

Kinetica Art Fair 2010 Press Clippings

The Times
5 February 2010



The Times, Eureka
5 February 2010



Design Week
14 January 2010

designWEEK

Motion sensors

By Anna Richardson

Holographic light beings, drawing robots and a giant vertical electronic wave are among the marvels at this year's **Kinetica Art Fair** in London. The 'kinetic art' umbrella encompasses all kinds of robotic, sound, light and time-based art, but the key is that the artists involved are pushing boundaries across all disciplines, says Dianne Harris, art director and curator of the Kinetica Museum, which launched the annual fair last year. 'It represents a new and experiential form of art or performative works, and much of the work focuses on universal concepts and evolutionary processes,' she explains. Cinimod Studio's Flutter, for example, is the product of the consultancy's ongoing fascination with the motion of a butterfly's flight and the scattering of light by its wings; Rosaline de Thelin uses light as a medium to create sculptures and installations to explore life and illusion, and will develop a family of holographic light beings inspired by astronomy, scientific theories and quantum physics; and Paul Friedlander blurs the boundaries between art and science with his intricate light waves. Kinetica presents dazzling technological applications, but the art is about the way it affects the viewer rather than the magic of technology, stresses Harris, who quotes Ralph Waldo Emerson to illustrate her point: 'Not he is great who can alter matter, but he who can alter my state of mind.' 'It's not just gimmicks and gadgets,' explains Harris. 'It's artists taking new ideas, and the concepts shining through with the use of technology.'

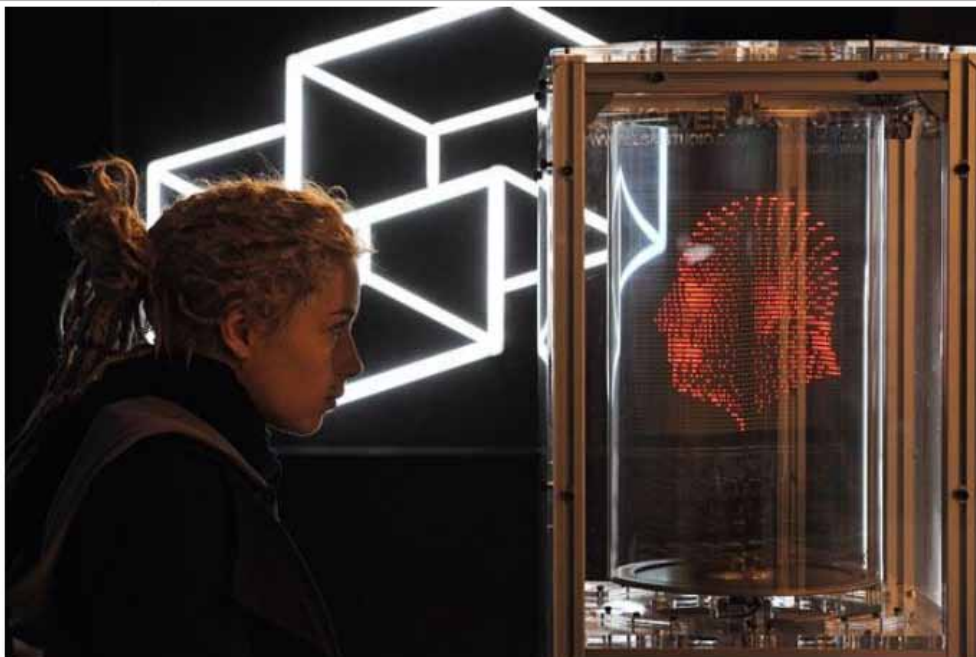
Kinetica Art Fair runs from 4-7 February at P3, 35 Marylebone Road, London NW1

Kinetica Art Fair 2010 Press Clippings

Telegraph.co.uk
5 February 2010

The Daily Telegraph
5 February 2010

The Kinetica Art Fair 2010 at the Ambika P3 gallery on Marylebone Road in London



A visitor views a 3D head made of LEDs. Vincent LeClerc of Revolver brings to life 3D objects with perspective so that they can be viewed from all angles in real 3D. Unlike other 3D display technologies, Revolver creates true volumetric video by controlling the light emitted from thousands of LEDs in rotation so that viewers really see in 3D with no need to wear any visual prosthesis

