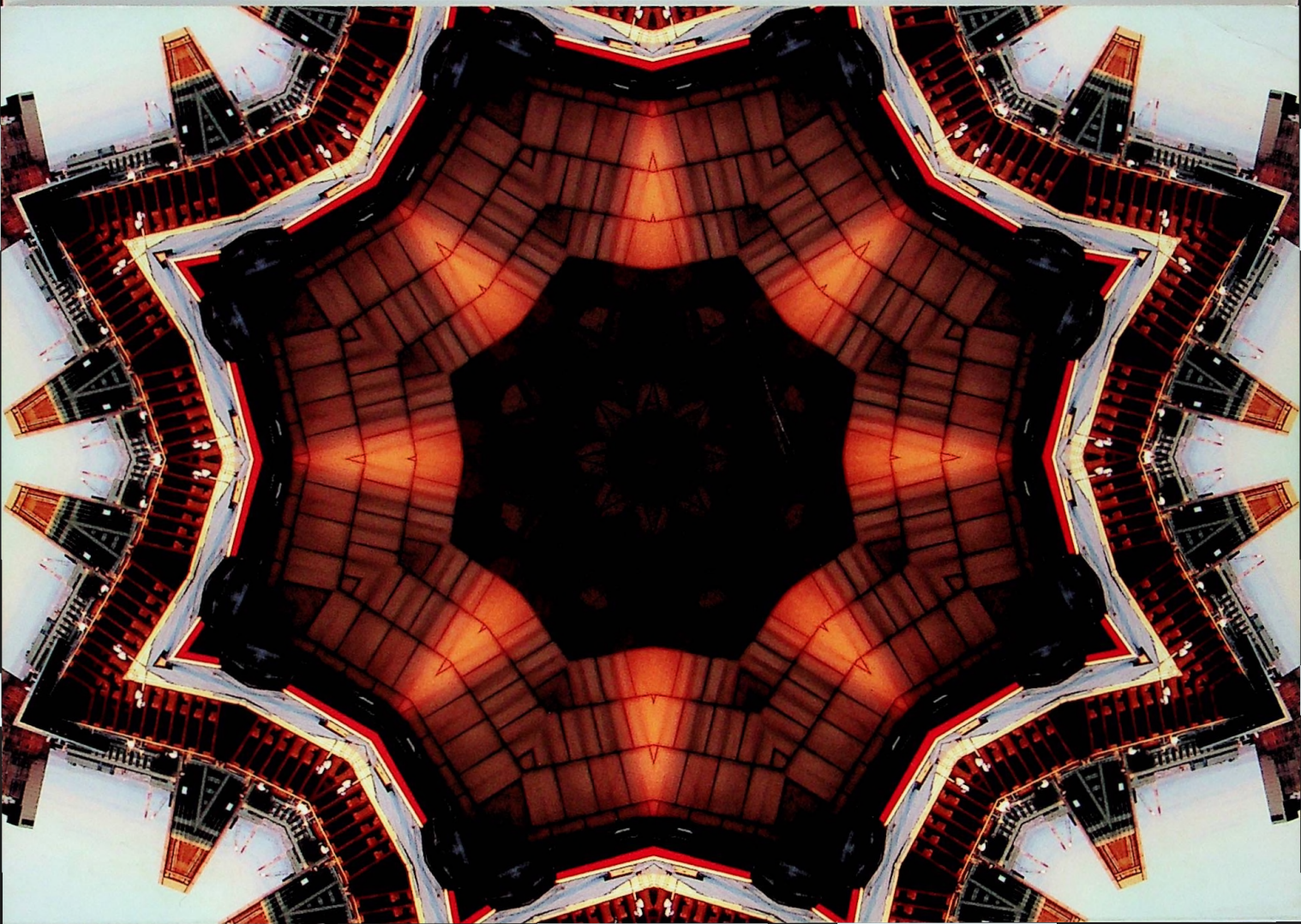




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ANNE SPALTER

Sunrise over Rockefeller Center, 2011.



