

Plural Art

Distributing Videos in Plural Form through the Web

Daichi Misawa

Dynamic Sensory Programming Course,
IAMAS,
Gifu, Japan
d.misawa09@iamas.ac.jp

Abstract—This paper presents a way that distributes one concept through video art in plural form, assuming that audience in the world are active audience. This video art uses the web, web browsers, web API, video service on the web and video production software. Audience as information receiver can understand a concept of the work in complementary point of view, and artist as information sender can send the concept from various angles through the work. Motif of the work is Auschwitz Museum. In the exhibition, we could observe behavior of audience that they started to see the work in complementary point of view and recognized the fact of plural form. It seems to us that this behavior of the audience indicates that they discovered existence of others and took the existence of others into their own consideration through viewing the work. We hope audience find something essential behind the videos in plural form as plural art.

Keywords; *plurality; media; art; video; web; server; distribution; audience*

I. INTRODUCTION

In this age, audience as individuals can use media in a plural point of view through the web [1]. In this web communication, we can think a means of sending a concept not in singular, but plural form, assuming that there are request for localization and active audience [2]. Using this means, the source as information sender acquires chance to send a concept from various angles, and audience as the information receiver acquires chance to interpret a concept complementarily. This paper presents video art in plural form that enables complementary viewing by the audience, which is created based on these consideration.

II. CONTEXT

This paper presents a way that distributes one concept through video art in plural form, which considers information sending of once direction in video art. Videos in plural form are sum of videos which are similar but different, and describe a concept as different and plural expressions. These videos assume existence of active audience who try to interpret certain object in their own point of view [3].

Each audience as information receiver has different interpretations of the videos. What is terrible thing is misunderstanding that is based on one expression, when we think existence of active audience in video sending. This

problem happens because each audience interprets information of the object in different way that is based on their individual cultural background.

Audience are not only active, but also passive. Meaning of a object belongs to audience, and the audience belongs to social system that is dominant over them. Audience may put new meaning or definition on the work which are different from concept by the artist, and have unpredictable interpretation [4]. Implication of this situation might be serious trouble. Therefore, we can think up a means to prevent the situation with other expression before happening negative implication.

III. APPROACH

This chapter explains a means that distributes a concept through videos in plural form. This video art assumes individuals on the earth to be audience, and uses the web and web browsers as basic environment for viewing which are means for global communications. In the creation, a concept is expressed as videos in plural form and uploaded to web server of Vimeo video service, then automatically distributed to and continuously played on a certain web site for the work. This work uses also JavaScript and web API of Vimeo on this distributing process. See figure 1.

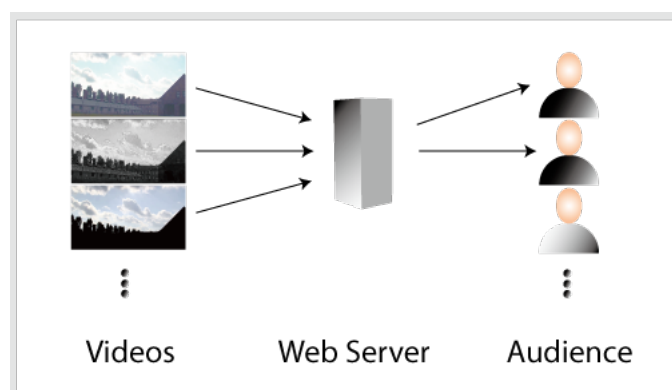


Figure 1. Distributing Process of videos in plural form. Videos are created and uploaded to the server, and viewed by audience visiting the web site.

Using After Effects of video postproduction software, we made thousands of compositions from an original footage for making videos in plural form. In this process, we paid attention

not to make expression biased because these videos should be complementary each other. See figure 2 and 3.

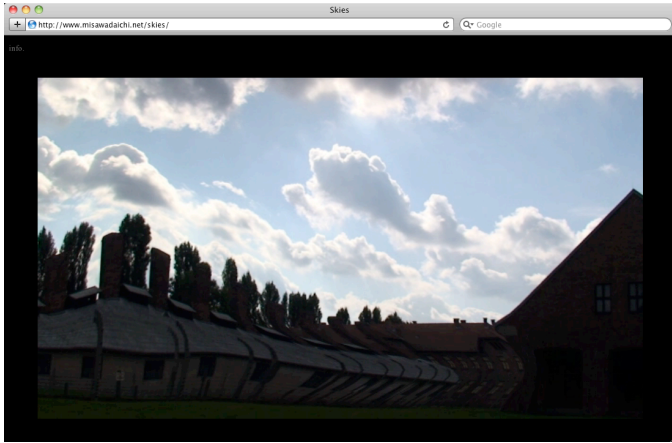


Figure 2. Appearance of the web site for viewing the art work.

