Screen Machine

An interactive telepresent video installation designed for site-specific impromptu performance and user interaction.

For the OUR MACHINES exhibition curated by Louise Colbourne at the Observer Building Hastings, 13 February to 14 March 2016

Paul Sermon & Charlotte Gould

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SCREEN MACHINE

Developed for the OUR MACHINES exhibition at the Observer Building Hastings, 13 February to 14 March 2016, ‘Screen Machine’ offers public audience participants the opportunity to co-create chance encounters and self direct spontaneous performances between two separate installation locations. These unique transitory events will rely entirely on the roles and performances the participants bring to these telepresent screens and the experiences they choose to live out. Inspired by our urban and cultural surroundings and re-contextualized in a diverse array of digital milieux, ‘Screen Machine’ aims to allow these public audiences the agency and control over the outcomes of this intervention, akin to a telepresent fluxus happening.

The installation takes live oblique camera shots from above the screens of two separate audience groups located in the Observer Building Gallery situated on green and blue screen backdrops. Linked via a live video connection the audiences are brought together on screen using a system of chroma-key video mixers. As the merged audiences start to explore this collaborative, shared telepresent space they discover the ground beneath them, as it appears on screen, locates them in a world of surprising and intriguing anamorphic environments. These digital backgrounds directly reference our social and cultural setting in a ludic virtual world. This installation adopts a playful and open approach to public video screens to manifest a truly interactive peoples screen. Inspired in part by 3D anamorphic street art and computer games, the motivation behind this proposal also comes from the historic films of Lumière contemporaries Mitchell and Kenyon, whose films of Edwardian public crowds in the 1900’s present a striking similarity to the way audiences react and respond in Sermon and Gould’s telematic urban screen interventions.

Paul Sermon and Charlotte Gould are artists and researchers from the University of Brighton.
EQUIPMENT, MATERIALS & CONSTRUCTION

Equipment provided by Paul Sermon and Charlotte Gould...

- 2 x Panasonic AW-HS50 Video Mixer chroma-keyer
- 2 x HD Sony video camera and wide-angle lens
- 2 x Blackmagic HDMI to SDI
- 1 x Blackmagic SDI to HDMI
- 2 x Wall mount/bracket for camera
- 2 x 30 metre SDI cable
- Cables: HDMI, SDI, DVI

Equipment to Hire or Purchase...

- 2 x 42” to 52” LCD Screen
- 2 x Wall mounting for LCD Screen
- 1 x Mac Mini with HDMI output

Electrical requirements...

- 4 to 6 x florescent strip light above green screen area
- 4 to 6 x florescent strip light above blue screen area
- 1 x Four-way 13 Amp Power outlet in green screen area
- 1 x Four-way 13 Amp Power outlet in blue screen area

Construction on site...

- Wooden green screen floor and wall painted, in location near gallery entrance
- Wooden equipment box, in location near gallery entrance
- Wooden blue screen floor and wall painted, in location near gallery exit
- Wooden walls to close off area around blue screen installation in location near gallery exit

Green screen paint: (Pantone 354) Flat Matt Dulux Trade S3065G10Y or 1070G - Dulux Name “Puppet”
Blue screen paint: (Pantone 2735) Flat Matt Dulux Trade 3060R60B - Dulux name “Hocus Pocus”

PRODUCTION SCHEDULE

- 8 to 10 Feb: Construction and finishing of green and blue screen walls and floors
- 8 to 10 Feb: Construction of equipment box and walls enclosing blue screen installation in location near gallery exit
- 10 to 11 Feb: Installation of florescent strip light above green and blue screen areas
- 10 to 11 Feb: Installation of all power outlets in green and blue screen areas
- 11 Feb: Installation of all video equipment and cables
- 12 Feb: Configuring installation and adjusting
- 13 Feb: Private view and opening
WOODEN GREEN SCREEN FLOOR & WALL CONSTRUCTION

Model:

Floor Plan:
WOODEN BLUE SCREEN FLOOR & WALL CONSTRUCTION

Model:

Floor Plan:

Four 13 Amp power outlets located on pillar behind LCD Screen

42" LCD Screen and video camera mounted to concrete pillar

Doorway

Wooden walls

Blue screen floor and wall

470 mm

4500 mm

1400 mm

900 mm

2000 mm

2000 mm

4500 mm
CONSTRUCTION OF WOODEN WALLS AND EQUIPMENT BOX

Walls with Doorway:

Equipment Box:
VIDEO CHROMA-KEYING SEQUENCE

FOREGROUND | MIDGROUND | BACKGROUND

DIGITAL ENVIRONMENT
BIographies

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Paul Sermon is Professor of Visual Communication at the University of Brighton. He has worked for over twenty years as an active academic researcher and creative practitioner, primarily in the field of telematic arts. Having worked under the visionary cybernetic artist Professor Roy Ascott as an undergraduate Fine Art student, Paul Sermon went on to establish himself as a leading pioneer of interactive media art, winning the prestigious Prix Ars Electronica Golden Nica in Linz, Austria, shortly after completing his MFA at the University of Reading in 1991, an accolade that took Paul to Finland in the early 1990s to develop one of the most groundbreaking works of his career Telematic Dreaming in 1992.

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Dr Charlotte Gould has developed a number of interactive environments for urban screens. She is currently developing location specific work in which the user becomes an active participant in the narrative and explores methods of user driven content. Charlotte graduated with a BA Honours Degree in Graphic Design from Chelsea School of Art in 1990 and received an MA in Creative Technology from the University of Salford in 2003. She was awarded her PhD in 2015 from the School of Arts & Media, University of Salford, entitled: Interactive Works for Urban Screens: A practice based study into building new ways of engaging communities in urban space through interactive artworks for urban screens. Charlotte Gould is a Principle Lecturer and Academic Programme Leader for Visual Communication at the University of Brighton.