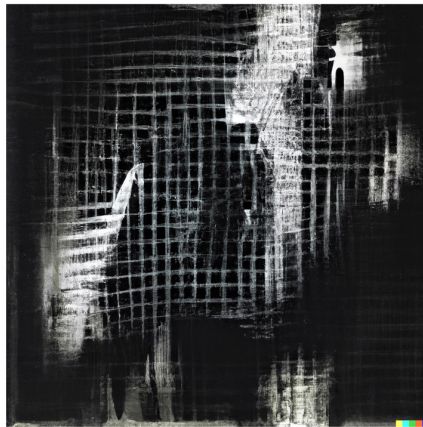
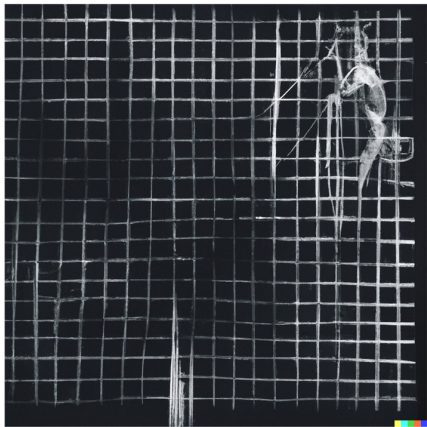
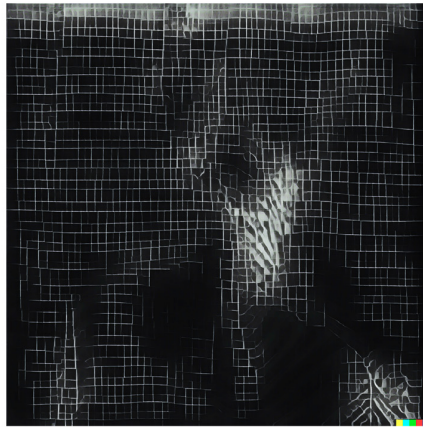


A
SELECTION OF WORKS
BY
MARTIJN VAN BOVEN

Misaligned Feedback

2022 | Digital print on paper | Dimensions 60" * 60"

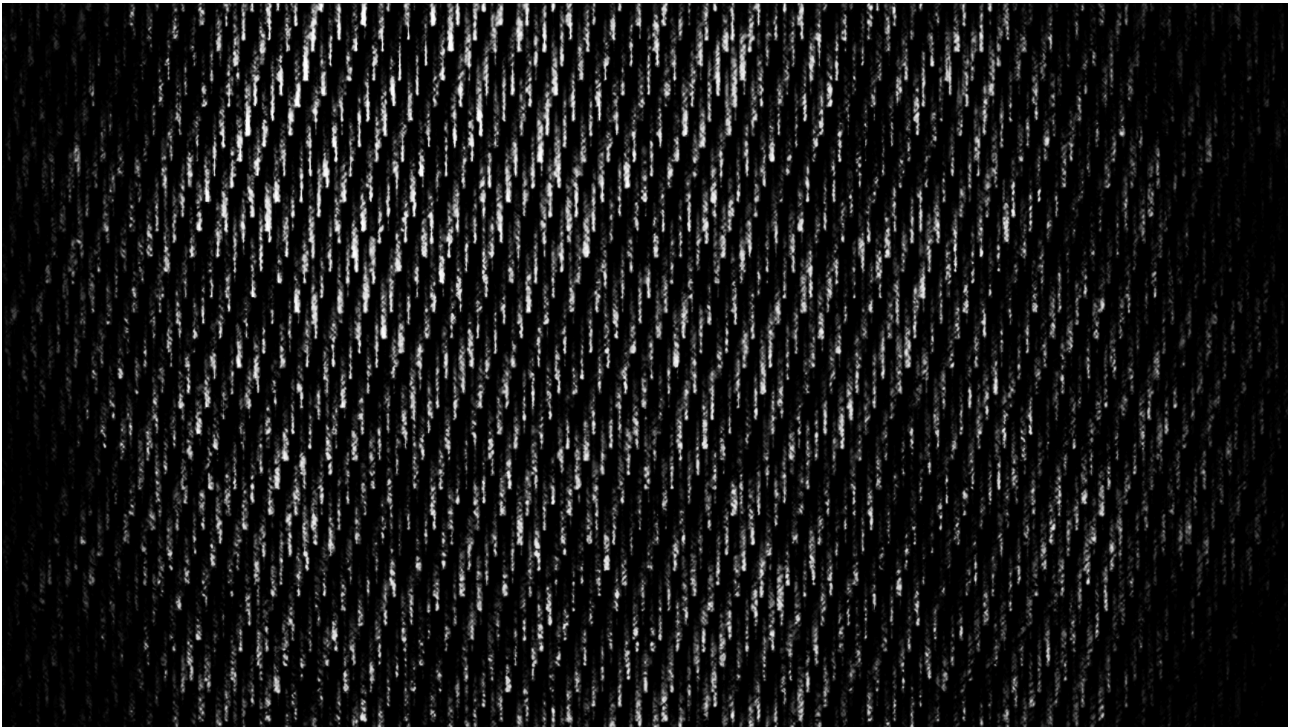


A series of four digital print images, generated by using generative artificial intelligence. As a starting point for this work an original image coming from an analog video signal was digitised and used as a seed to start a feedback process. In this feedback process an image generating A.I. model was used as an echo chamber to visualise its own internal processes, which are unknown to its user. Researchers of large language models describe this as the misalignment between the computer model and their users. These models and humans have a certain expectation of one another: humans expect to have a reliable outcome whereas large language models are designed to minimise performance regression or a harmful outcome. As the feedback progresses we can see how the iterations are slowly regressing from each other but still reverberate visual signs of their previous versions.

Misaligned Feedback makes visible how these models are not explicitly designed to work with the ambivalence nature of abstract imagery.