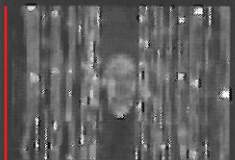
Picture: RAY TANG / REX FEATURES

M and M Direct £5 off orders over £50 at mandmdirect.com, code KF 14 (ends Feb 10)

Littlewoods £20 off first orders over £40 at littlewoods.com, code ZZ016 (ends Feb 7)

Oli 10pc off plus free delivery on first orders at oli.co.uk, code RHTP (ends Feb 8)

Courtesy of vouchercodes.co.uk
For more vouchers go to telegraph.co.uk/bestonline-deals



PICTURE PICK

The Kinetica Art Fair in London

To view go to telegraph.co.uk/pictures



Wired
February 2010

UNDERWIRE

THE NEXT ISSUE

Geek artists are taking it to hilt this weekend in a massive concrete bunker where London's Kinetica Art Fair is holding its second annual robot-palooza. There, one artist tattooed his calves with sound-wave patterns. Another rejiggered Leonardo DaVinci's drawing contraption as a robot-powered 3-D scanner.

And a science-minded design collective created a musical installation from sound waves believed to be produced during the Big Bang. For entertainment, the Robotic Theremin Ensemble — three robots and one human — saw away on the eerie-sounding instruments.

Running through Sunday at the Ambika P3 venue, Kinetica Art Fair 2010's four-day exhibition of digital whizbangery is expected to draw 10,000 attendees. Among the 150 new media experiments on display: *Waves*. Paul Friedlander's installation (pictured above) relies on the artist's "Chromastrobic" waveforms to produce a spiraling fountain of light

**KINETICA
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Kinetica Art Fair 2010 Press Clippings

London Evening Standard
4 February 2010

The American
1 February 2010

Thursday 4 February 2010 **FREE** **WEST END FINAL**

London Evening Standard

standard.co.uk

WINTER OLYMPICS
The ones to watch and Britain's best
Special pullout inside today

THIS clanking, whirring, concoction of motors, pulleys, wheels and cogs – all built on a 35-year-old milk float – is a centrepiece of the Kinetica Art Fair.

The event features the use of robots, holograms, sound and light in more than 25 galleries.

Dianne Harris, the fair's director, said modern technology had given a new lease of life to kinetic art.

"Before, it failed the art. Now it backs up what the artists want to do," she said.

Kinetica Art Fair 2010 is at the Ambika P3 space opposite Madame Tussauds in Marylebone Road from today until Sunday. Admission from £8.

For more log on to: kinetica-artfair.com



Kinetica Art Fair 2010

P3, 35 Marylebone Road, London, NW1.
February 4-7

A nexus where art and technology meets, that's one definition of Kinetica Art Fair. It's the only place you'll find a family of holographic light beings, sculpting and drawing robots, an orchestral milk float and a giant vertical electronic wave together in one place. It is the UK's only art fair dedicated to "kinetic, robotic, sound, light and time-based art". The organizers define this as "Art that has a life of its own". To prove this is not a new phenomenon, on display will be original interactive installations from the 1968 exhibition of cybernetic art Cybernetic Serendipity such as Rosa the Robot, by Bruce Lacey and SAM (Sound Activated Mobile) by Edward Ihnatowicz. As well as the artworks themselves, by over 150 artists, you can enjoy talks, workshops and performances, and you can buy artworks ranging from £50 - £40,000. P3, a former 14,000sq ft former concrete testing facility, is London's newest multi-disciplinary art space and is well worth a visit.

Kinetica Art Fair 2010 Press Clippings

Blueprint Magazine
8 February 2010



We're expecting you!



