

DO BILLBOARDS DREAM OF ELECTRIC SCREENS? ATTENTION STRUCTURE



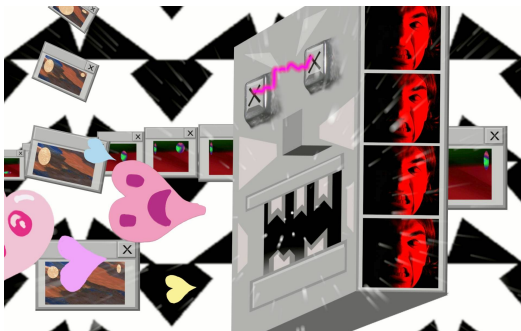
Super Kingdom [Excerpt] (2009) – London Fieldworks
2'23

Through the edge of a dense forest and into a clearing the viewer is confronted with an inexplicable architectural structure. Superkingdom is a sculptural installation of animal 'show homes' in a woodland environment and can be viewed as a social engineering experiment - a new community making referencing to despot's palaces, gated community developments such as Alphaville in Brazil and the fortified exclusivity afforded to the wealthy and super-rich - all designed to keep urban reality at bay.



The Open Polar Bear #2 (2007) - Paulette Phillips
1'40

Paulette Phillips' is interested in paradox and conflict, unease, humour and contradiction. *The Open Polar Bear #2* accentuates the limitations of the screen's frame as a polar bear trapped in an artificial tundra paces out an endless loop between its borders.



Virtual Boyfriend (2011) - Ben Wheele
3'13

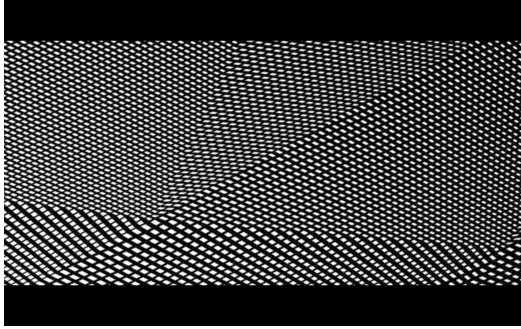
Virtual Boyfriend plunges the viewer into a fantastical landscape populated by floating dialogue boxes, pastel cartoon hearts and menacing pixel glitches. Ben Wheele's work is an attempt to find dramatic pathos in unusual netherworlds, where logic has somehow receded. What remains is often gooey and emotional.
Credit: Record Label, Future Noise Music.



In Places (2004) - Erik Olofsen
4'03

Erik Olofsen's *In Places* references the elevated position of the billboard showing a figure fall from a great height onto a constructed foam city, flattening skyscrapers and sending out slow motion shockwaves before the city rebounds into its original shape.

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Meshwork (2011) - Russell Richards
1'00

KikiT VisuoSonic (Russell Richards and Maurice Owens) used sound-sensitive technologies to generate live dynamic meshes that move in response to music. These meshes create an ethereal effect with shifting perspectives and points of view. There is a mix of simplicity in terms of design yet intensity in terms of the data delivered.



No Not Nothing Never (2007) - Pascual Sisto
2'00

Pascual Sisto's *No Not Nothing Never* takes us to an unidentifiable desert where 23 pedestal fans moving in perfect unison carry out a futile and absurd attempt to cool the heat of the desert.



The Open: The Polar Bear (2007) - Paulette Phillips
0'30



While Darwin Sleeps (2004) - Paul Bush
2'00

More than three thousand insects appear in this film each for a single frame. As the colours glow and change across their bodies and wings it seems that the genetic programme of millions of years is taking place in a few minutes.

It is a rampant creation that seems to defy the explanations of evolutionists and fundamentalists. It is like a mescaline vision dreamt by Charles Darwin.

Made with financial support from NESTA (the National Endowment for Science, Technology and the Arts).

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4302011 (2011) - Sophie Kahn
5'29

Sophie Kahn's portraits are produced by 3D laser scanner that projects a beam of laser light. This precisely engineered technology was never designed to represent the body, which is always in flux. Confronted with motion, the software receives conflicting spatial coordinates, and generates a fragmented model. The result is an identity parade of faces, disrupted by scanner glitch, rotating in and out of the light.



Anarchitekton (2004) - Osaka - Jordi Colomer
05'16

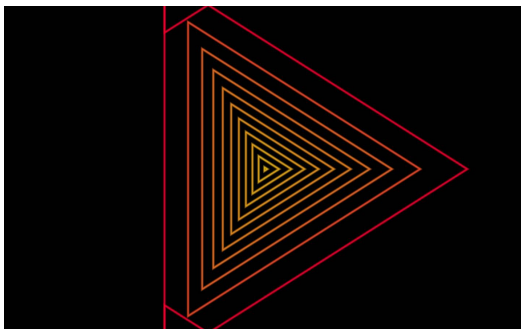
Anarchitekton is the generic title of a video series made as a work in progress: Barcelona, Bucarest, Brasilia, Osaka are the first stops on this journey.

In Osaka we see a peculiar character, Idroj Sanicne travels the city contaminating the streets with fiction. Carrying a scaled down replica of a building covered in advertising billboards and digital screens. The models of the buildings are like grotesque banners, utopian provocations, or playful flags. Idroj runs to the broken rhythm of the cross dissolve static images which, paradoxically, reflect a sense of unflagging movement.



Distractor (2011) - Mark Essen
1'00

Distractor drops the viewer into a meadow in which an unidentified object is centrally framed, as its mirrored blades are caught by the wind their speed increases into a disorientating blur. Mark Essen's work revolves between the idiosyncrasy of popular culture and the authentic idealism in social culture. He uses discreet obsolesces to bring to attention the idiosyncrasies within life. Distractor was commissioned by Wysing Arts Centre.



Refractor (2011) - George Evans
1'00

Stripping the content to its purest visual and aural elements, Evans crafts unique sensory experiences that challenge the viewer to reassess the way they see and hear, retuning their senses so they may appreciate the world in all its perceptual splendour.

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Early Warning Signs (2011) - Ellie Harrison
1'20"

Created for Artsadmin's Two Degrees festival, Early Warning Signs utilise the brazen marketing techniques of capitalism, not as a tool to sell us more, but as a tool to simply remind us of the consequences of our consumption. In the interests of her new mantra 'reduce, reuse, recycle your art', Ellie Harrison is now facilitator of a lifelong project to tour the four signs to different public locations, so they can continue to 'promote' their cause.

Press Contact

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#occupyattention

Do Billboards Dream of Electric Screens – ATTENTION STRUCTURE is a touring exhibition project curated for video billboards and urban screens. This programme is curated by Mathew Trivett and Beth Bramich of Trampoline: Agency for Art and Media. For further information about hosting an exhibition of this programme please contact mathew@trampoline.org.uk