To Kill Realtime

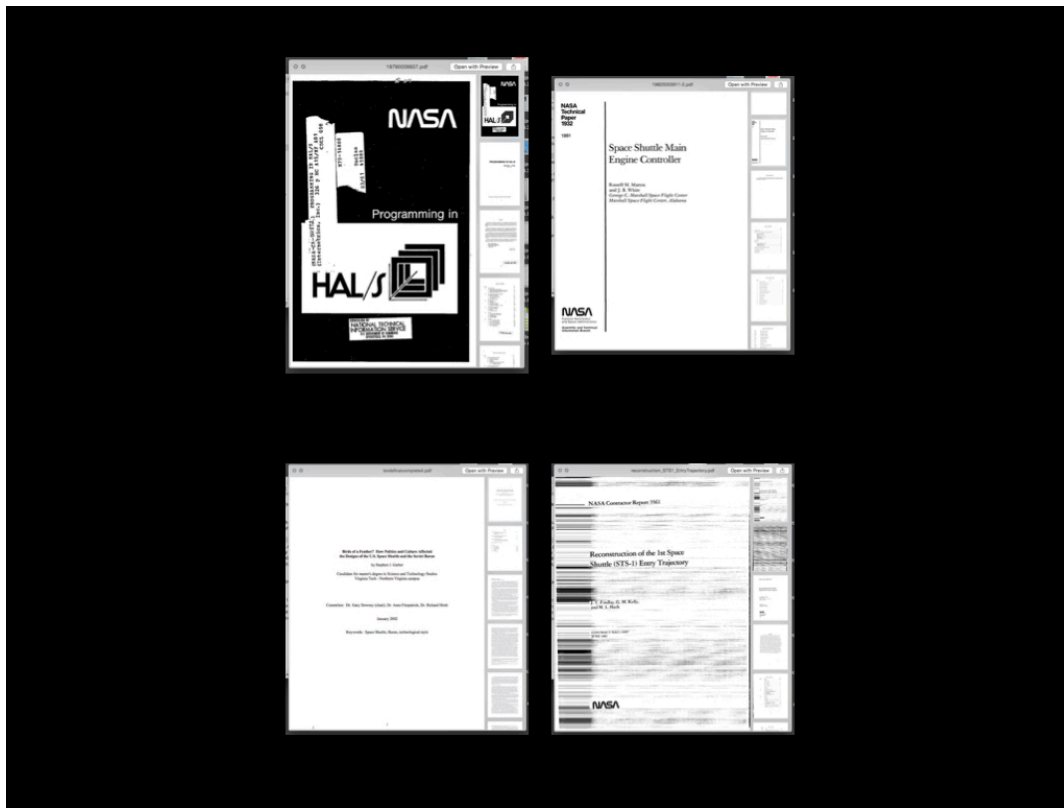
2022 | LENGTH 20' | FORMAT HD | BLACK AND WHITE | AUDIO STEREO



To Kill Realtime is a live audio-visual performance where the concept of the signal to noise ratio is being exposed. It explores how we can produce systems of hiding moving images in information. Different types of graphical forms, shapes, colours and light projections are morphed into computational simulations within a perceptively meaningful range of transformations, creating uncanny data spaces. These data spaces are driven by an unvarnished sound composition.

CODE RE-ENACTMENT OF THE DECAYING LANGUAGE INSIDE A MACHINE

2019 | Software study



People and communities use languages, semiotic systems, and instructions that they can understand and operate within. But what if these languages disappear over time, deform, are misread, or need to be understood again, interpreted and applied. What does this say about the way we have information capturing our contemporary moment in seemingly endless data centers, compressed media or even independently operating musical instruments How can we recognise software as a cultural heritage, as art or artefact, and data as being endowed with historical significance.

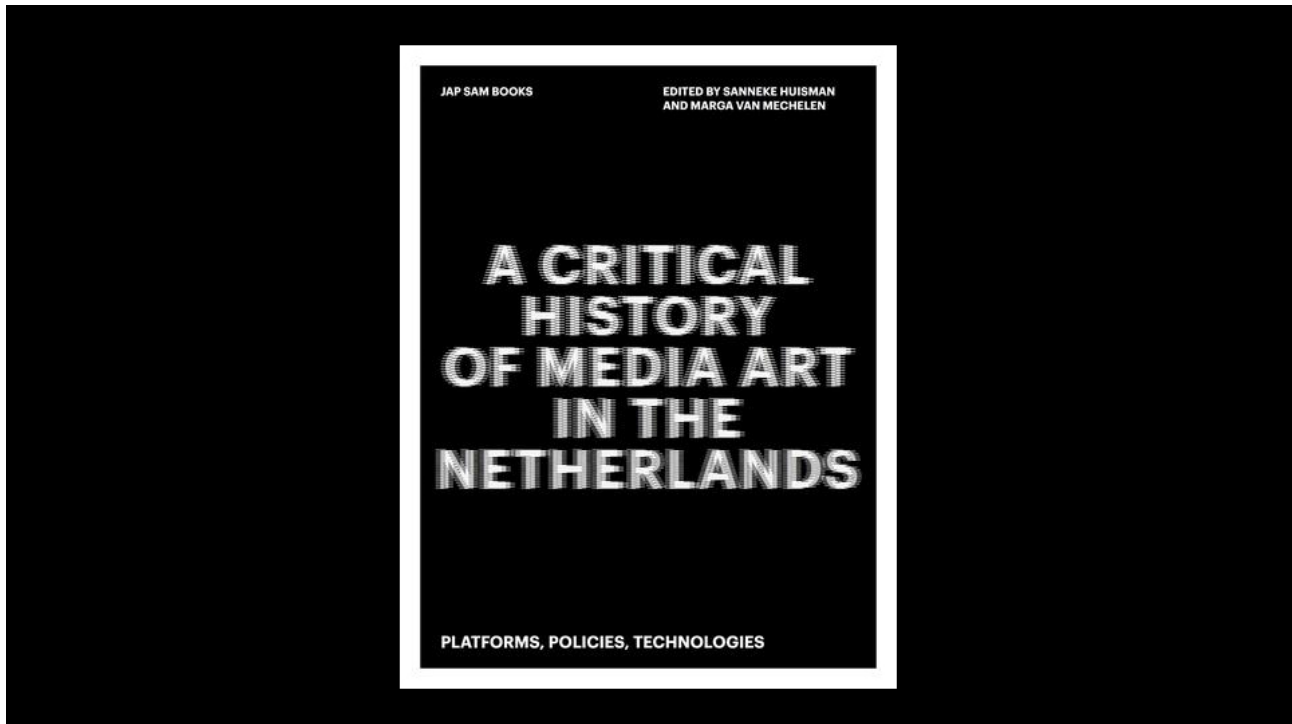
Where language is often seen as a technology and carrier of valuable meaning, one often thinks code as only being procedural and meaningless by nature. It only executes orders. It seems as if we only have an aesthetic sense of understanding when we encounter software code, we might be able to read it but unable to understand its cultural meaning and significance.