MODERNI KRAJOLICI, riječima umjetnice

„Gradovi su poput snova izgrađeni od želja i strahova. Čak i ako je nit njihovog diskursa tajna, njihova pravila su apsurdna, njihove perspektive zavaravaju, a sve u njima prikriva nešto drugo.”
Italo Calvino, *Nevidljivi gradovi*

Ova serija modernih krajolika predstavlja tehnološka pejzažna okruženja gradova u SAD-u, Europi i na Bliskom istoku. Koncept "modernog pejzaža" u tradicionalnim i novim medijima propitujem od svoje prve izložbe u Muzeju deCordova 1992. godine. Geometrijski uzorak ovdje predstavljenih video radova razvijen je iz izvornih snimki prometa, nebodera, aviona i autocesti. Radovi su specifični u odnosu na mjesto, klimu i vrijeme. Neki predstavljaju ikoničke njujorške lokacije poput Rockefeller Centra i 5. avenije, drugi su snimljeni u Providenceu, Rhode Islandu, i prikazuju lokalne industrijske znamenitosti poput nadvožnjaka Interstate 95 i 195, tri čuvena dimnjaka Narragansett Electric Factory (sada National Grid), te elektrane Brayton Point u obližnjem Fall Riveru, Massachusetts, s njenim rashladnim tornjevima nadlik nuklearnim. Druge snimke su iz pustinskih gradova Las Vegasa i Dubajja koji su potakli moju opsjednutost modernim krajolikom jer pružaju jedinstvene vizualne detalje. Oba su grada iznenada nastala u pustinji, a svaki je dizajniran s jasnim ciljevima trgovine, zabave i vizijom načina života. Nije se štedjelo na hiperluksuznim kreacijama „diznjevskih“ hotela i kasina Las Vegasa, a isto je tako veliko bogatstvo potrošeno radi izgradnje Dubajja sa čuvenim građevinama poput Burj Al Araba ili Burj Halifa, najvišeg nebodera na svijetu.

Video "Na Strip-u" temelji se na snimci koju sam snimila kamerom učvršćenom na upravljačkoj ploči iznajmljenog automobila, vozeći istoimenom središnjom lasvegaskom prometnicom od Hotela Venetian do Hotela Bellagio. Ritam je zasnovan na vožnji koja uključuje skretanje i spajanje s prometom na Strip-u, te zaustavno i kreni svjetlo semafora. Neonske reklame, gomile ljudi, palme i boja pustinskog svjetla, baš sve je privuklo moju pažnju. Konačna verzija sadrži mnogostruke, slojevite video isječke. Razmjer i vrijeme svakog sloja kontrolirani su u svrhu postizanja osjećaj uranjanja u svijetu prezasićenog vizualnog poticaja. Pulsirajući neon Las Vegasa komplementaran je "Dubai Desert Floweru", zasnovanom na materijalu snimljenom tijekom pustinskog safarija. Obje lokacije graniče s velikim pustinjama koji su mirne, vizualno reducirane, ali i vrlo lijepe. Suhoća pustinje je u suprotnosti s vodom iz fontane Hotela Bellagio prikazanom u "Bellagio fontane - Las Vegas." Ove vertikalne radove karakterizira simetrija izvan centra i jednostruk sloj video. Oba bilježe vremenske mjene objekata u okruženju, vjerni prikaz koreografije fontane, pomake biljaka i drugih objekata na pustinskom vjetru.

Materijal sam snimala po lijepom vremenu i po kiši, u zoru, sumrak, noću i za izlaska sunca. U postupku sam otkrila kratkotrajnost savršenih atmosferskih uvjeta. Iako koristim video i prilagođeni softver umjesto kista, smatram da su ovi radovi u duhu pokreta slikarstva akcije. Konačni proizvod je samo jedna od mogućih fizičkih manifestacija mojih iskustava i misaonih procesa kodificiranih na računalo i izvedivih na nebrojeno načina (u različitim veličinama, koristeći projekciju ili ekran, mijenjajući programske parametre, itd.). Zahvaljujući nadahnuću proisteklom u mom obrazovanju u slikarstvu (MFA RISD), matematici (BA Brown) i mom zanimanju za islamsku umjetnost, upotrijebila sam simetrični kaleidoskopski okvir kako bi vizualnu složenost stvarnosti dovela u poredak. Simetrični uzorci zadovoljavaju osnovnu perceptivnu i estetsku želju za redom smanjujući preveliku složenost koju video snimka može obuhvatiti. Dok se prepoznatljivi objekti i pokreti zadržavaju, sada predstavljaju kontekst bazičnog, izrazito strukturiranog vizualnog jezika. Uvažavajući istu filozofiju poput akcijskih slika i nadrealista, moja stvaralačka metoda koristi automatizirane računalne funkcije koje stvaraju slučajna obilježja i aranžmane. Mijenjanje kutova i središta fokusa stvara neprekidno nastajući, stilizirani krajolik s predmetima, pokretima, bojama i atmosferom stvarne situacije, ali bez uniformne zapadnjačke fotografske perspektive. Iako rezultati ponekad mogu podsjetiti na psihodeličnu umjetnost, moj rad nije povezan ni s kakvim efektom izazvanim supstancama. Vjerujem da računalo nudi novi alat za transcendentno vizualno razmišljanje i, u slučaju ovih krajolika, služi dezorijentaciji gledatelja te nametanju nove perspektive, i doslovno i figurativno.

