

between the public, community and self in the new global order. He has experience in collaborations, collectives and public art projects. He also writes, curate occasionally, and teaches at the Emily Carr Institute of Art and Design

Jer Thorp provided the flash action scripting code for REMIXX, and was one of the mentors. He is a media artist, freelance web programmer and educator from East Vancouver. His website, www.blprnt.com, is home to a variety of experiments in the field of algorithmic art, and has been featured in online and print publications around the world. Jer is currently an instructor in the Electronic Media Design program at Langara College.

Leonard Paul is a professional musician, media artist, and was one of the mentoring artists for REMIXX, and its technical architect. He was trained in computer science and music, and has received international recognition for his score for the film *The Corporation*. He has worked at Electronic Arts and Radical Entertainment on leading video games, and currently teaches video game and audio at the Vancouver Film School. He also performs his music internationally.

M. Simon Levin is a professional artist and was a mentoring artist for REMIXX and the youth correspondents. He has exhibited internationally, and creates interactive media works using sensors, GPS drawing, video and audio. He has directed many community art and youth projects including the millennium project *Collective Echoes*. He currently teaches at UBC and Emily Carr.

Maimoona Ahmed interned at the Gallery this summer as a youth digital media artists in residence. She is a student at SFU's School of Interactive Arts & Technology TechOne Program. Her interest in digital media involves graphic design as well as the creation of short videos. In the future Moona plans to work with emerging technology and manage innovative projects. She sees great

potential in the future of new media with the advancement of technology and the growing need for new art mediums.

Sylvia Grace Borda is a professional artist and provided training in digital media history and contemporary photographic art history. She has worked as a photographer, writer, curator and designer specializing in Internet based systems. She has exhibited her new media and photographic projects in Europe and Asia, and recently was artist in residence at the East Kilbride Arts Centre Gallery in Scotland. She teaches at UBC and the Emily Carr Institute.

REMIXX audio features six original compositions with adaptive capacities by Inder Nirwan. Sound recording and editing by Mary Ayoub, Leonard Paul, M. Simon Levin and Emily Lampson. Youth Photo and Video correspondents and volunteers include: Mary Ayoub, Cesar Medina, Emily Lampson, Inder Nirwan, and Paul Wittal.

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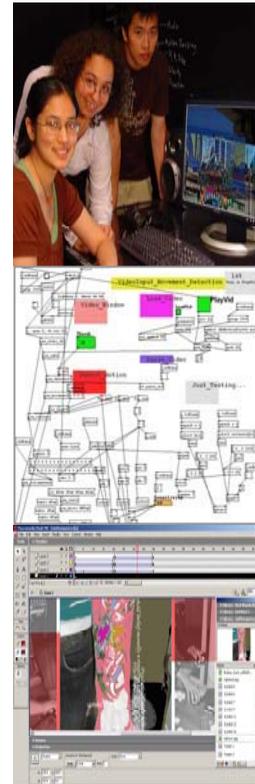


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REMIXX.sur.RE

October 22 – March 12, 2006



REMIXX.sur.RE is the most inclusive and innovative youth new media exhibition yet attempted in Canada.

REMIXX is images, sound, interaction and software. The exhibit uses 700 digital photos, 30 digital video and animation clips, text in five languages and six customized songs and 260 audio clips created by Surrey youth. Its custom-built software engine was designed to produce hundreds of thousands of sound and image compositions from this database. These "remixes" are interactive. They are generated live, on the fly, activated by the movement of visitors. In effect, REMIXX.sur.RE personalizes every visitor's visual and audio experience. The exhibition is an extraordinary expression of diverse youth visions of the people and places of Surrey. It is an example of youth's sophisticated engagement with technology, and demonstrates technology's capacity to reveal a new reality created by technology.

The exhibit includes digital content created by 96 youth from all of Surrey's communities. The exhibition production team (two youth digital art interns, a project coordinator, a collective of volunteer "documentary correspondents," and five mentoring artists skilled in media arts and technology) configured not only the presentation of the exhibition, but also its system of operation. The project was built during the past summer, in the Gallery's TechLab. This space, purposed as the youth's digital media studio, became a hub of training, conversations, computers, conversation, emails, animating and coding (and some drawing and painting on the walls).

What you will see and hear when you visit?

LCD screens, plasma screens, big screens, little screens, and even flat screens matted and framed like photographs. And lots of them. Two large monitors present the on the fly remixing of video, animation and still photos. Other screens present selected animations created by the youth team built by modifying the original still images, or combining two videos. On another monitor you will see the title of the exhibition animated to demonstrate the concept of remix. On another

Surrey Seen

In 2005, the Surrey Art Gallery celebrates 30 years of exhibitions and education in contemporary art. To recognize the ongoing support of the citizens of Surrey, the Gallery is presenting a series of projects that consider the complexities and characteristics of Surrey. REMIXX.sur.RE is one of these exhibitions.

monitor is an animation of the names of all the contributors, constantly remixing so their order continually changes. On yet another monitor is video cycling between the three ceiling mounted web cameras as they capture visitors whose movement stimulates the speed and content they hear and see.