For this research project I have chosen a piece of historic software from the 20th century. This piece of software was the result of two major interconnected global events of the 20th century: the space race and the cold war. Its development encompasses two decades of fundamental software engineering and resulted in the only perfect piece of software ever written.* Written by an anonymous subdivision of IBM who wrote 420.000 lines of code for the first space shuttle flight: STS-1.

This software produced a vast quantity of global events, images, actions, news and inventions which are not collected as objects in museums. It did not become a monument in public space or studied as a historic event. It exists only as information, code or data with hidden cultural and scientific significance.

A CRITICAL HISTORY OF MEDIA ART IN THE NETHERLANDS

2019 | book publication

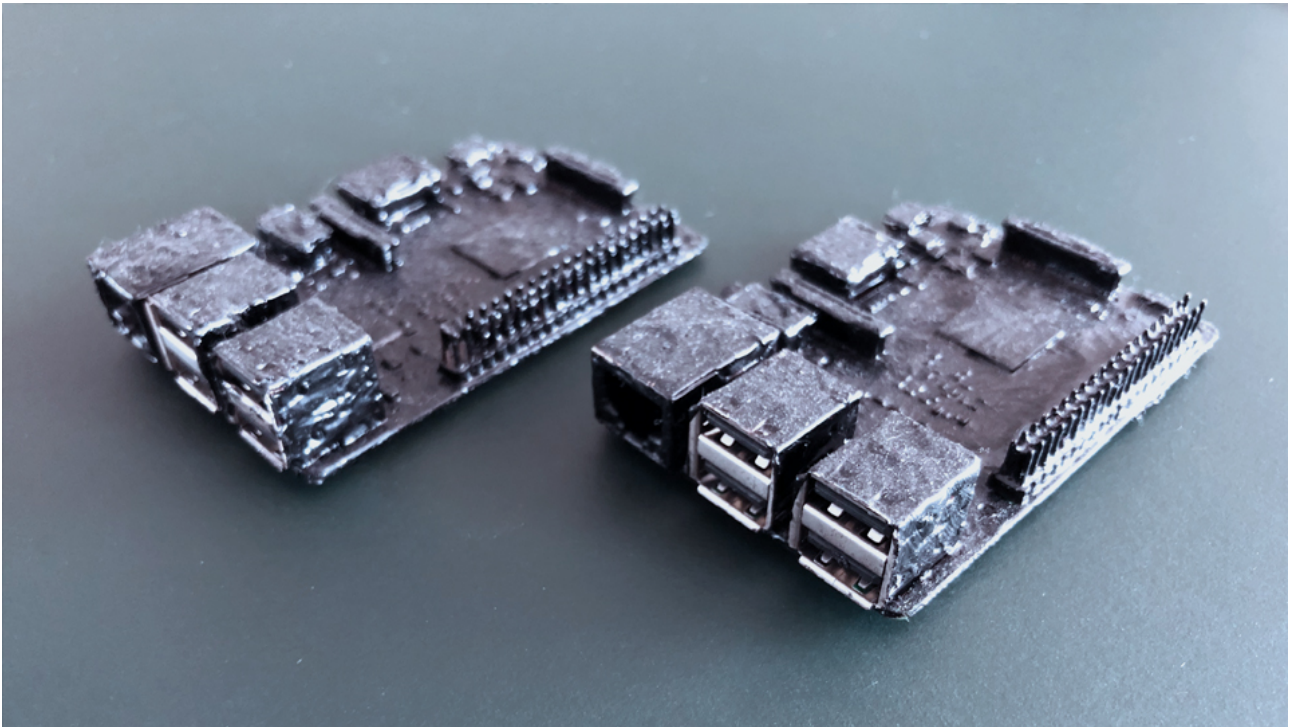


I wrote a one chapter contribution for the book A Critical History of Media Art in the Netherlands on the early developments of Live Cinema in the early 2000's.

The rapid explosion of digital culture in the 1990s and the rise of the internet brought about a group of audio-visual artists who grew up in a genre of post-digital art exploring the implications of media experiences. These artists would develop a concept called live cinema. VJ culture could often not provide a solid platform for their needs, since they felt they were constrained in their connection with the audience. Traditional VJ-ing in that sense is limited in motion compositions and was often perceived by its blandness in pattern or movement; disregarding temporal compositional awareness and just subordinately following the rudimentary beat of the music it was accompanying.

A CIRCULATION OF CIRCUITS

2017 | COMPUTATIONAL COINS | API | WEB | RASPBERRY PI



The project A Circulation of Circuits aims for a new perspective and understanding of monetary transactions within the European Union. In this project a fictional European currency is developed and comes into being through the work of European artists and designers. The works of artists and designers will be saved onto compact high performance computers and will become a medium of exchange. Unlike our contemporary currency, the location of this monetary unit can be tracked by connecting to the internet through API's. In contrast to a conventional bank account, it would be possible to track the physical movement of currency, its location and exchange rate. Our goal is to initiate a redefined and independent currency that, by innovative means, can integrate into the everyday reality of the citizen.

A Circulation of Circuits is originally initiated by Martijn van Boven, Noortje van Eekelen, Doeke Wartena and Hacker and Designers, together with collective supports from an international group of experts from different fields.

NOISE & MATTER

2016 | Clay tablet, gunpowder emulsion and laser engraving.



