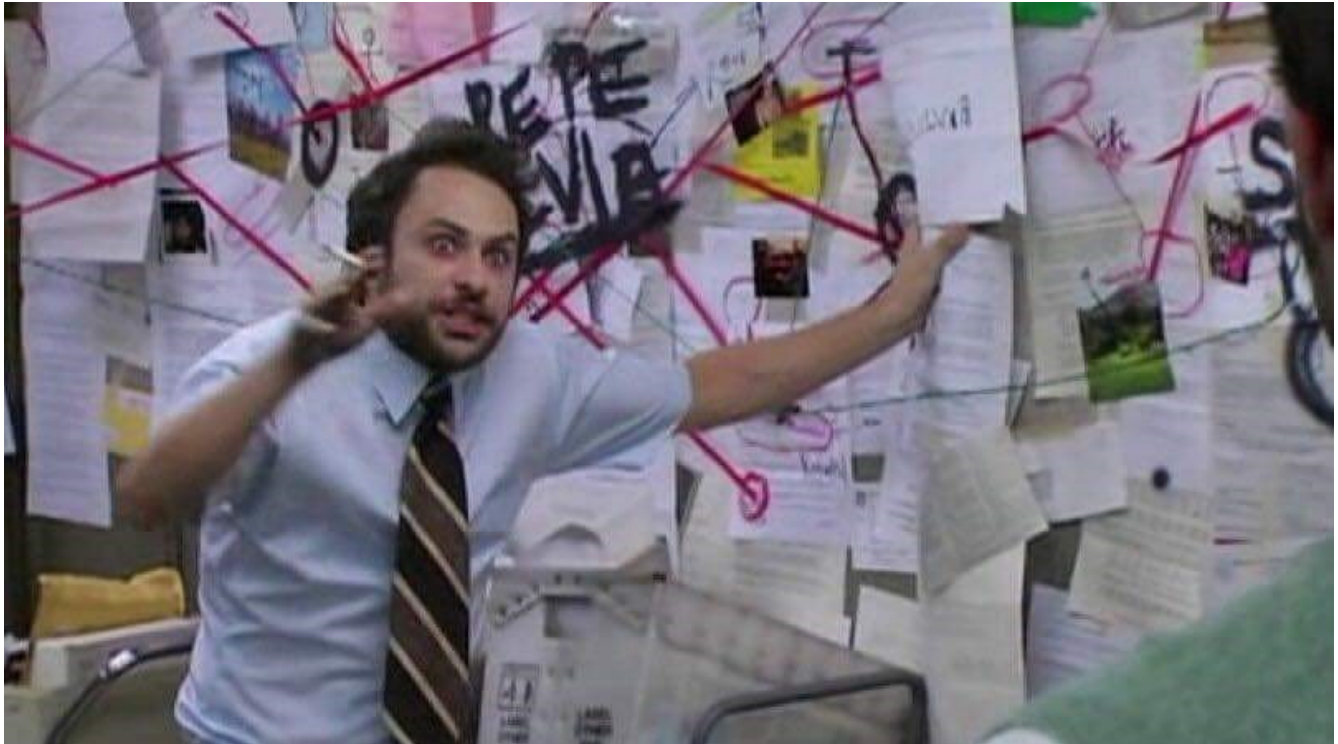# Incrediblobs Snorkagizer

robgillthings.net

name of project: incrediblobs snorkagizer
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1. Project Description

      As always, I wish to resume where I left off. I had an enormous amount of audio and visuals ready for NBN2019 and NBN2020.

      I have invested so much of my practice into NBN that it is very difficult to fit all I have in mind into 500 words – I apologize in advance for going well over, but I am compelled to as what I describe is essential to the understanding of the piece.

Audio with visuals (especially computer animation) has always been a part of what I presented at NBN. Each year has been a refinement of my process. At first, in NBN 2012 (OBE), I began with DJing but now I just use all my own material, and instead of just playing back files as a DJ would, I am live composing. The last time I did this was in 2019 in Dufferin Grove park, downtown Toronto for the Figment Project (a live, free, two day, interactive show for the general public). I set up my audio studio in the middle of the park and simply composed live throughout the weekend – generating two pieces(https://soundcloud.com/robgillthings/sets/figment). They are very long and I am still mixing them but I expect to be done within the next couple of weeks – I am happy with the results.

With NBN 2022, I plan to do the same, except I will be generating one half-hour to forty minute piece. I will start with a blank set of tracks at the beginning of the evening and produce an initial live recording. Over the course of the night, I will pass over that same material many times adding, refining, and composing. My presentations have always been about inviting the public into the creative process – I am just setting up a kind of temporary studio and developing work during the festival – and that serves as the performance.

