

UBIQUIT_US

EXPLORING INTERCONNECTEDNESS IN THE DIGITAL WORLD

Featuring the works of Intermedia III

Communication Studies Department

www.intermediated.org

Galerie VAV Gallery

VA Building, Concordia University

1395 Rene Levesque

February 7-12

2011

Monday to Friday 9-9

www.vavgallery.com

UBIQUIT_US

Two decades after its birth, the World Wide Web is in decline, as simpler, sleeker services — think apps — are less about the searching and more about the getting... “Sure, we’ll always have Web pages. We still have post-cards and telegrams, don’t we?”

Chris Anderson, “The Web is Dead, Long Live the Internet”. *Wired Magazine*, 2010.

The very act of remediation, however, ensures that the older medium cannot be entirely effaced; the new medium remains dependent on the older one in acknowledged or unacknowledged ways.

Jay Bolter and **Richard Grusin**, *Remediation. Understanding New Media*, 2000.

The way we access and use the internet changes with each upgrade. If the World Wide Web is dead, the internet is very much alive and proliferating. The explosion of portable electronic and digital media has shifted the focus from a static screen, to mobile media and ubiquitous computing. The next upgrade for iPhone, Kindle and the iPad occurs before you have a chance to tweet your followers on Facebook. Everything appears to be new new new. But as Anderson notes, even though media changes, it still stays the same. For example, TV has migrated from live A/B analog video to internet tv and live webcasting. However, we still have television (albeit now, as of 2009, television broadcast has gone fully digital in North America). Photography has migrated from analog film to the digital screen, but there is still photography. Media is remediated. That is, everything is in constant flux, but nothing is new. Under these rapid changes in computing language, software and hardware, what is a creative media maker and scholar to do?

The exhibition “Ubiquit_us” takes up this question. Media based works explore how old and new media generate forms of interconnectedness between people, things and places. Students in The Department of Communication Studies Intermedia Production Stream (third year) have selected the exhibition theme and one creative project that best articulates their concerns. The projects employ a range of media- from QR tags,

kinetic typography, web, video, performance, and print. They each explore the idea of interconnectedness from different perspectives. For example, the kinetic typography video installation “Ginger”, by Sophie Genin-Charette, explores how the distribution of viral video on the internet might be a mode of shared social commentary and parody between online users. The installation and website “Font Forgotten” by Carly Fridhandler remediates old typography in non-spaces found in Willsboro, New York and Griffintown Quebec, offering viewers a new downloadable typeset of old fonts. The synopsis of all nine works are outlined on the following pages. A series of artist talks delivered in the form of a Pecha Kucha event during the vernissage further articulates the creative research methodology and production involved with each one of these intermedia projects.

Tagny Duff

FontForgotten is devoted to exploring different styles of typography that exist in Nonspaces. This specific set of photographs was taken around the town of Willsboro, New York in December of 2010.

“Nonspaces” or as anthropologist Marc Auge explains are “spaces which are not themselves anthropological places”. My own personal interpretation is that these spaces, which were once active become inactive and therefore detached from their surroundings over time. Through use of photography as documentation, **FontForgotten** explores the context of typography in these non spaces.

In life, there are active fonts and passive fonts. Active fonts emphasize action. They serve different purposes such as inviting us in to a high scale boutique or informing us “it’s time to get off the metro”. The “Fontforgottens” of the world serve a different purpose; they are passive fonts. These passive fonts have no desired action from its viewer, only to be an agent of historical or contextual significance. **FontForgotten** aims to remediate with photography and gives both historical/contextual relevance for each type.

FontForgotten also encourages users to download it’s own typeface for further remediation.

Please visit www.fontforgotten.com for more information

CARLY FRIDHANDLER

FONTFORGOTTEN



“connect.” is a kinetic typography piece that intends to show the interconnectedness of people through the different kinds of communications technologies available to us.