BLACK SMOKING MIRROR

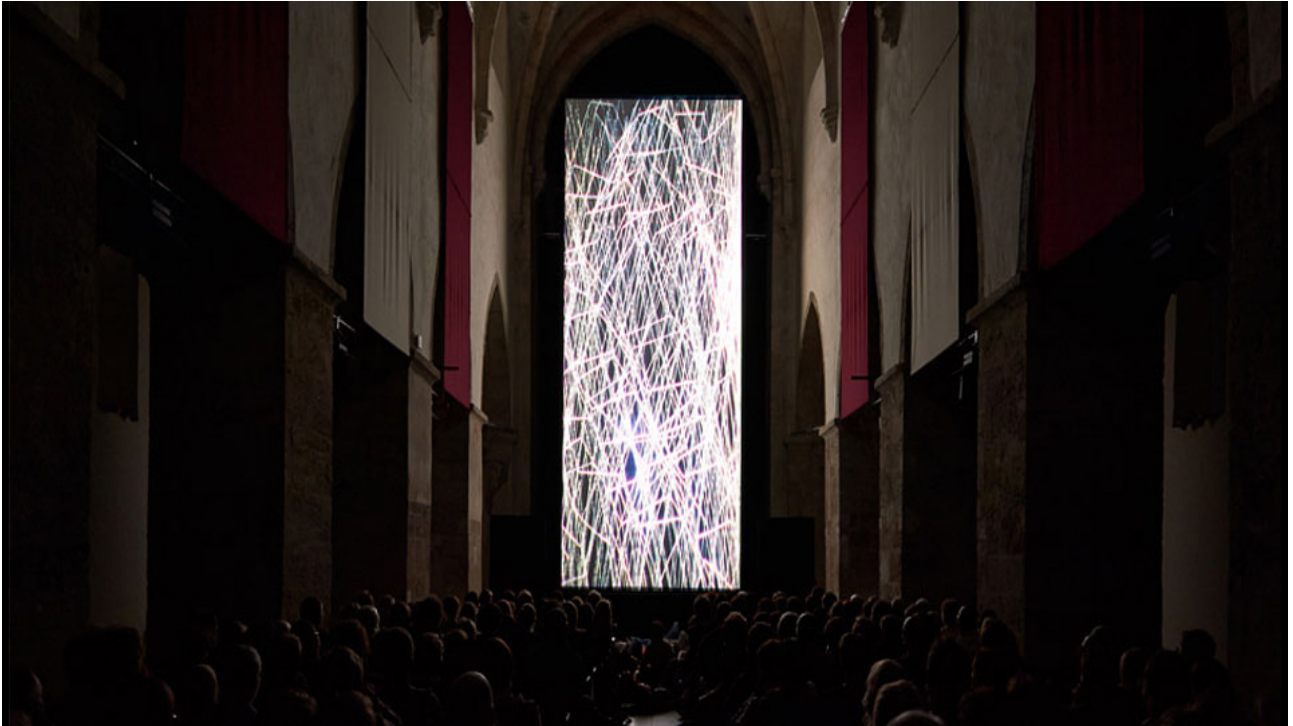
2015 | LENGTH 18' | FORMAT LASER PROJECTED IMAGES AND FIRE | COLOR AND SMOKE |
AUDIO STEREO | COMPOSITION GERT-JAN PRINS



black smoking mirror is a performance in which the principle of reflection is central. by building a fixed screen of inflammable canvas, with the cinemascope aspect ratio, which after combustion caused by a laser, carries the remains of the light engraving. black smoking mirror is a symbolic expression about the transformation time of resistance, friction and obstruction of the canvas (the screen) by laser engraving. surrounded by an electronic sound field, resulting in a frightening experience for the spectator. the black smoking mirror is slightly tilted as a radio telescope standing loose in the performance space waiting like as a nitrate film and its emulsion to become a last frame of a scorched image due to the energy of the laser engraving. after the completion of the performance, the last frame, remains on-site carrying the indelible traces in the screen.

WALZKÖRPERSPERRE

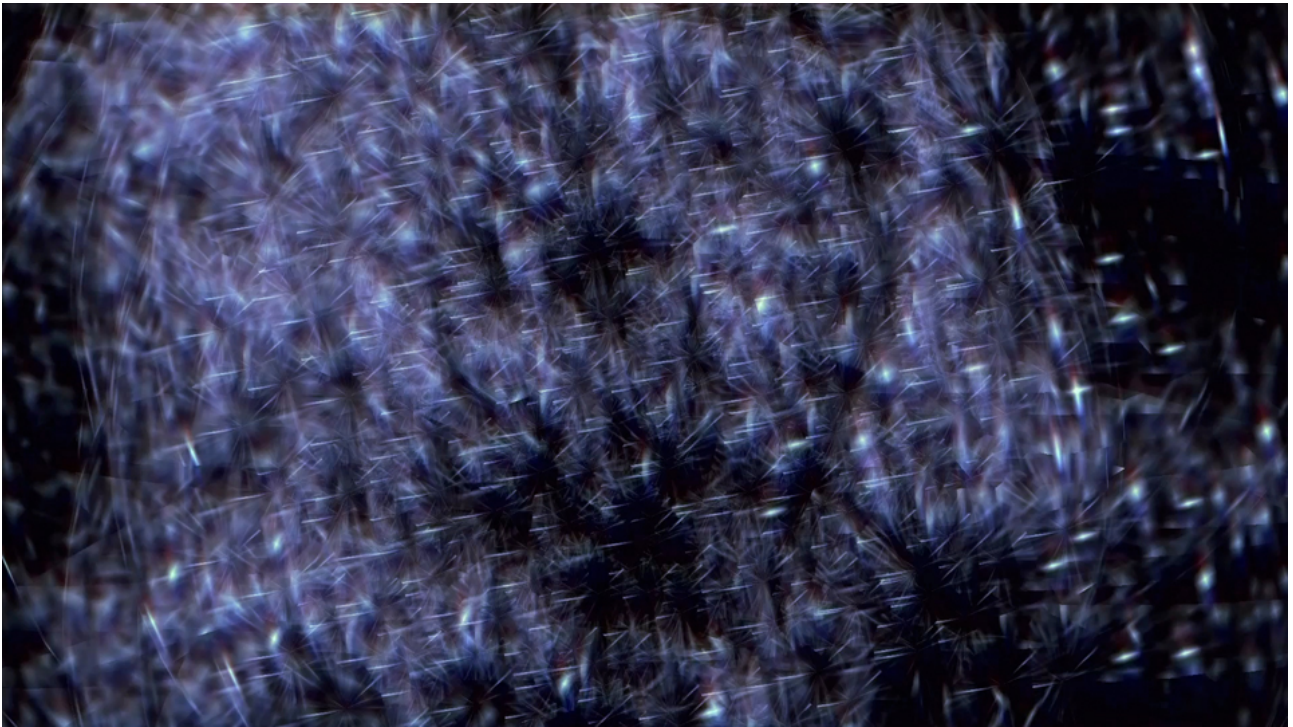
2016 | LENGTH 11' | FORMAT 35MM CINEMASCOPE | COLOR | AUDIO DOLBY PRO-LOGIC |
COMPOSITION GERT-JAN PRINS



Light and sound engraving on weathered concrete created by scanning the architectural elements of a bunker wall. Verticality as a concept of resistance. The freezing of time to its absolute limit, made visible as a monolith. This resilient anti-tank wall from the Second World War was used as metaphorical time block in which it served as a projection screen for the imagination and musical expression of resistance. Thus the Walzkörpersperre, itself an object of conflict zone and delay tactics, became exposed to a barrage of light beams driven by electronic sound. The wall, weathered by time and nature, reveals itself in a complex game of asymptotic lines, scratches and light planes.

