

SHAW, Jeffrey      Sektionsleiter F Bildmaschinen

There is the world. There is the world seen. The history of seeing is also the history of visualisation machines. These machines are both conceptual and scientific contrivances. They are strategies of representation. They decode and encode, they reveal and hide, they deconstruct and construct the world in relation to our senses and to our intellect.

Each of the artists and scientists invited to this section of *INTERFACE II* is involved with the exploration of new strategies of visualisation and new paradigms of representation which are facilitated by the recent development of powerful computational and display machineries.

Tamas Waliczky's recent work "THE GARDEN" deconstructs the classical world of single point perspective and uses computer animation to create a new endo-physical space. Here we observe the projected point of view of a child for whom the proximities of his immediate interest is the empyrean measure of everything around him - a mutable, responsive and delight-filled visceral world. Such a computational re-phrasing of the prosaic is an absolutely poetic undertaking.

Michael Naimark's work encompasses many unique achievements in the field of virtual reality and telepresence. The notions of "movie-mapping" and "surrogate travel" which he has formulated are fundamental within the reconstructed and simulated territories of the *bildmaschinen*. His provocative question "How do you know I'm not a movie?" will challenge us more and more often as methods of simulation become more veracious and the boundary between the real and the virtual becomes tenuous.

These paradoxical relationships are clearly understood by Jean-Louis Boissier. His "REVUE VIRTUELLE" succinctly describes the major artistic developments in virtual reality, and in the coherent organization of this interactive video disc he identifies all the pertinent issues belonging to this new medium. Here it becomes clear that it is the various possible conjunctions of the synthetically generated image with the 'real' world that is a major locus of interest and meaning for the *bildmaschinen*.

Another boundary that the computational machines can transgress is that between the visible and the invisible. Karl-Heinz Hohne's work evokes the figuration of "the man with the x-ray eyes". His computational endoscope divulges the anatomical secrets of the human body and like Narcissus we are fascinated by this new mirror. This extreme ambition for introspection is also embodied in Agnes Hegedus's artwork HANDSIGHT where the eye enters itself and discovers its own cavern of projected forms.

Eyal Cohen's work takes place within the field of scientific visualisation, and Quantum Mechanics. Here we are being given radically new images of

Eyal Cohen's work takes place within the field of scientific visualisation, particularly Quantum Mechanics. Here we are being given radically new images of the world - images of nano-structures that underly the corporeal form of all things, and images of ur-structures that evoke these forms at the beginning of time. In these reflections it is also the boundaries of time that are transgressed by the projective capabilities of the *bildmaschinen*.

The works of these artists and scientists substantiate my belief that the activity of art and science has always been the interpretation and recreation of reality - an exercise of imagination creating virtual realities that embody tentative structures of meaning. In this compulsive artifice, the *bildmaschinen* now invest us with a new level of clairvoyance.

Since the late 60's Jeffrey Shaw (Melbourne, 1944) has pioneered the use of interactivity and virtuality in numerous artworks which have been shown worldwide at major exhibitions and festivals. At present he is working at the ZKM Karlsruhe, where he is leiter of the Institut fur Bildmedien.