“connect.” uses an unconventional method of kinetic typography by using type to create images. Through these images a story unfolds to show how a simple message can be distributed in multiple ways. The piece is presented in a loop, showing both how endless communication is and how connected all of these methods of communication really are.

CASSANDRA DUCHESNEAU

CONNECT.



i



The piece **“Our love/hate relationship with computers”** highlights our dependence on modern technology in our daily lives. These powerful tools have enabled communication on a global scale and have been integrated into the appliances and modes of transportation that were created with the intention of making our lives simpler. However they are far from perfect, and much of our time is spent fixing and replacing these technologies whose built-in obsolescence can cause more problems than they remedy. The suspension of a silhouetted tool-kit above the laptop serves the dual purpose of context (the computer as a valuable tool) and reflection (the inner desire to destroy the computer as a result of our frustration). It is important to consider the role of the computer in our time, but also to acknowledge its faults as a means of establishing a connection between one another.

Medium: Computer, wood, acrylic

Audio: *Inventions that Changed the World- The Computer*

Hosted by Jeremy Clarkson (2004)

NADINE SUSEL

OUR LOVE/HATE RELATIONSHIP WITH COMPUTERS



We Are One is an installation that invites the viewers to reflect upon their own identity within humanity at large. Entering the mirrored box, you are both the viewer and the viewed in an exponential creation of voyeurism. This piece presents a simple answer to the complexity of conflict and dissent. It asks us to banish the macro concerns that divide to understand that each one of us is connected by our humanity – by our need for acceptance and love and respect. If we could focus on what holds us together, we would erase all the problems that break us apart.

We are all interconnected. Indeed, we are one.
We are One
Who are we but a unified body
Moving through time and space
Our divisions are merely imagined
We remain connected
Our power is inconceivable and yet our disjointed motion
And uncoordinated efforts prevent us from moving forward
If only our desired cooperation could be realized
In the harmony of voice
And an understanding that we could be at peace
That to feel acceptance
And love
And dignity
And respect
Is what will bond us eternally
We are One

SARAH BARRABLE-TISHAUER

WE ARE ONE



What was on your mind explores the interconnectedness that people have with social networking, in particular facebook. I am exploring the idea of status updates & how it has altered the way we communicate. Also, I want to investigate the meanings behind these updates, since most of the time these updates are misinterpreted or vague.

The way I proceeded with this project was as follows:
I started by creating a “**what’s on your mind**” event page on facebook. In it, I explained my project. Out of my friends who were willing to participate I sent them individual messages with instructions to follow.

Instructions:

1. I will choose one of your facebook statuses .
2. I will send you the status I chose.
3. Reinterpret the status I gave you to explain it. This can be any way you choose. (A photo, letter, drawing, anything!) please be as creative as you want
4. Mail me your letter/drawing etc. to my home address

SARAH OLIOFF

WHAT WAS ON YOUR MIND?



Television has always been a mass media that connected people together, because even if we are apart, we can still be all watching the same TV program at the same time in our respective living rooms. Now with the Internet, it becomes easier than ever to let TV producers know what we think about the shows that we watch, with blogging and even vlogging. When South Park insulted Gingers in one of their show, a viewer (CopperCab, who is a Ginger) made a video on Youtube telling them how he felt about it. That video became popular enough that the South Park people heard of it. They even made a South Park version of the video to promote one of their upcoming episodes! This frustrated the CopperCab even more, and he made yet another video expression how mad he was at South Park.

I found that this whole story of back and forth between a TV show and a simple American teen shows how we are all connected; not only with our friends and family, but with strangers and even South Park. CopperCab's original video, entitled "GINGERS DO HAVE SOULS!!" is also pretty entertaining. This is also why I decided to use it for my kinetic type project and animate his speech.

