

Robert Spahr

Live Performance:
Pattern Recognition (the memory of all that)



Abstract:

I am interested in how the ideas and images presented to us by the media affect our world view. As the ever present cable news cycle pushes a daily message of fear, filled with political polarization; domestic and foreign terrorism; recent kidnapped white girls; celebrity scandals; and the imminent threat of hurricane, earthquake or flood, I began to think about how these digital images and text operated, one day influencing our daily discourse, the next day vanishing without a trace. Digital leftovers reminded me of redundant computer programming. Code that was once useful, but later forgotten and obsolete.

Continuing my interest in computational art and live performance, this work will appropriate and remix source material from online main stream media web sites. Through the use of repetition and feedback, the live performance will contain a residue of it's own making. Memory within the work itself as well as within the mind of the viewer will become recursive, resulting in a self awareness as the audience experiences the computational process, artifacts will be created and the information will break down and a self reflexive mindfulness will develop.

Topic: Computational Art, Appropriation,

Author:

Robert Spahr

Southern Illinois University Carbondale, Department of Cinema & Photography Illinois, USA

www.siu.edu

www.robertspahr.com

References:

[1] Jack Burnham

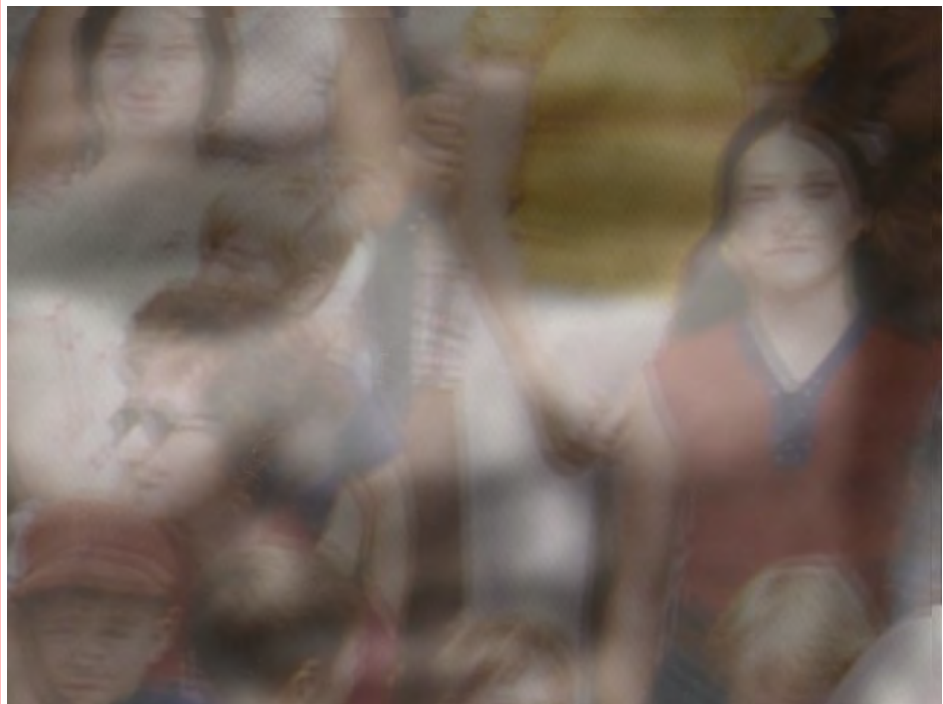
"Systems Esthetic", Artforum, 1968

[2] Norbert Wiener, "The Human Use of Human Beings Cybernetics and Society", Da Capo Press, 1954

[3] Edited by Samuel Bercholz and Sherab Chodzin Kohn, "The Buddha and His Teachings", Shambhala Publications, Inc, 1993

[2]

www.robertspahr.com



Pattern Recognition (the memory of all that) 2012

Contact:

rspahr@siu.edu

Keywords:

Cybernetics, indeterminism, mindfulness, feedback, CRUFT