

Chapter 6

Abstraction in Motion: Folding_Pattern – A Study about Perception

Cristina Ghetti

Polytechnic University of Valencia, Spain

Emanuele Mazza

Polytechnic University of Valencia, Spain

ABSTRACT

Folding Pattern is an art project developed by the team of artists, Cristina Ghetti and Emanuele Mazza. The work starts from the idea of proposing a revision of the foundations of perceptual abstraction, that had in its derivations, one of the art movements more connected with the use of new technologies and one of the art tendencies with more powerful and interesting arguments. We are interested in exploring the developments of abstraction in the digital era, incorporating new media tools, and analyzing how contemporary art is developing the ideas of modernist abstraction introducing the utilization of new technologies, in a context where the influence of science, and of new ways of producing and exhibiting the art works, changes completely the art world.

INTRODUCTION

In the rich and complex scene of the new century, new findings in the neurologic perception studies of the last two decades, applied to the visual art studies, and the capabilities of new media tools, opens us new and interesting fields of research and experimentation. Our projects investigate and intend to show, how long of remaining truncated, some proposals and goals from the abstract avant-gardes are re-arising nowadays, and even getting powerful expressing themselves with new technologies and scientific concepts acquired in the last decades. Following the conductive thread raised some decades ago by the avant-garde's art pioneers, contemporary artists are researching in the field of art and technology. The case we present is an example of a collaborative generated audio-visual environment (see Figure 1).

DOI: 10.4018/978-1-4666-8679-3.ch006

Figure 1. Folding _Pattern One. Capture



NEW ABSTRACTIONS

Lev Manovich defines new abstract practices as complex, dynamic and instable, in opposition to the geometric essentialism of the avant-gardes.

It's paradigm is complexity If modernist art followed modern science in reducing the mediums of art as well as our sensorial, ontological, and epistemological experiences and models reality to basic elements and simple structures, contemporary software abstraction instead recognizes the essential complexity of the world (Manovich, 2004).

According to this idea, we develop a work joining abstraction and its relationship with software and information society, working with an abstract image that feeds herself of chosen data on line, and reflecting it in the social system. The image, then, results a dynamic form of unstable fluctuations. We consider geometric abstraction as the most adapted language to express the complexity of our time. We are interested in geometry as a « pleasure of seeing», transmitter and receptor of emotions, generator of multiples perceptions: from calm and lyricism up to confusion and agitation. This orients our research departing from a vocabulary reduced to color and simple repetitive forms generating fluctuations of noise, color, and frequencies. We try to establish relations of synesthetic character between form and sound (Ghetti, 2011).

6 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

www.igi-global.com/chapter/abstraction-in-motion/138529

Related Content

Interfaces Between Don Idhe, Merleau-Ponty, and Gretchen Schiller's Embodiment Concepts Applied to Mediadance

Mirella Misiand Ludmila Martinez Pimentel (2016). *International Journal of Creative Interfaces and Computer Graphics* (pp. 1-10).

www.irma-international.org/article/interfaces-between-don-idhe-merleau-ponty-and-gretchen-schillers-embodiment-concepts-applied-to-mediadance/178508

FeelOpo: An Interactive Installation to Explore the "Beat of Oporto"

Isabel Carvalho, José Bidarraand Carla Porto (2018). *International Journal of Creative Interfaces and Computer Graphics* (pp. 52-62).

www.irma-international.org/article/feelopo/218887

Accurate Infrared Tracking System for Immersive Virtual Environments

Filipe Gaspar, Rafael Bastosand Miguel Sales (2011). *International Journal of Creative Interfaces and Computer Graphics* (pp. 49-73).

www.irma-international.org/article/accurate-infrared-tracking-system-immersive/60536

Space Boards: Combining Tangible Interfaces with the Surrounding Space via RGB-D Cameras

Evan Shellshear (2016). *International Journal of Creative Interfaces and Computer Graphics* (pp. 40-56).

www.irma-international.org/article/space-boards/147607

Spontaneous Taking and Posting Selfie: Reclaiming the Lost Trust

Ikbāl Maulana (2018). *Selfies as a Mode of Social Media and Work Space Research* (pp. 28-50).

www.irma-international.org/chapter/spontaneous-taking-and-posting-selfie/191370