

Let's Take This Outside

developing models for locative narrative



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Submitted as folio of creative work and thesis for the degree of Doctor of Creative Arts. 2011.

CERTIFICATE OF AUTHORSHIP/ORIGINALITY

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Chris Caines – August 2011

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There are many people who have collaborated with and assisted me in producing the projects, the text and the ideas that make up this DCA thesis and to all of them I am exceedingly grateful. Firstly to my two supervisors, Ross Gibson and Paul Ashton who have given invaluable advice and guidance. Early on in the candidacy Ross described my research approach during the discussion that followed my Assessment presentation as working with 'all the windows open' which is a phrase I've held on to throughout the rest of the process. Paul provided an inspiring exemplar through his own locative history research practice and in many ways deepened and made more rigorous the historical turn my practice has taken.

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All other omissions, errors and mistakes remain, humbly, my own.

Abstract

Locative Media while relatively newly distinct as an artform has a rich hybrid history that threads together elements of literature, performance art, experimental cinema and the artform(s) previously known as new media. Equally it contains influences from the development of mobile telephony and portable media playback devices and the cultures that surround the use and rapid technical transformation of those technologies. All this in the context of shifting ideas around the meaning of place and history particularly as lived at daily street level.

The works presented for this thesis in combination with this text represent a long ongoing research trajectory exploring the development of models of poetic narrative in locative media. Using key ideas from semiotics, expanded cinema and urban geography it uses a portfolio of works across many forms to examine how the combination of media and location create narrative.

The Contents of the DVD

The DVD contains documentation, development material and self contained works as follows:

- a) Three short video works. **Flight Recorder** (2005), **Flags of Convenience** (2009) and **Mathematics** (2010)

- b) Documentation of three Locative Works and two developmental pieces. **Go This Way** (2004), **iWall** (2006), **Thumb Candy** (2007) and **Orbital** (2010)

- c) Documentation and selected source material from five Live AV performances. **Supernatural** (2004), **Homepage** (2007), **Sound of Failure** (2008), **The Field** (2009), **Headwater** (2010).

Table of Contents

- a) **Introduction:** A description of the genesis of the research inquiry and the questions that were formulated. Brief outline of the broad territories to be covered and explored as well as a description of the research approach and methodology within the framework of this Creative Doctorate. **Page 10.**

- b) **Background and Approach:** Here I will describe two broad areas. Firstly the current state and context of the field of practice including a history of relevant locative media trends and related media arts aesthetic traditions. Secondly the related subjects of the development of my own creative practice in the field that forms the basis of the works presented here and my research approach in the making of those works. **Page 19.**

- c) **Locative Media, Mobile Cultures and Installation:** Detailed description and discussion of presented locative media works produced as well research into cultures of mobile media usage in an online documentary. Also focusing on the development and presentation of locative hybrid installation works in galleries, public spaces and vehicles. **Page 73.**

- d) **Video and Performance Works:** Detailed description and discussion of presented film and performance and sound works produced. **Page 98.**

- e) **Endings, Reflections, Futures:** Discussion from a broader perspective of the projects presented, wider implications for other fields and artforms. Future developments and projects discussed as well as further research questions arising and a summary of developments. **Page 114.**

List of illustrations

Figure 1. (Muybridge, 1887) Animal Locomotion.....	pg 20
Figure 2. (Long, 1967) A Line Made By Walkin.....	pg 21
Figure 3. Picture from Long Black Hair audiowalk – Cardiff.....	pg 23
Figure 4. (Powell, 2008) Looking Into The Past (flickr group).....	pg 25
Figure 5. (Viola 1977) Video Still from The Reflecting Pool.....	pg 27
Figure 6. (Greenaway 2006) Greenaway performing as a VJ.....	pg 30
Figure 7. (Blast Theory 2009) Rider Spoke documentation.....	pg 31
Figure 8. (<i>Rossellini 1945</i>) still from ' <i>Rome, Open City</i> '	pg 33
Figure 9. (Ruscha 2008) 'This Is It' a painting by Ruscha.....	pg 34
Figure10. (Holzer 1980) Holzer billboard in New York.....	pg 35
Figure 11. (YHCHI 2008) installation view version.....	pg 36
Figure 12. (Caines 2004) Phone screenshots from Go This Way.....	pg 46
Figure 13. (Caines 2004) location map from Go This Way.....	pg 46
Figure 14. (Weburbanist 2003) depression era symbology.....	pg 47
Figure 15. (Caines 2004) outdoor signage from Go This Way.....	pg 48
Figure 16. (Caines 2007) screenshot from Thumb Candy site.....	pg 51
Figure 17. (Caines 2007) Pertierra interview on Thumb Candy site.....	pg 54
Figure 18. (Caines 2007) Concepcion interview on Thumb Candy site.....	pg 54
Figure 19. (Caines 2007) Celestial interview on Thumb Candy site.....	pg 56
Figure 20. (Caines 2007) Baumgartel interview on Thumb Candy site.....	pg 57
Figure 21. (Caines 2007) Roldan interview on Thumb Candy site.....	pg 58

Figure 22. (Caines 2007) voxpop interview on Thumb Candy site.....	pg 58
Figure 23. (7 news 2006) St Barnabas church on Broadway on fire.....	pg 59
Figure 24. (1992) St Barnabas archive of the signs.....	pg 61
Figure 25. (Caines 2006) Forsyth interview.....	pg 62
Figure 26. (Caines 2006) iWall in-situ on UTS campus.....	pg 64
Figure 27. (Caines 2006) iWall in-situ at Customs House.....	pg 65
Figure 28. (Caines 2006) The 8 Th Crossing – from Western Front.....	pg 67
Figure 29. (Caines 2006) Subtitles 2 – from Western Front.....	pg 68
Figure 30. (Adams 2009) Sydney Writers Festival 2009.....	pg 69
Figure 31. (Caines 2010) Installation view – Orbital.....	pg 71
Figure 32. (Caines 2010) iPhone interface – Orbital.....	pg 72
Figure 33. (Caines 2004) performance still.....	pg 77
Figure 34. (Heyward 2004) Caines & Steiner.....	pg 79
Figure 35. (Caines 2005) Flight Recorder.....	pg 80
Figure 36. (Caines/Tyrrell 2006) A Place You Can Never Go To.....	pg 81
Figure 37. (Vidvox 2003) Grid Pro screenshot.....	pg 83
Figure 38. (Homepage 2007) Carriage Works.....	pg 84
Figure 39. (Sound Of Failure 2008) Enmore Theatre.....	pg 86
Figure 40. (The Field 2009) Liquid Architecture.....	pg 88
Figure 41. (Headwater 2010) The Armoury.....	pg 90
Figure 42. (Headwater 2010) The Armoury.....	pg 91
Figure 43. (Julien 2010) – Ten Thousand Waves.....	pg 92
Figure 44. (Ahtila 2007) – The House.....	pg 93

Figure 45. (Fast 2007) The Casting.....pg 94

Figure 46. (Caines 2009) Flags of Convenience.....pg 95

Figure 47. (Caines 2010) Mathematics, video still.....pg 96

Figure 48. (LifePlus 2004) Virtual Pompei..... .pg104

Figure 49. (Fox 2009) Razorhurst navmap..... .pg 105

Figure 50. (Caines 2009) Screenshot from The Ultimo.....pg 106

Figure 51. (Mosman Council 2006) Foreshore walk.....pg 108

Figure 52. (Streeton 1895) Sirius Cove.....pg 109