Beside this are traditionally matted and framed prints of photos taken by youth – documenting Surrey’s diverse landscapes, their friends, and details of Surrey’s communities as they are today. Occasionally interspersed between these prints are framed black and white photographs of Surrey over the past century. These additional photographs, selected by the team from the collection of the Surrey Archives, effectively compare Surrey’s past to the images of Surrey today. And in between them are flat computer monitors, matted and framed exactly like the photographs, which present yet another version of the live remixing of the same youth photographs.

The REMIXX project uses localized FM broadcast technology for its audio. You can listen to REMIXX using wireless headphones available at the reception desk, or tune in your own receiver to hear the digital beats, songs and recordings of Surrey sounds, created and composed, mixed and remixed by youth.

Why does the exhibition use technology?

Mentoring artist, Henry Tsang says, “*We decided from the beginning that this was not going to be (another) slide show portrait of Surrey. After all, how could a predefined series of images with accompanying music represent an area with such a complex, rich and sometimes contradictory set of histories? And importantly, how would youth be reflected with their multiplicity of perspectives and experiences? As we worked on this “how,” we realized that the original approach of using photographs submitted by Surrey school students needed to be augmented with more images as well as*

sound recordings, video, text and original music compositions, all made by local youth, of course. So we gathered more. Then we worked on how new meaning can be evoked through the combination and recombination and altering and shifting and overlaying of what we gathered. That was where the fancy computer programming kicked in. The REMIXX machine picks out, mixes up, blends, layers and serves on a high tech platter the tastes and textures of Surrey that are constantly evolving and changing. Just like this area and its people.”

What do REMIXX and youth say about Surrey?

Fiona Lemon, coordinator of the REMIXX project says, “*The collaborative process fundamentally shaped the project’s meaning and significance. The team was challenged to give expression to the enormous diversity of visions that emerged from the photographs, video and audio art-works. Youth explored concepts as diverse as family, respect and community; difference, rebellion and disconnection; culture, pop culture and modernity; and urbanization, nature, and sense of place. Instead of trying to define how youth perceive their community, REMIXX brings together ways of seeing and understanding Surrey. Different visions layer and recombine in order to create new meaning about Surrey’s people and places. Surrey’s youth are constantly seeking new ways to connect with and challenge the society in which they live. Youth involved with the project talked about the exciting potential of using technology to create a vision that would be different from what they saw as traditional representations of Surrey. Through REMIXX youth confirm they are up to the challenge of finding new ways to share their many perspectives and experiences.”*

How does REMIXX work?

Flash programmer, Jer Thorp explains the coding: “*For the Remixx project, we needed a lightweight program that could do two things: receive data from the cameras and from the sound analysis, and translate that data into compositions of text, photos, audio, video and animation. We created this program the Remixx Client, from the ground up, using Macromedia Flash. The result is an adaptive, XML driven media mixer. Using a custom XML schema, the Remixx team created a map of tags words or phrases that can be used to describe an image, a video, or a piece of text. For instance, an image of a streetlight might be tagged 'red', 'stop', and 'traffic'. The Remixx Client uses the links between these tags to create the compositions that you see exploring relationships between the media that can be both intentional and unintentional. The project uses 150 tags, 500 links, 700 images, 30 video clips along with text and audio clips to make an almost endless number of fascinating media compositions. Remixx, indeed.”*

The project used open source software during project development to save costs. The programs include Pure Data for all audio processing and motion sensing, Audacity for audio editing, Filezilla for FTP Server and Client, Firefox for web browsing, Tight VNC for remote system administration and Open Office for documentation. Leonard Paul, who developed the overall technical architecture of the project, says this about the sound: “*It creates real time audio remix using three audio loop intensities which adapt to image and motion sensing input. There are 3 variations for each music loop, each containing multiple songs. The software has an automatic BPM (beats per minute)*

detection, beat detection and remixes the six adaptive music songs in real time with speech samples in synchronization over the music. He goes on to say this about how the sensors work: “The project uses real time motion detection with blob/centroid motion detection from multiple USB camera inputs. The detection system provides X, Y coordinates and size of motion to the clients. The motion sensing has sensitivity tuning to compensate for noise in the video signal to make the motion detection more accurate. The communication with Flash and Pure Data is a simple bi-directional XML message sent over TCP/IP. The design is flexible in that up to 256 clients can run from the motion sensing server on separate machines for computational load distribution.”

Exhibition production team:

David Chen interned at the Gallery this summer as a youth digital media artists in residence. He studies at Emily Carr Institute, and is entering his final year in the Animation program. His main interests are in animation, motion graphics, and design. After graduating, he intends to work in the animation/film industry or pursue a career in visual arts. David also has an interest in Hip Hop Culture, especially in dance and graffiti elements; therefore he likes to blend influences from this culture into his own art practice.

Fiona Lemon is the project coordinator of REMIXX. She is a graduate intern at the Gallery. She is a recent graduate of UBC in Community and International Development, and is developing a practice working with youth-driven collaborative projects in the arts, community activism and recreation.

Henry Tsang is a professional artist, who served as a mentor for this project. His installations incorporate video, photography, language and sculptural elements and have been exhibited internationally. His work explores the relationship

