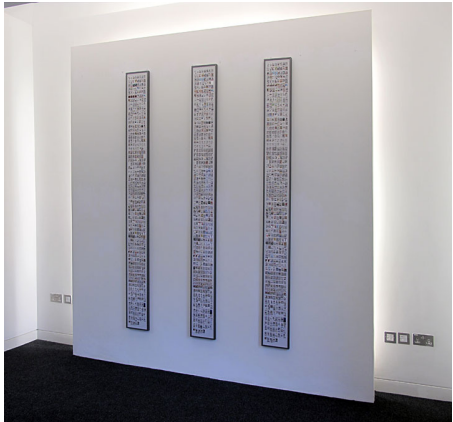


# Several Interruptions

an exhibition celebrating 15 Years of the  
Slade Centre for Electronic Media in Fine Art  
in 2011



[scemfa.org/15](http://scemfa.org/15)



# Martin John Callanan

24 – 30 January

## I Wanted to See All of the News From Today

I Wanted to See All of the News From Today provides an immersive experience by amassing the front page of hundreds of newspapers from around the world and displaying these images within the screen space of a single webpage. Continuously gathering data from the newspapers without pause, the work reduces each paper to an image, a node in a networked text – totalized, overwhelming, and illegible.

Shown here are three prints, each showing the newspapers gathered at one time, each print 24 hours apart.

[greyisgood.eu](http://greyisgood.eu)



# Thomson & Craighead

2 - 13 February

## The Time Machine in alphabetical order

The Time Machine in alphabetical order is a complete rendition of the 1960 film version of HG Wells Novella re-edited by the artists into alphabetical order from beginning to end. In doing so, they attempt to perform a kind of time travel on the movie's original time-line through the use of a system of classification.

Shown here on SD DVD. Duration; 1h 36m 54s

[thomson-craighead.net](http://thomson-craighead.net)



# Tim Head

15 – 20 February

## Sleep

The computer in sleep mode eerily mimics the state of sleep in living organisms, the periodic state of physiological rest during which consciousness is suspended and metabolic rate slowed down.

The sleep mode is an in-between state, a digital limbo, suspended between on and off.

This frozen state of suspension is registered on screen as a total absence of light, a deep impenetrable blackness, while the program lies dormant waiting to be reanimated by the touch of a key.

To transition to sleep mode, the computer saves the context of all running programs to memory. It then removes power to the power-hungry Central Processing Unit (CPU), causing it to stop executing instructions. Simultaneously, the display, hard disks, and non-essential peripherals power down. Once this happens, the computer is technically “asleep:”<sup>1</sup> the only power the computer draws goes to maintaining the state of its memory and powering the small amount of hardware logic required to wake up. This typically amounts to somewhere between 5—20 Watts, about the same amount of power that an energy-efficient light bulb consumes. When the user wakes the computer, the sleep process reverses: peripherals power up, the CPU loads the context of the user’s work from memory, and the user resumes work where she or he left off.

<sup>1</sup> The technical term is the Advanced Configuration and Power Interface (ACPI) G1/S3 mode.

Technical description written by Kyle Jamieson, UCL Computer Science

[timhead.net](http://timhead.net)





# Simon Faithfull

22 February – 6 March

## Going Nowhere 2

A walk through a landscape at the bottom of the Adriatic sea.

A figure dressed in jeans and a white shirt walks past the camera. Moving slowly and with great difficulty through the swirling water he eventually disappears into the murky gloom of the near distance. It is not obvious where he is going or how he is surviving 10 meters below the surface of the sea but he seems to heading somewhere.

[simonfaithfull.org](http://simonfaithfull.org)



# Brighid Lowe

8 - 13 March

## Each Long Second

Each Long Second is an attempt to visualise the virtual space of the internet and imagine the communication and flows of energy in digital space. The piece is assembled from composite photocopies, it is double-sided with black arrows on white on one surface and white arrows on black on the reverse side. Its half-drop repeat arrow print was designed so that it is very difficult to detect any repetition in the pattern of arrows. The piece makes a two dimensional surface that appears endless in its flows and changes of directions, creating a diagrammatic surface that when crumpled or folded appears to correspond/mimic the actual three dimensional distortions. It was an attempt to manifest something in perpetual limbo between two and three dimensions that can potentially be re-configured endlessly. It is by definition without a hierarchy of decisions/choices of arrangement — it is an open structure that can be made and re-made. Each Long Second will fill the confined space of UCL's North Lodge in a very different way to the large spaces it has been exhibited in before. A rota of students will re-arrange the piece each day, making the performance of this mutable structure explicit.



# Melanie Jackson

15 – 20 March

## The Urpflanze (Part 1.2)

Melanie Jackson is investigating the impulse for form. She has taken a lead from Goethe's notion of the Urpflanze. The Urpflanze — or the primal/primordial plant — is Goethe's imaginary plant that contains coiled up within it, the potential to generate all possible future forms. The investigation takes her to behold scientific research, industry and the economy of the material. Drawing on the intimacies of knowledge at the nanoscale to the spectre of gargantuan monstrosities, there is an intrigue in the primordial to the yet-to-be-created. In Scene 1: Dirt she begins to make a link between earth and the screen: between the viscera and potential of clay to assume form and the material formulation of the Plasma screen itself.

In the eighteenth century the development of sophisticated techniques of ceramic production signified a victory of chemistry and culture and capital over formlessness. It pushed the capacity of the material to accommodate highly detailed representations, radiate colour, sheen, to perform.

Contemporary screens push the material capacity of liquid crystals to accommodate high definition imagery. There is a sense of a quest for ever sharper imagery, mediated through liquid crystal technology. Like clay, liquid crystals also have a visceral biological and mineral morphology that can collapse into formlessness yet carries the potential to assume (or emit the image of) any form. The work teases out this dynamic between the desire for indexical precision, and for fantasy — for unknown forms to appear. It traces the production of clay from the clay pit to the factory floor, to the museum and to the tea room.



# Susan Collins

23 March – 17 April

## Cityscape

Cityscape is a pixel by pixel observation of the London skyline from a vantage point at UCL.

Transmitting and archiving in real time, Cityscape records the fluctuations in light throughout day and night. The images are constructed at the rate of a pixel a second from left to right and top to bottom of the screen in horizontal bands, continuously.

A whole image represents the previous 21.33 hours, just under a day. There are visible fluctuations in light and movement whilst night appears as a band of black thinning and widening according to the time of year. Stray pixels depict the fleeting presences of birds, people or other unidentifiable objects entering the frame.

Cityscape is the latest in a series of works by Susan Collins exploring time, technology and landscape, connecting British landscape tradition with the contemporary world of digital media, networks and connectivity.

[susan-collins.net](http://susan-collins.net)

Support from:

UCL Museums & Collections

Slade School of Fine Art

The Institute for Modern and Contemporary Culture

UCL Computer Science

Curated by Martin John Callanan

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