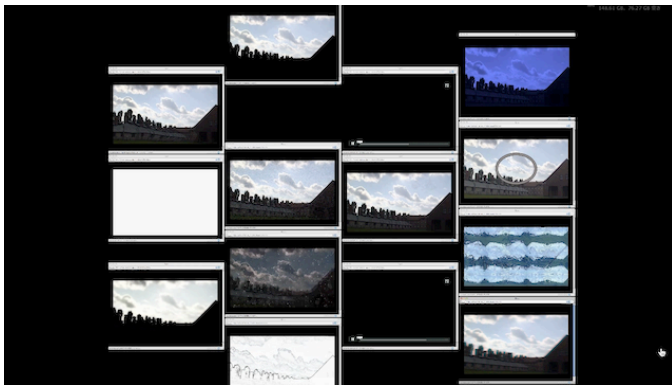


Figure 3. Videos on several browsers at the same time and same web site.

Audience have chance to interpret a concept through videos in plural form and artist have chance to send a concept from various angle through plural videos in the work. In the other words, this work presents videos in plural form and its environment so that audience as information receiver interprets a concept complementary and artist as information sender send a concept from various angles.

We have exhibited the work after creation. In the exhibition, we could observe behavior of audience that they could not understand concept of the work at first and saw only part of the work, but when we explained to them that the work is plural form for complementary interpretation and there are thousands of other videos in the web server, they started to see the work in complementary point of view and recognized the fact of plural form. It seems to us that this behavior of the audience indicates that they discovered existence of others and took the existence of others into their own consideration through viewing the work. We hope audience find something essential behind the videos in plural form as plural art.

IV. MOTIF

This work is inspired by a notion “*plurality*” of Arendt, a political theorist. Plurality corresponds to the fact that there are human beings plurally on the earth [5].

This work records a place called Auschwitz Museum. We think it is important that this place is described from various angles (i.e., not singular but plural form), and interpreted in complementary point of view because of its complex history. Original footage of the work was recorded at Oświęcim, Poland, during studying at the Department of Interface Culture Institute for Media, University of Arts and Industrial Design Linz, Austria in October, 2009.

V. CONCLUSION AND FUTURE WORK

This paper presents videos in plural form and its environment for distribution so that audience as information receiver interprets a concept complementary and artist as information sender sends a concept from various angles. In the exhibition, we could observe behavior of audience that they started to see the work in complementary point of view and recognized the fact of plural form. It seems to us that this behavior of the audience indicates that they discovered existence of others and took the existence of others into their own consideration through viewing the work. We hope audience find something essential behind the videos in plural form as plural art.

This work is a formation of plural video art in the current age for complementary viewing. In the future work, we think this formation has room of improvement for ubiquitous and mobile video communication and pragmatic business purpose like advertisement and entertainment.

ACKNOWLEDGMENT

The author gratefully acknowledges advices for the work by Associate Professor Masami Hirabayashi and Shigeru Kobayashi of Dynamic Sensory Programming Course and Associate Professor Takahiro Kobayashi of Studio E in the IAMAS, Japan and Professor Christa Sommerer and Laurent Mignonneau at the Department of Interface Culture Institute for Media, University of Arts and Industrial Design Linz, Austria.

REFERENCES

- [1] C. R. Wright, “Functional analysis and mass communication,” in *Public opinion quarterly*, vol. 24, American Association for Public Opinion Research, 1960, pp.605-620.
- [2] N. Negroponte, “Being digital,” *Ascii*, 1995, pp.226-229, 233-236.
- [3] S. Hall, “Encoding/decoding,” in *Culture, media, language*, S. Hall, D. Hobson, A. Lowe and P. Willis, Routledge, 1991, pp.128-138.
- [4] C. Lindblom and D. K. Cohen, “Usable knowledge,” *Yele University Press*, 1979, p.50.
- [5] H. Arendt, “The human condition,” *Chikumashobo*, 1994, p.20.