

SIGGRAPH Dailies Submission  
'Dancing, Moment'  
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*"There is a stream, a succession of states, or waves, or fields (or whatever you please to call them), of knowledge, of feeling, of desire, of deliberation, etc., that constantly pass and re-pass, and that constitute our inner life" (William James).*

I'm here to talk about consciousness and its expression, the art, and to introduce one of my related experiments, "Dancing, Moment". I totally agree with the quotes of William James which I said right before. And, since late twenty century, there have been various types of film making utilizing new technology and experimenting new way of addressing narratives, and Gene Youngblood defined them as 'Expanded cinema' in his book.

As for me, manifesting inner life out of my mind, in front of our eyes, is the dominating subject of my work. A myriad of impressions from everyday life go into my mind and constitute my consciousness. They reside in my mind as visual, sound and/or motion at the same time, like life, and form my own narratives. In my experience, only one element of art, visual, sound, or motion was not sufficient to deliver my consciousness fully and thus I have tried to combine them into new language. I abstracted my impressions and narratives into an animation, a kind of expanded cinema, and believe and hope it would evoke parts of audience's consciousness and allow him/her to create his/her own emotions or narratives. Each person will interpret my animation differently based on all his/her own experiences, memories and life.

That's the goal of my experiment and I met several technical challenges for the goal working on this animation.

First, visually, I wanted to create a kind of dancing abstract painting. I had been doing researches on visual music and seeking for the connection between visual and sound in order to find how color and shape can be connected with sound and music. In those researches, Kandinsky is the one who gave me the answer with his both artworks and theories. And, Klee is another important influence to me regarding the rhythmic expression and the narrative created by symbolic shapes and colors. Beyond just synchronizing sound and visual, I try to contain narrative in my work. Those researches showed me the clue to create abstract shapes as visual elements which play as characters to deliver my narrative when combined with sound and motion.

Additionally, with my experience of the research on developing NPR(Non Photorealistic Rendering) technology 2006, I developed the algorithm for painterly expression with openFrameworks and applied it to the background texture which generated overall painterly look.

Second, there were some imageries I couldn't create with only 2D animation technique. The study at ITP, especially the class about Processing, helped me expand the boundary of expression. Several animations developed with Processing were added to my overall 2D digital animation.

The third was my biggest challenge, Creating sound.

I need to work on it by myself because 'Sound' is one of the three elements which I try to combine into a new language. But, I had not have any experience or background in music at that time and just started to learn composing music, especially algorithmic composition with Pure Data.

This project is the first one which I worked on music by myself editing the musics of Stravinsky and John Cage. It was an invaluable experience, taught me a lot and opened me the next step, composing my music and combining it with visual and motion algorithmically.

Actually, "Dancing, Moment" was designed to be shown at InterActiveCorp's 120 X 12-foot video wall and this movie you are watching here was extracted from it for this presentation.