Anne Spalter

MODERN LANDSCAPE, artist statement

"Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else."
Italo Calvino, *Invisible Cities*

This modern landscape series features technological landscape environments from cities in the USA, Europe, and the Middle East. I have been exploring the concept of the "modern landscape" with both traditional and new media since my first show, at the deCordova Museum in 1992. The geometrically patterned video works shown here are generated from original footage that I shoot in traffic, from skyscrapers, planes, and on highways. The pieces are location, weather, and time-specific. Some feature iconic New York City locations such as Rockefeller Center and 5th Avenue, others were shot in Providence, RI and feature local industrial landmarks such as the Interstate 95 and 195 overpasses as well as the iconic three-smoke stacked Narragansett Electric Factory (now National Grid) and the Brayton Point electrical installation with its nuclear-plant-like cooling towers in nearby Fall River, MA. Still others are from the desert cities of Las Vegas and Dubai - both places that spoke to my obsession with modern landscape and provided compelling, unique visual details. Each of these cities emerged suddenly from a desert. Each was designed with clear goals for commerce, entertainment, and lifestyle. No expense was spared in the hyper-luxurious Disney-like hotel and casino creations in Las Vegas, and, likewise, a vast fortune has been spent constructing Dubai with its iconic buildings such as the Burj Al Arab and the world's tallest skyscraper, the Burj Khalifa.

"On the Strip" is based on footage I filmed with my camera wedged in the dash of a rental car as I drove down the Las Vegas Strip from the Venetian to the Bellagio. The pacing is based on this drive, which includes turning the corner to merge with Strip traffic and the stop and go of lights. Neon signs, crowds of people, palm trees, and color of the desert light all caught my attention. The final piece features multiple, layered video clips. The scale and timing of each layer is controlled to recreate the sensation of immersion in this world of visual stimulus overload. The pulsing neon of Las Vegas is complemented by the "Dubai Desert Flower" piece, based on footage I shot on a desert safari. Both locations border large deserts that are quiet and visually spare but quite beautiful. The dryness of the desert is contrasted with the water from the Bellagio Hotel Fountains that are featured in "Bellagio Fountains-Las Vegas." These vertical works feature off-center symmetry and single layers of video. Both draw on the timing of objects in the environment, with, respectively, the fountain show faithfully recorded and the motion of plants and other objects moving in the desert wind.

I shot video in good weather and in the rain, at twilight, sunset, nighttime, and at sunrise. I discovered that perfect atmospheric conditions are fleeting. Although I am using video and custom software rather than brushes, I feel that these works are in the spirit of action painting movement. The end product is just one possible physical manifestation of my experiences and thought processes that are codified on the computer and realizable in any number of ways (at different scales, using projection or a screen, altering program parameters, etc.). Inspired by my background in painting (MFA RISD), math (BA Brown) and my interest in Islamic art, I use a symmetrical kaleidoscopic framework to bring order to visual complexity. The symmetrical patterning satisfies a basic perceptual and aesthetic desire for order by reducing the overdose of complexity that video capture can confer. While recognizable objects and motions remain, they now have the context of a basic, highly structured visual language. Celebrating the same philosophy as the action painters and surrealists, my creative methodology uses automated computational functions that create random features and arrangements. The changing angles and centers of focus create a constantly emerging stylized landscape with the objects, motions, colors and atmosphere of the actual scene but without the uniform photographic Western perspective. The results are sometimes reminiscent of psychedelic art. Although my work is not related to any substance effects, I do believe that the computer offers a new tool for transcendental visual thinking and, in the case of these landscapes, serves to disorient the viewer and force a new perspective, both literally and figuratively.

Anne Spalter