This is both audio and visual collaboration with participants. I will be composing an audio piece throughout the festival. Incidentally, material will be drawn from previous shows, especially material I had planned for 2019 ('conversation'), and 2020 ('Menu Advisor') as well as *a lot* of new material I have generated since then (see Bandcamp links below). I will also be playing video – all my own work – much of it, again, from previous NBN shows (esp. NBN2019 and NBN2020) as well as plenty of new work – most of it computer animation set to my audio. For 2019 I had prepared an eight hour video reel (therefore no repetition) and I plan to use that after modifying it and adding new work. Here's a link to the short version: https://vimeo.com/349070312. The third component of this installation is the particularly interactive part. I do *not* plan to have microphones set up. Instead, interactivity will be through visual means. I have a visual artwork called *incrediblobs snorkagizer* (see attached pdf – this is the entire 'ammo.js' library - a well known physics library for computer graphics - written across a single surface) that will be the focus of attention. It will be approximately 64" wide x 36" high (16:9 ratio) and perhaps larger. It needs to be set up against a flat surface, preferably a wall. Lights will be illuminating it and it will be covered with acetate. There will be markers available for people to draw whatever they want on top of it, drawing their own connections. I will be facing the piece, approximately 10-15 feet away, and the speakers will be on either side of the artwork facing me and participants. The projector will be behind me projecting onto the piece and will be far enough away that the projected images will extend well beyond the edges of the artwork, thus immersing the piece and the participants in moving visuals. This sets up an environment where participants' creative impulse will be very much influenced by the surrounding audio and visual materials and they will be affected to generate connections under that influence. I would also like to impose, between myself and the artwork that people will be drawing on, some sheer fabric that that the projections will land on, floating mid-air and forming an overlay, 'Flashing Lights' style – can't resist. I may leave this out however, if it ends up being logistically too difficult but its worth the bother.

I will try to briefly explain the triangle mesh (or NETTT as I have previously called it). This has been the underlying architecture for almost all of my work throughout my career and I have applied it to NBN quite deliberately since the beginning (VIRUS in 2011). Amongst other things, I am interested in artwork that operates as a functioning network. The software that I have written (NB) and have used in many shows, including NBN 2016, 2017 is a very programmatic attempt to explore this. My artistic practice could not be more about connections. I am currently rewriting this software and I anticipate a workable *online* version within the year and a standalone version that can be used in festivals like NBN may be ready within a couple of years – so this software won't be used for this installation.

In the meantime, however, there is another, equally important way that connections form in my artwork and this is what you will see and hear with this installation. *Very* briefly, all the audio and computer animations that I will be playing and composing with have been constructed using the NETTT architecture – they are all different forms of this structure. As I start to work with the audio and visuals spontaneously throughout the evening, connections between the visuals and the audio, and connections between the different audio tracks will begin to form in ways that could only occur given the use of a unified architecture throughout all the works. This is a step towards what I am also

exploring through the NB software, *spontaneously emergent phenomenon* – you could also call it moments of serendipity. I also like to call it 'connectors'. Different elements from different domains start to coincide, correspond, and connect and then information starts to flow between them – congealing into an organization that operates at a different level from which all the individual elements reside (this is somewhat of a formalization of 'the whole is greater than the sum of the parts') – this is the definition of emergence. Participants will be fully immersed in the material and will be subject to their effects and ideally they will be amongst the aspects instrumental to the precipitation of these emergent moments.

After each pass through the audio, I will take a short break, take down the acetate, and put up an new blank sheet over top of the artwork and begin the process all over again. By the end of the night, the audio will be in a pretty mature state and there will be a few collective visual pieces on acetate that will have been generated by participants. I can't wait to see what they draw and write (note – the artwork will have to be low enough for small children to reach).

After the show, I will finish mixing the audio which will be made available on my Bandcamp site as I have done for some previous NBN shows (for free for the people involved), and also present the finished visual works in my online shop where participants, for the price of shipping, may acquire a print or prints of the results.

2. Budget

-artist fee: 900-
-materials:
  -markers – 12.00
  -large scale print (laminated) – 100
  -plywood sheet – 30
-estimated cost of prints for participants - 150-200

3. Technical Elements

-need power outlet
-set up day of
-need a large wall to support the artwork and also for large scale projections - essential
-15'-20' of space from wall
-I will be using my own equipment: two laptops, incandescent lights, two pole mount speakers, mixer, projector, extension cords, cables

4. Bio

Rob Gill of robgillthings.net has been practicing media art professionally for two and half decades now and has been involved with Nuit Blanche North since its beginning in 2011. Situated in both Muskoka and Toronto, he has developed a multi-faceted practice which embodies many media – painting, audio art, computer animation, software development – online and standalone, video, 3D objects, all in the service of a single objective – to use art as the medium to study psyche.

5. Support Materials

-see attached pdf of *incrediblobs snorkagizer*
-Bandcamp links:
      -previous NBN shows:
            -NBN2017 – crystal bowls: https://robgillthings.bancamp.com/album/nbn2017-crystal-bowls

            -NBN2018 – knot and trre: https://robgillthings.bancamp.com/album/knot-and-trre
            -NBN2019 – CSB: https://robgillthings.bancamp.com/album/csb

      -new work:
            -things music 1: https://robgillthings.bancamp.com/album/things-music1
            -things music 2: https://robgillthings.bancamp.com/album/things-music2
            -Menu Advisor 1: https://robgillthings.bancamp.com/album/menu-advisor-things-music
            -Menu Advisor 2: https://robgillthings.bancamp.com/album/menu-advisor-2-new-extra-blobs

            -sn: https://robgillthings.bancamp.com/album/sn
            -mega blobizizers: https://robgillthings.bancamp.com/album/mega-blobizizers

-all online materials referring to previous NBN shows can be found at https://robgillthings.net/noit-blanche-north-series/

-the NB software/installation: https://robgillthings.net/nb/

(it certainly isn't necessary to go through all of this, but its there for reference)