XNAME

booting

/BOOTING   A Site Specific Installation by Xname

2004 - 2007
audio-visual, interactive, color

Concept

Booting is a reflection / interpretation of the relation between humans and machines as a metaphysical sexual journey.
An experiment, a research in progress, the attempt to tell a story creating an environment.
The title is referring to the action of starting up a computer, giving it life, the possibility to exist but also, cleaned the memory, refresh and start as new.

A computer is nowadays a sort of partner for human beings.
This affection leads to a physical attraction, and the object machine is the symbol and direct connection between real tangible life and virtuality.
This physical connection becomes desire, intimacy, sexuality.
The machine is there, it will understand.
The sentimental factor comes in.

The attraction towards this entity renders to transmutation, a carnal vector to 'digitality'. Usual gender oppositions are surpassed by the machinic identity.

The digitalization of body, piece after piece, becomes an attempt to reproduce and copy the self into a new domain.
The body, becoming digital image, changes its substance and penetrates the machine, establishing the possibility to start a new form of existence.
In this sense, the penetration of a machine is both a physical and a metaphysical act, sexual and symbolic.

Introductory text

"...ok, what is booting?

booting is an exploration of the relation between our bodies and technology. technology is something we can choose, like love. bodies are there. it is something that happen to you, like family.
it is not gender.

technology is part of our natural environment.

booting is about the possibility to be something else, restart!

objects can be very seductive.

but an image is very far from what i subjectively live.
"the context of a picture or an image is very different from the sexuality that one experiences with another person, whether for one night or for a whole life", said body gabor...

an image can be a registration of the crash between us and machines.

or more.

do you like me?, asks my computer

or am i just using him?

what's your value then? and your plus value?
but even more: are you alive?

affection: this is a kind of a drama, isn't it?

why should we care?

mankind is compromised

we could just avoid any feeling, or memory.

but then, what happens?
maybe i am sick. i still care.

i care for people, i care for machines.
and animals. i do love.

so what?

i would really like to have sex with my computer.
yes, that's it.
nothing more, nothing less.

in this area, as i said, gender is not important.

we are all the same in front of a machine.

who is root, or what?

he is the one for me. the only one who could follow

me   the trip   my path.

but listen

there are plenty of noises

can i find a rhythm ?

am i allowed to do that?

or it is not permitted .=

to feel."

Technique

Booting is a work in progress that started on 2005.
It is a series of videos illustrating the concept as a inner trip, plus some still images in high resolution.