DEAD BODY WELCOME

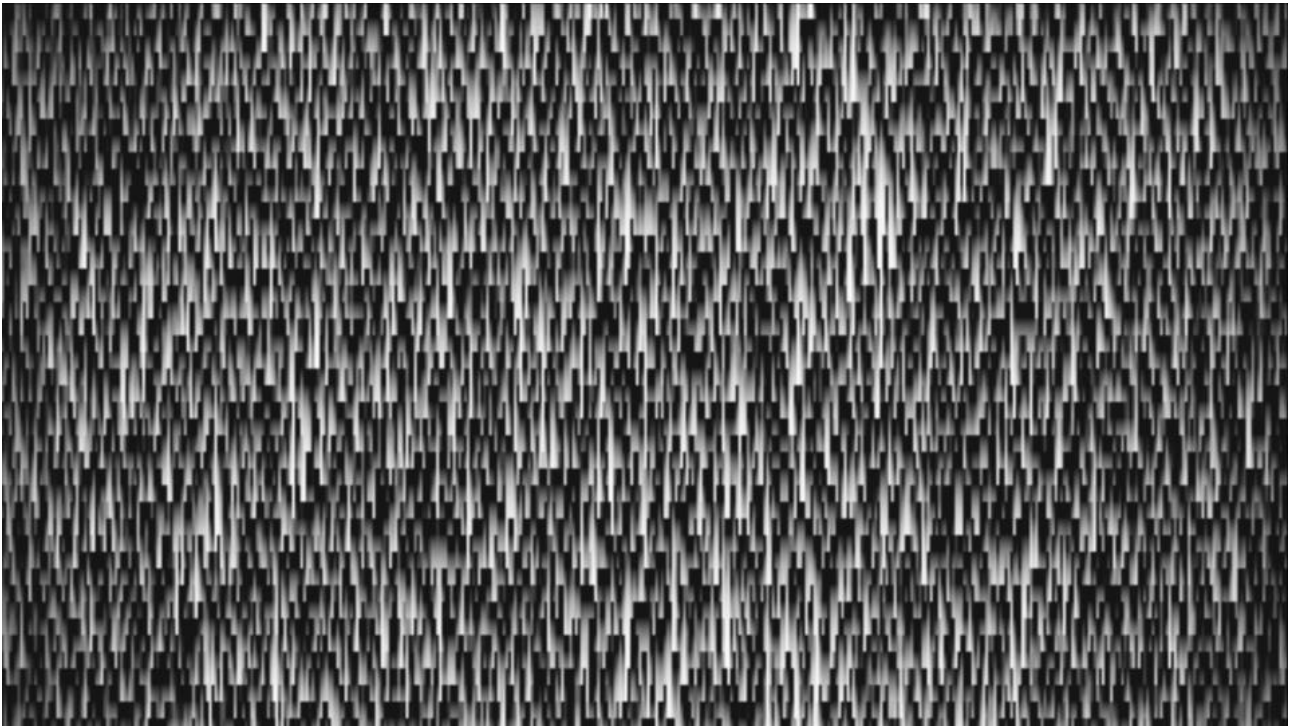
2013 | LENGTH 11' | FORMAT HD | COLOR | AUDIO DOLBY PROLOGIC | SPECIAL SEQUENCE



DEAD BODY WELCOME is based on a true story about the journey filmmaker Kees Brien en undertook to see the phenomenon of the total solar eclipse. Upon arrival in India he finds out his best friend Ritchy had passed away. The trip suddenly becomes a search for a dead body, trying to understand and accept what had happened to him. Kees finds his friend up in the mountains, does what he needs to do, discovering new perspectives on friendship. For this film director Kees Brien en invited me to create a special sequence visualising the body's spirit into the outer cosmos.

ON GROWTH AND DATA

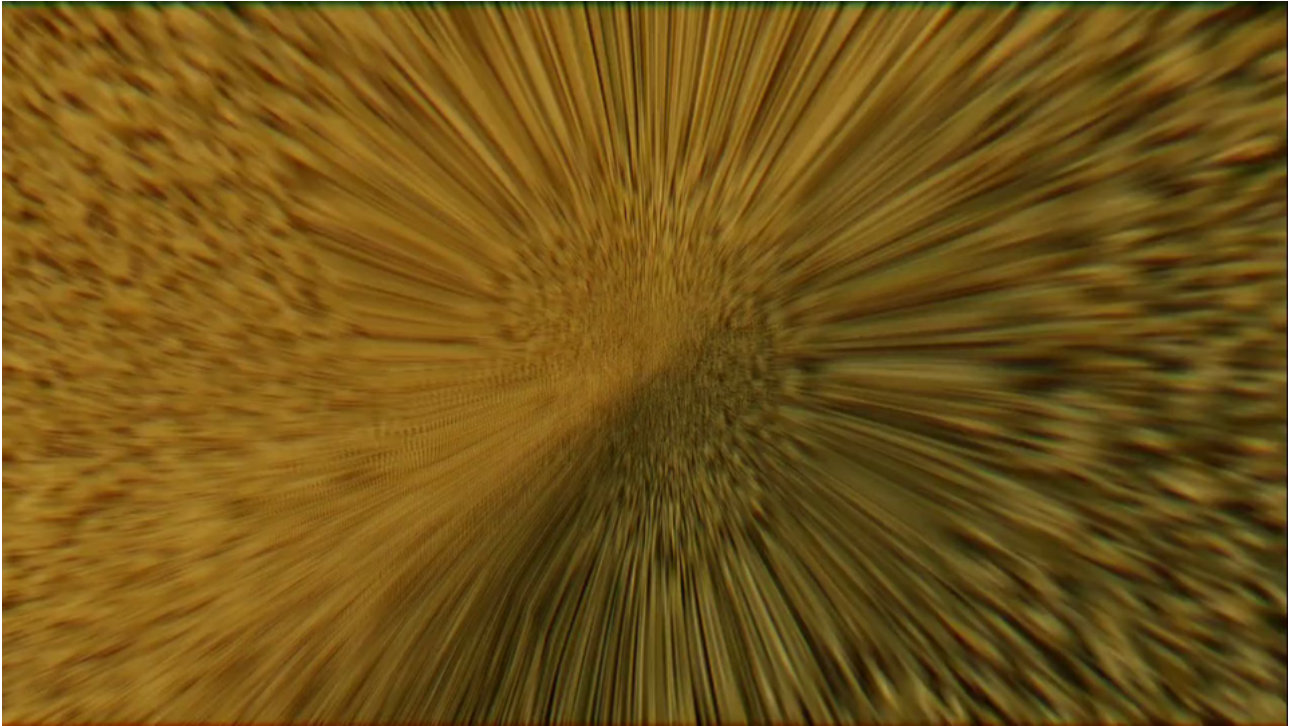
2013 | LENGTH 30' | FORMAT 360DEGREE PROJECTION | BLACK AND WHITE | AUDIO
SURROUND SOUND



