

Flight Variant

Teresa Connors, Andrew Denton

The University of Waikato, Auckland University of Technology
New Zealand

tmconnor@waikato.ac.nz

andrew.denton@aut.ac.nz

“Thus the art in the time of hyperobjects explores the uncanniness of beings, the uniqueness of beings, the irony and interrelationships between beings, and the ironic secondariness of the intermeshing between beings.” [1]

Artistic Work Submission

Flight Variant is one of a series of ongoing audiovisual installation projects by Teresa Connors and Andrew Denton, which respond to the Anthropogenic climate and geological change. The work emerges from data collection processes that took place in Southern California in 2014 and 2015. These include high-speed and HD video jet streams recordings (see figure 1, 2) and audio recordings from and around the Los Angeles airports. The resulting installation is a generative work that is driven by an algorithm based on 2015 aviation statistical data. Additional components include flight data streamed from the Internet, sampled vocal clips from YouTube, TV, and the Radio, real-time convolution of acoustic instrument improvisation with field recordings.

Constructed in Max 7 (see figure 3), this installation layers a network of visual and aural content that produces an ever-evolving work. The core visual elements are a series of strangely articulated filmed jet streams that cut lines across a rich blue Californian sky.

30 years ago Bill McKibben imagined a world where the sounds of chainsaws would inhabit even the most isolated and inaccessible forests. Now we can look around and out, up and down, and in every micro and macro

space on the planet, and silence and human absence has all but disappeared. [2]

Flight Variant is a series of core samples - a database of human presence and movement across the sky, land, and airwaves. Similar to other ecologically-grounded creative practices, this installation explores the situated relationship of environment, material agency and creative process and as means to tease out an emerge co-creative methodology.

Thematic Statement

Flight Variant seeks to evoke a space of contemplation, uneasiness, and melancholy by engaging with the stratified signs of our collective impressions and impacts on our environment.

Web Links

Link to *Flight Variant* and other works:
www.divatproductions.com/ICAD2016.html

Link to Andrew Denton's CV:
<https://aut.academia.edu/ADenton>

Link to Teresa Connors's CV and web page:
<https://waikato.academia.edu/TeresaConnors>
www.divatproductions.com



Figure 1 Flight Variant—installation image. Photo Andrew Denton



Figure 2 Flight Variant—installation image. Photo Andrew Denton

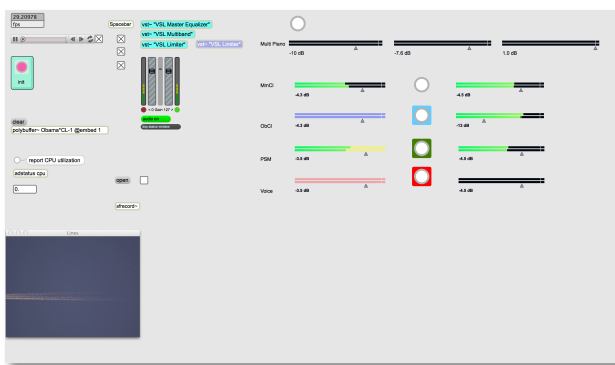


Figure 3 Flight Variant Max patch in presentation mode

Technical Requirements

Flight Variant is a sound and video installation that requires a darkened gallery space. Ideally this space would consist of a flat white wall for large screen projection four metres wide by three metres high (this can be larger if possible). We would need to be able to mount the projector, computer, and speakers to the walls and ceiling, or by other methods depending on the nature of the site. The artists can provide the HD projection and computer technology for generating and presenting the installation. It would be helpful for the gallery to provide audio speakers, AC (electrical cabling), internet connection and suitable security measures for the equipment. This can be negotiated as to what is appropriate depending on the site.

References

- [1] Timothy Morton, *Dawn of the Hyperobjects*. <http://www.youtube.com/watch?v=zxpPJ16D1cY>. (accessed November 20, 2014).
- [2] Bill McKibben, *The End of Nature*, New York: Random House, 1989.

- [3] Damian Keller and Ariadna Capasso, “New Concepts and Techniques in Eco-composition,” *Organised Sound*, Vol.11, No. 01, (2006): 55-62.

Artist Biographies

Andrew Denton is a film and video artist who works with both digital and analogue media. He is currently undertaking a PhD, at Monash University, investigating ecological issues through affective moving image and sound. Andrew has presented his research at numerous international festivals, conferences and symposia, including: NZ International Film Festival (2015), Jihlava International Documentary Festival (2015), ASLEC 2014, TESS 2013 & 2014, Balance-Unbalance 2013, ISEA 2012, and SIGGRAPH Asia (2009). Andrew is Head of Department Postgraduate Studies at the School of Art and Design at AUT University, in Auckland, New Zealand. <https://aut.academia.edu/ADenton>

Teresa Connors is active as an acoustic/electroacoustic composer, opera singer, film scorer, and multimedia installation artist. She is currently completing a practice-based PhD, at Waikato University, which includes developing new techniques and methodologies for multimedia collaborations. Teresa holds a Master of Music degree (1st class honours) in composition from Waikato University and studied both composition and opera singing at Dalhousie University in Nova Scotia as well as the Banff Center for the Arts. Her creative works have received awards and support from the Canada Council for the Arts, British Columbia Arts Council, Bravo Fact and have been presented at international conferences, film festivals, and galleries including: NZ International Film Festival (2015), Jihlava International Documentary Festival (2015), ISEA (2015), Balance-Unbalance (2015, 2013), TIES (2014 & 2013), EMS (2014), Vancouver International Film Festival (2010 & 2009). www.divatproductions.com

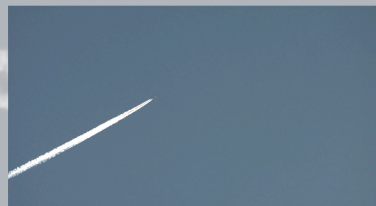
POSTER

Flight Variant

An audiovisual installation by Teresa Connors and Andrew Denton

"The very feeling of wondering whether the catastrophe will begin soon is a symptom of its already having begun."

(Timothy Morton, *Hyperobjects : philosophy and ecology after the end of the world.*)



Flight Variant is one of a series of ongoing audiovisual installation projects by Teresa Connors and Andrew Denton, which respond to the Anthropogenic climate and geological change. The work emerges from data collection processes that took place in Southern California in 2014 and 2015. Constructed in Max 7 this installation layers a network of visual and aural content that affect each other simultaneously to produce an ever-evolving, iterative, work. The core visual elements are a series of strangely articulated filmed jet streams that cut lines across a rich blue Californian sky.