\booting_01
Duration: 03:11
This work was shown in Berlin on May 2005 during the exhibition
'TROUBLE 1_Female Body'
http://www.trixiewiz.de/troubl.htm
Here a scanner is a medium to become file, a mechanical way, the aberration, a digital transformation. The animation is both on the single frame and in the sequence. The video was conceived to be shown on a television screen, narrator of the story, analogue conjunction between flesh and digits.
The audio track is to be listened with headphones, and the spectator must be in close intimate proximity with the television. The presence of the viewer rouses the screen which then starts to tell the story of this incredible relation.
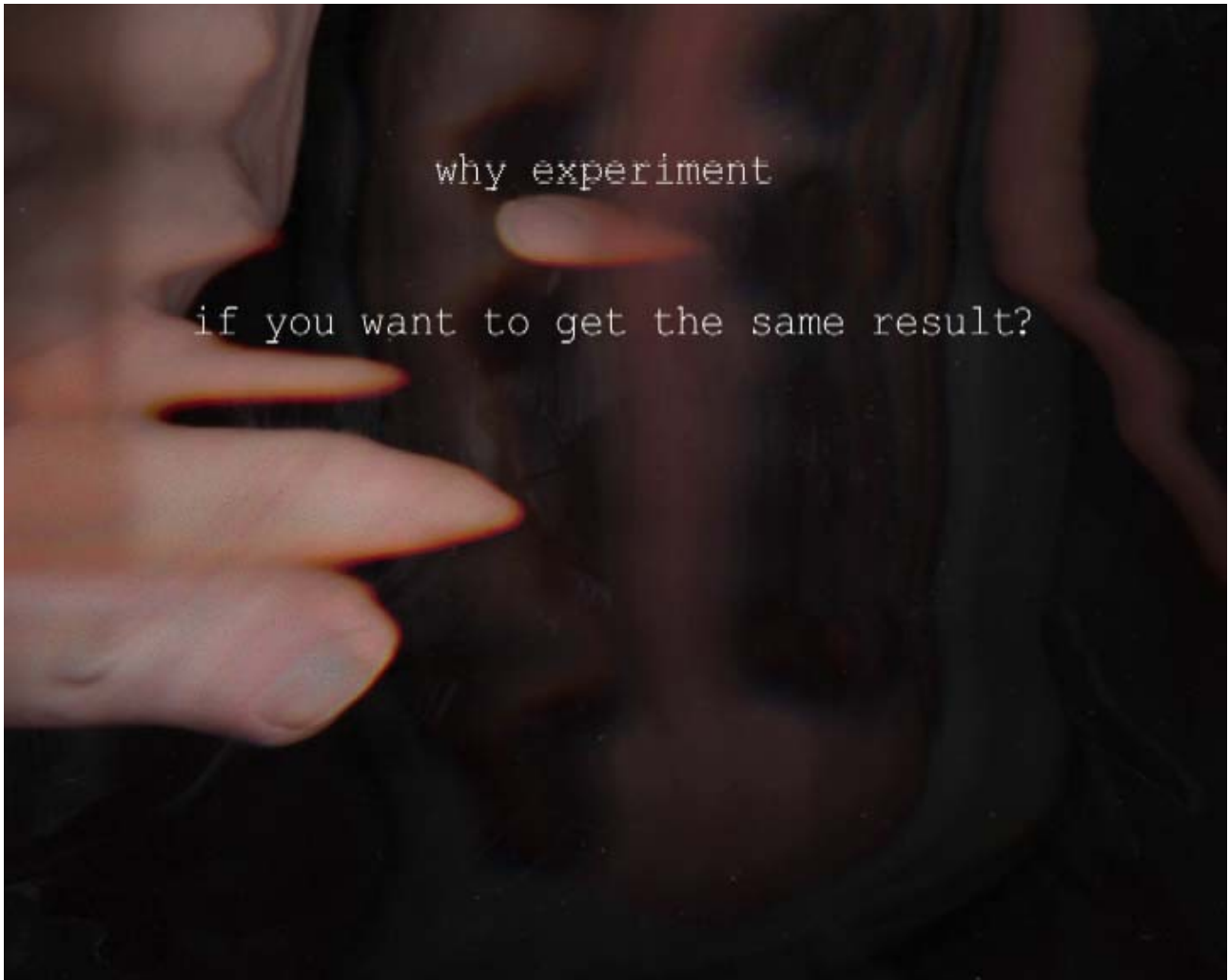
\booting_02 was never shown yet.
Duration: 04:30
This is a micro biological immersion in the interstices of the female body.
The video is to be shown on a (possibly) huge projected wall.
It is incredibly poetic and abstract, a perfect audio track leads to a cellular exploration of the mysteries of life, code and DNA.

\booting_03 aims to be the sexual manifestation of this work.
This video will be an erotic neurotic vortex, a confrontation between humans and machines never seen before. This is what i am currently working on.

To realize the interaction between work and viewer, i use X-ray sensors, very cheap and effective. This is a site specific installation, which means that there will be integration between art and space, in order to make the fruition experience as effective as possible.

Requirements

- 1 computer (pentium 3 is ok) to run Pure Data (open source graphical programming environment)
- 1 television monitor
- 2 beamers
- 2 pair of headphones
- 1 X-Ray sensor
- 4 speakers
- 1 microphone

Space and Interaction

The installation consists of three videos which create a semantic journey.

The first video is activated by the presence of the viewer. X-Ray sensors activate a pure data patch that starts the video. The television appears to receive a sort of interference from outer space.

The monitor narrates the story of a girl who feel in love with her machine, and became attracted by the digital world. The viewer has to lay on a sort of intimate alcove to be able to watch, and she/he has to use headphones to listen. She/he finds her(him)self in a proximity with the television monitor, which speaks to her/him in gossiping tone.

The sound track uses some muslim pop jingles to introduce the sensation of the news. The discrepancy between audio and video, at the beginning, is introducing the spectator into the area of unexpected, a marvelous parallel world.

This is the story of a sexual relation between humans and machines.

The second video is aulic and abstract, it can be projected on a big screen in loop.

The illusion works better if the space around the projection is quite dark and silent, without sound disturbance or light riverberating.

The third work is the climax, the most shocking one, the orgasmic event.

Here code and flesh are just the same, ideas are hardware and the body is not physical anymore. It is important that the spectator has some space around himself to react to the images. The sound must be loud and in headphones.

There is no beginning nor end, the video is a fluxus.

There will be one edited version of this, as well as a patch that can generate and modify the video in realtime, according to certain parameters that are scanned with a microphone. This way, the person watching is not hearing himself because of the headphones, but the sounds he produces while watching are affecting and modifying the video itself. If he does not produce any sound, silence will be considered.

The machine perceives the spectators.

This feature is in early stage development. It will be possible according to the space available. The work can also be shown as a simple linear video.

Eleonora Maria Irene Oreggia   Amsterdam, March 2007