The simple system of a closed feedback loop is developed, transformed, mutated, translated and after each iteration, it is mirrored and compared with real life strings of biological data available through online databases such as Genbank. In its most ideal situation during one performance the initial system transforms into a computer generated form equivalent to the fingerprint of animals or plants.

FIELD NOTES FROM A MINE

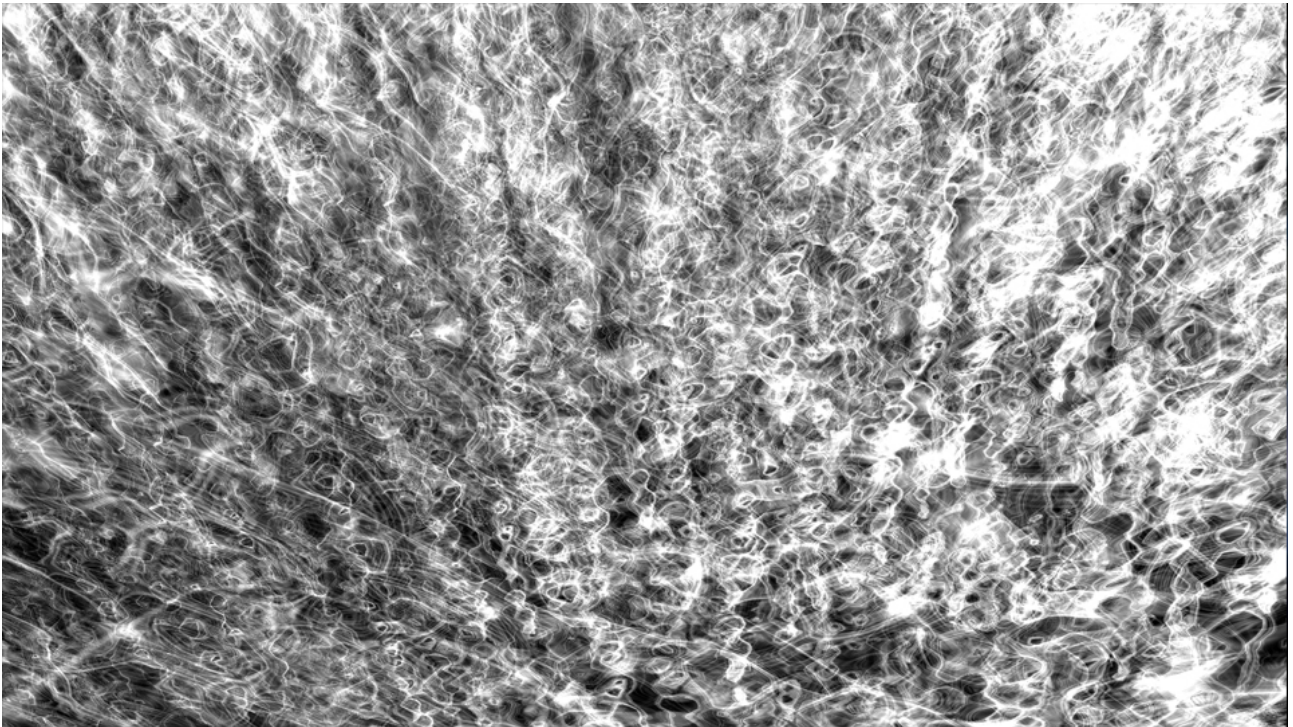
(TIGER AWARD NOMINEE) 2012 | LENGTH 21' | FORMAT HD | COLOR | AUDIO DOLBY PRO-LOGIC | COMPOSITION TOM TLALIM



Field Notes From A Mine visualizes a 6900 kilometer pilgrimage in Africa, from the southern Sudan to Marrakech, Morocco. The central focus for the work is the perspective of the traveler. Although this fictional character never appears in the picture, we follow his perceptions through images and sound that are generated by the computer from geographic coordinates. The result is an abstract documentary in which graphic elements alternate with more organic forms. Each time the traveler crosses a national border a new section of the film begins, announced by the coordinates of the location. One moment we seem to find ourselves in an underwater world, then the images are reminiscent of a desert landscape, and immediately thereafter change again, to a still more abstract form. Although the video focuses on the experience of the landscape, it was made at a great distance, in terms of both time and place. The completely digital environment is created on the basis of pilgrimages carried out between 1300 and 1900. The twenty-minute-long video contains no filmed images or recorded sound: everything has been composed and generated at a distance. Google maps and audio takes from the Africa Museum in Belgium served as a source of inspiration for the project.