SOPHIE GENIN-CHARETTE

GINGER

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Edit Video Detail Edit annotations Edit captions/subtitles AudioSwap Insight stats

kinetic type gingers have souls






sotsofgc 4 videos 4 Subscribe



0:41 / 1:09

360p

Suggestions

-  **GINGERS DO HAVE SOULS!!**
by CopperCab
13,823,367 views Featured Video
-  **GINGERS DO HAVE SOULS!!**
by KaseMG
2,788,868 views
-  **I'm a Ginger (Dance/Club Remix)**
by residentemojacob
1,017,110 views
-  **Britney Spears - Womanizer (Director's Cut)**
by BritneySpearsVEVO
125,960 views
-  **Polytechnique Extrait**
by JayDec29
5,059 views

Based on a manifesto written by Robert Pepperell and outlining the connections between human beings, their perceptions of reality and their socially constructed environment, this animated text touches upon several points of the manifesto in order to push the viewer to consider their own human-ness in relation to today's technological environment.

STEFANIE VIENS

THE POSTHUMAN MANIFESTO



Nowadays, wherever we go, we are bombarded with images of how a “normal body” should look like, of what brands of clothing we should wear, of how we should act in society to be recognized as “somebody”. We are constantly comparing ourselves to “The Norm”, wasting years of our life trying to reach the unreachable. 514-THE-NORM is a kinetic typography work illustrating a voicemail message left on Her answering machine, asking Her to abandon this torturous fight and to let us become our own person. This work is dedicated to all of us who have, at a certain moment in our lives, struggled with Her standards and have decided to set ourselves free.

I know but one freedom, that is the freedom of the mind.

Antoine de Saint-Exupéry

VALENTINA CEAN

514-THE-NORM

514-THE-NORM

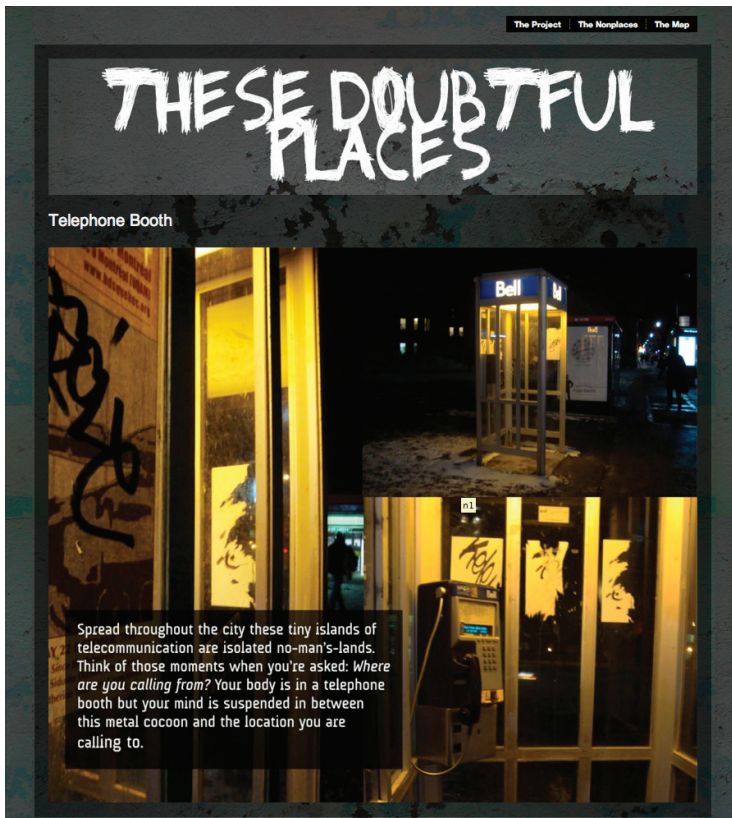
by
Valentina Cean
Concordia University
Fall 2010

Meant to stimulate reflection about urban environments in an era of mobile phone addiction, this website (accessed through the scanning of publicly displayed QR codes and designed to be viewed on smartphones) is a brief analysis of underestimated locations in Montreal.