POINT LINE CUBE CLOUD

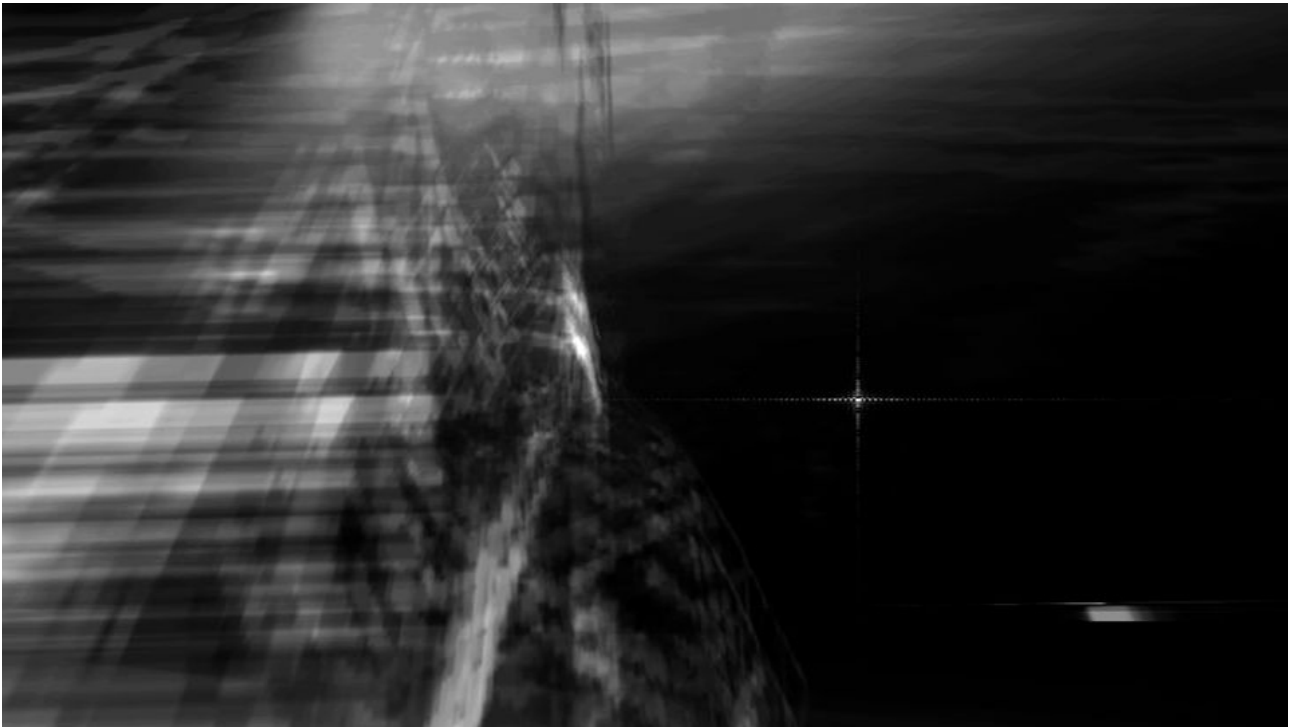
2010 | LENGTH 15' | FORMAT HD | BLACK AND WHITE | AUDIO STEREO



Point Line Cube Cloud represents the audio visualization of energy systems. Within the auditory landscape and with (moving) light these transposing masses of energy are becoming noticeable. These masses of energy or energy fields control the disruption of the audio visual sense of the viewer into distorted space. Point Line Cube Cloud constitutes itself in four parts. The Point, where the audience becomes aware of the energy field which surrounds them. The Line, accomplish a sense of perspective within the field of energy. The Cube, associates the point and the line into a adjoined block of massive energy, here the auditory and the visual landscape become connected with each other. The Cloud, a disruption of the cube into a convoluted immersive media landscape.