VINCENT GENDRON AND STEFANIE VIENS

THESE DOUBTFUL PLACES

(www.thesedoubtfulplaces.com)



BIOGRAPHIES

Carly Fridhandler is currently a student at Concordia University specializing in Intermedia. Carly comes from a studio arts background and has a passion for graphic design. In Summer of 2009, Carly interned for NEWAD Media as “Assistant to the Art Director” in Montreal. There she helped design mock-ups and production ready items for Aveeno, Fido, Cirque de Soleil, Bristol Myers and Rogers. Carly will be graduating in Spring 2011, and plans to pursue her passion for print media, branding and remediation.

Cassandra Duchesneau is a 20-year-old student, born in Montreal, but raised in Ottawa. As a young child, she was extremely active in things such as sports and school events. Cassandra is currently in the midst of getting her B.A. with a specialization in Communications Studies. Cassandra creates works that relay a profound message while using a visually minimalist way. She loves creativity in every possible form and is always pushing herself to find new outlets for her own creativity and imagination.

Nadine Susel graduated from Westwood Senior High School in 2006 where she received the Cumbrian Clan award, Hudson Village Theatre Scholarship, and the Art award. At John Abbott College she pursued her love of acting, appearing in the CALL Theatre Workshop productions of Not Wanted on the Voyage (Fall 2007) and Urinetown (Spring 2008). Since entering the Communication Studies Program at Concordia University she has learned a variety of graphic design tools that will serve her well into the future. Her love of design, photography and collage has become an integral part of her artistic endeavours, both scholarly and otherwise. From logos to posters to business cards to websites, she enjoys the creative challenge and is excited to graduate in the spring of 2011 with a BA in Communication Studies and a minor in Theatre.

Sarah Barrable-Tishauer is a digital artist studying Communications and Computation Arts at Concordia University in Montreal. Her love for communications and design developed at an early age, convincing her parents to buy her a hamster by a Powerpoint presentation at age 12. Sarah is a passionate social activist, interested in the ways digital media and networked communication can build strong virtual communities and facilitate grassroots action. Sarah's work has gained perspective from her extensive travels to every continent and her fascination in cultural art practices. An avid supporter of the arts and self-proclaimed nerd, she looks for inspiration in the ever-changing World around her.

Being a professional actor since the age of 11 has given her an appreciation for the immediacy of socially conscious art media. Driven by the power of words, technological innovation and visual communication, Sarah looks forward to a career in social media, design and indeed, ubiquitous computing.

Sarah Olioff.

Born and raised in Montreal, I have realized over the years that I am interested in cultural studies. This is often reflected in the work I produce as most projects I do relates to exploring individual cultures. I am currently in my third year in Communication, specializing in Intermedia. I love collaborative projects and recently have an urge to explore book making.

My name is **Sophie Genin-Charette**. I'm a third year student in Communication Studies, graduating at the end of this semester. My fields of interest are graphic design, photography, advertising and editing. I am a very practical and organized person. If you know anything about me, you know that I love television, and I wish someday to be able to contribute in some way to the TV industry – may that be in front or behind the cameras!

Stefanie Viens is a third year Communications major with a minor in Print Media. She considers her year in Intermedia III an experiment in working with new media and testing her own boundaries as her interests throughout her studies have primarily touched upon graphic design and branding.

Valentina Cean.

As a third year Communication Studies student at Concordia University, specializing in the Intermedia stream, I have always shown a great interest in studying our relation to the visual culture surrounding us. By using a diversity of media in my work, my goal is to create projects that will resonate with people and enable them to think critically about the world they live in. Graphic design, animation, film and performing arts are some of the main fields of practice through which I want to establish myself as an artist and hopefully contribute to our colourful mediascape in a meaningful and relevant way.

Vincent Gendron

I am a third year student and am completing a specialization in communications this semester. I have nourished a vivid interest in studying and practicing new and emerging media in the past two years. I like to think that artists shouldn't talk so much about their creations or even about themselves; they should let their work speak for them.