A THOUSAND SCAPES

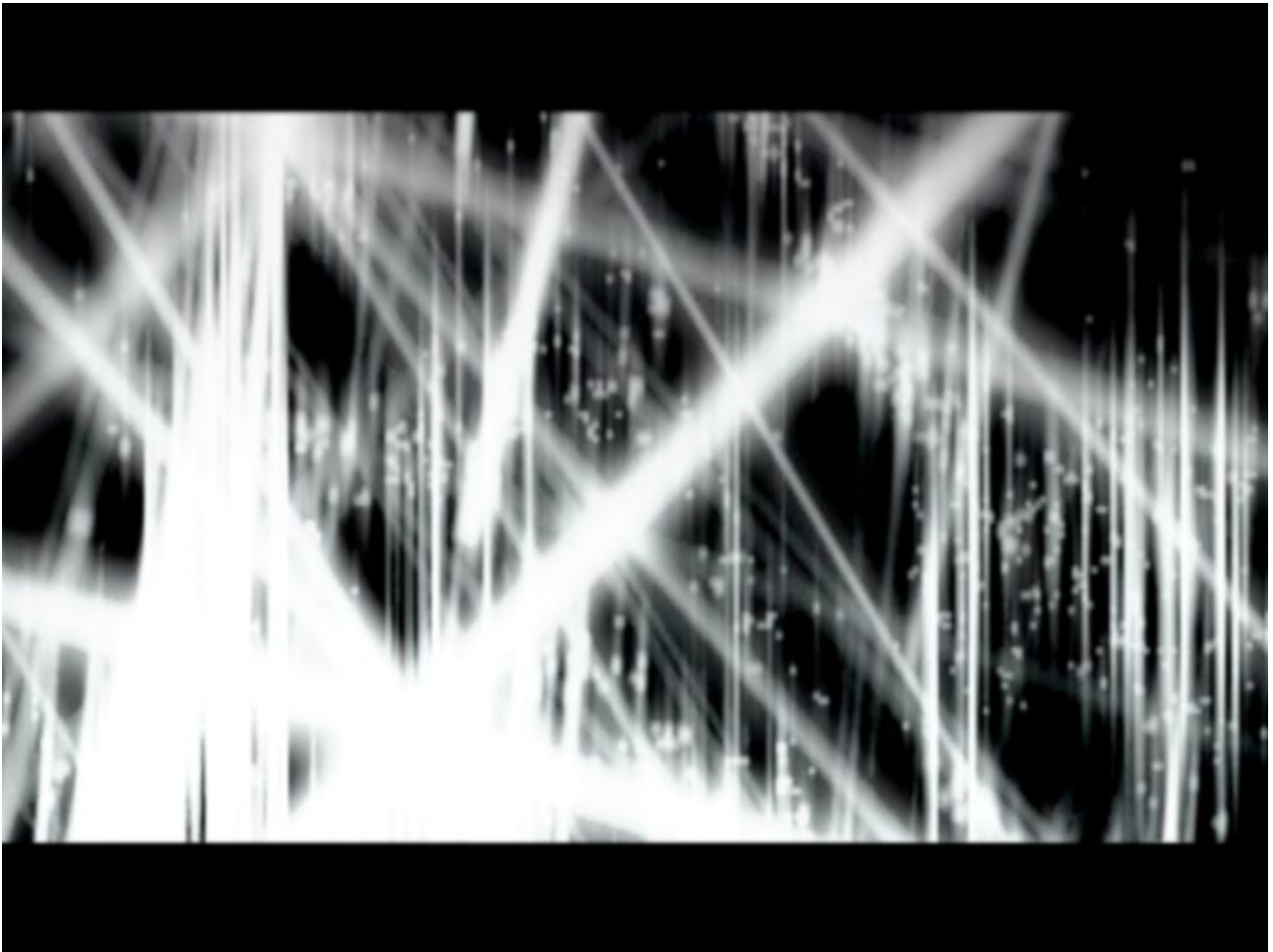
2009 | LENGTH 14' | FORMAT HD | BLACK AND WHITE | AUDIO DOLBY PROLOGIC



Constituted in an imaginary black and white landscape, 'A Thousand Scapes' is a search to describe the basic elements of cinema: the experience of time, the relationship between sound and image, editing. In three parts the film unfolds, in a programmed audiovisual landscape, into a complex realm of abstract forms and lines complemented within an immersive sound landscape. In part one the presence of time and space is put into motion. The second part forms forms the space in picture and sound and investigates their relationship. The last part of the film shows a disturbing disruption of the previous scenes. Via a complex algorithm the audiovisual elements are scattered around, creating a unique visual dialect and intense rhythm, leaving the spectator engaged for orientation into a newly defined space.

INTERFIELD

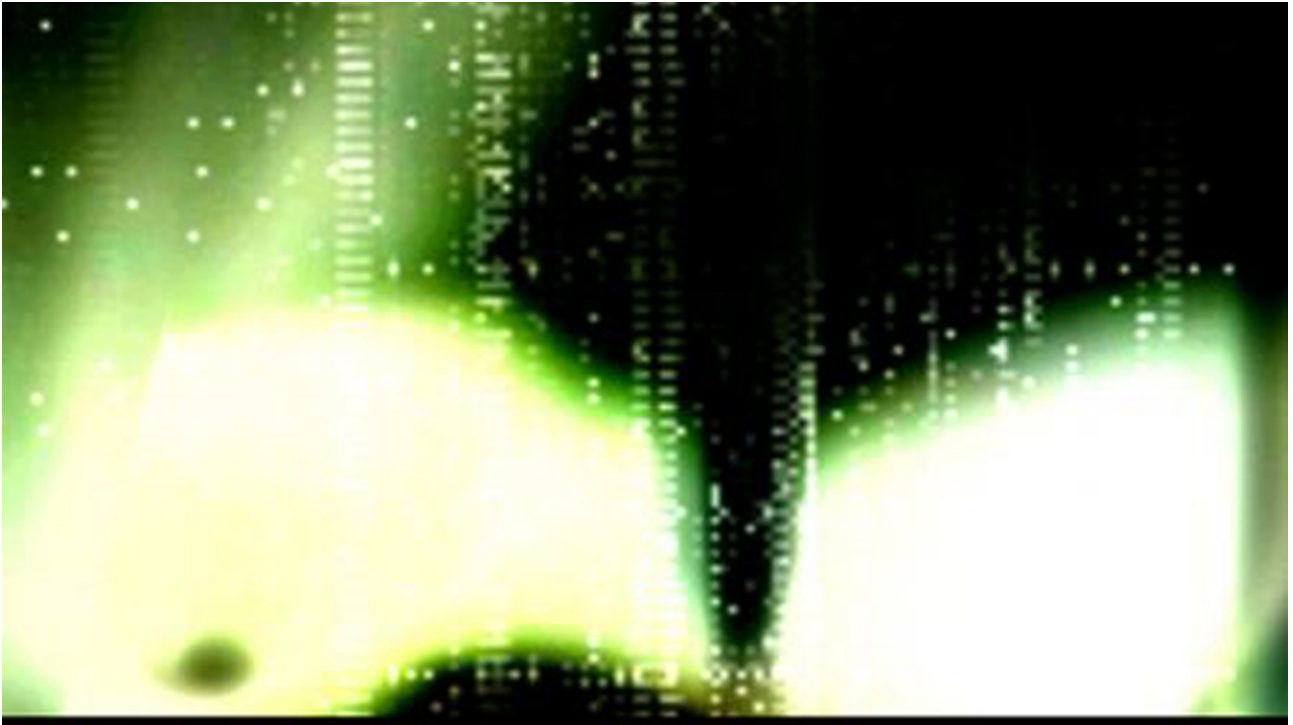
2007 | LENGTH 6' 40' | FORMAT DV | COLOR | AUDIO 5.1 SURROUND SOUND



The starting point: silence and blackness. Slowly, a grainy, high-contrast, black-and-white composition unfolds. Flickering white lines appear and disappear, accompanied by a pulsating electronic drone. The visuals remind of light rays, but perhaps also of scratches and noise on film. Gradually and subtly, image and sound seem to develop into an autonomous composition; they increase in intensity, building up to a point of collision and synchronicity. Starting from there, the environment reaches mild symbiosis, possibly developing endlessly in time. 'Interfield' builds upon Martijn van Boven's interest in abstract, experimental film and early computer art; by means of computer-generated imagery and sound, he evokes an imaginary environment with alienating effects on the viewer.

609386_FRICTION.MOV

2004 | LENGTH 10' 04' | FORMAT DV | COLOR | AUDIO STEREO | COMPOSITION ALEJANDRO CASTAÑOS



Made according the classic form of Visual Music. In this short film Martijn van Boven and the Mexican composer Alejandro Castaños worked closely together to create a singular abstract universe of light forms and electro-acoustic soundscapes. Performed live by the Maarten Altena Ensemble.

00:12:21

2000 | LENGTH 12' 21' | FORMAT 16MM | BLACK AND WHITE | AUDIO STEREO



A 16mm film for closed eye vision. 00:12:21 is a computer generated 'digital found footage' film. Consisting of a series of samples from classic Hollywood and European art house films. Assembled by a custom written computer program into a hectic flickering imagery. Accomplished by a harsh noise sound composition. At the foundation of the computer program lies the cult software module NATO written by the infamous Netochka Nezvanova. The film was rendered in realtime and transferred frame by frame to a 16mm monochrome film. 00:12:21 is Van Boven's graduation film from 2000.