THE LEADING
MAGAZINE OF
ARCHITECTURE
AND DESIGN

Kinetic Art of the Future

February 8, 2010 by: Herbert Wright



Like Time Lords, the boffins have regenerated... and this time, they're artists! That's one conclusion to draw from the **Kinetica Art Fair**, (4 – 7 February), dedicated to kinetic, cybernetic, electronic and light art in the **P3 Gallery** situated deep in the concrete underbelly of the University of Westminster campus in London. The first thing you see is Ben Parry and Jacques Chaucat's Milk Float in the subterranean car park- a mad, clunky installation of animated wheels, horns and pulleys on a milk float. It's one of many amusements to be had at the show, and it demonstrates art's latest fad- using and fusing technology, whether digital, steam-punk or Heath Robinson. Is technology the ticket for art's future, or merely the provider of tools that become obsolete as new technology replace them? Is technology the messenger or the message for the artist?

Digital technology generates much of the easy-access eye-candy art of the present. At Kinetica Art Fair, there was no shortage of screens of digital wizardry, and Berlin gallery **[DAM]** even exhibited a rendered film co-authored by a Second Life artist avatar, Gazina Baboli. Digital art, though, is best when it reflects reality. **Flutter**, by London-based **Cinimod Studio**, is a row of 44 screens showing a spectral, virtual butterfly, its flight sliced into frames, each animated. This is nature dissected and amplified by technology, not for science but for its inherent beauty. **Tenderpixel** Gallery's stand had another example of new digitally-enabling paths- Jeremy Woods' **My Ghost** is a simple, legendless graphic of his movements over 10 years around London as tracked by GPS- an elegant, organic personal psychogeography.

Kinetica Art Fair 2010 Press Clippings

Many installations feel like the future. **Rosaline de Thélin**'s *Homos Luminosos* hangs ghost-like figures of light in cascades of optical fibre, like people teleporting into the *Starship Enterprise*, but with a stark white-against-black aesthetic. **Jason Bruges** has 30 small PSP screens on a mobile called *Screen Cloud*, and seductively, they display different colours as it turns. **Lewis Sykes** offers a future of sorts to the ancient art of bell-ringing in *P.E.A.L.* Pass your hand through a light column in a virtual 'campanile', and a bell is triggered. The sequence played becomes a polymer-like graphic in a magic circle on the floor.



There is a certain romance in manipulating technology, personified in the image of the white-coated boffin. The artists on show at the **ArHertz** stand don't wear the coats but exemplify a focus on weird retro-gadgetry. **Andrew Black** uses classic Nixie tubes in his intriguing *No Numbers* computational machine, and makes an off-mains incandescent bulb shine with sound that you bring to it. **Sarah Angliss**' *Ealing Feeder* is a sinister musical box of bells holding a doll, inspired by the 30s obsession with electricity to replace domestic servants. This is a taster of the ambitious *Electricity and Ghosts* show planned for Battersea Power Station, which plays with the concept of the ghost in the machine. Boffins can come from anywhere, like Hungary's **Rudolf Pacsika**. His splendid *Generator* is a mad electric pendulum, its weight a screen display of his son apparently pushing it to swing.

Boffins as artists, though, are not a new breed. **Bruce Lacey**, a survivor from the ICA's pioneering 1968 show *Digital Serendipity*, resurrected his original robot **R.O.S.A. B.O.S.O.M.**, which stands for Radio Operated Simulated Actress Battery or Standby Operated Mains. She's a big girl who once played the Queen of France at the Royal Court, and as well as telescopic red lips and a supply of confetti to court with, she uses aircraft engine parts. This is still as charmingly whimsical as it must have been back in its day, and unlike the ersatz past of, say, steam-punk, it is an authentic past. Other 60s veterans were also exhibiting- a piece by **Liliane Lijn** without her trademark cones, and two recent light boxes by **Peter Sedgley**, called *Windomes*, where reflection and refraction create a pure, featureless infinite regression. He says of the technology back in the 60s: 'it opened up a new dimension in materials, a new palette'.

Nowadays, technology comes with a guilty conscience, and Kinetica is planting a forest in Colombia to offset the fair's carbon footprint. But imagine an overcast, windless day when fossil fuels are spent- few kinetic works would then perform without that day's electricity. Dutch **Hans Kooi**'s sculptures are an exception. His big, colourful Alexander Calderesque works float solid elements that defy gravity. There are no strings- just magnets. This more abstract style is as bright as any glowing tubes, installations or contraptions.

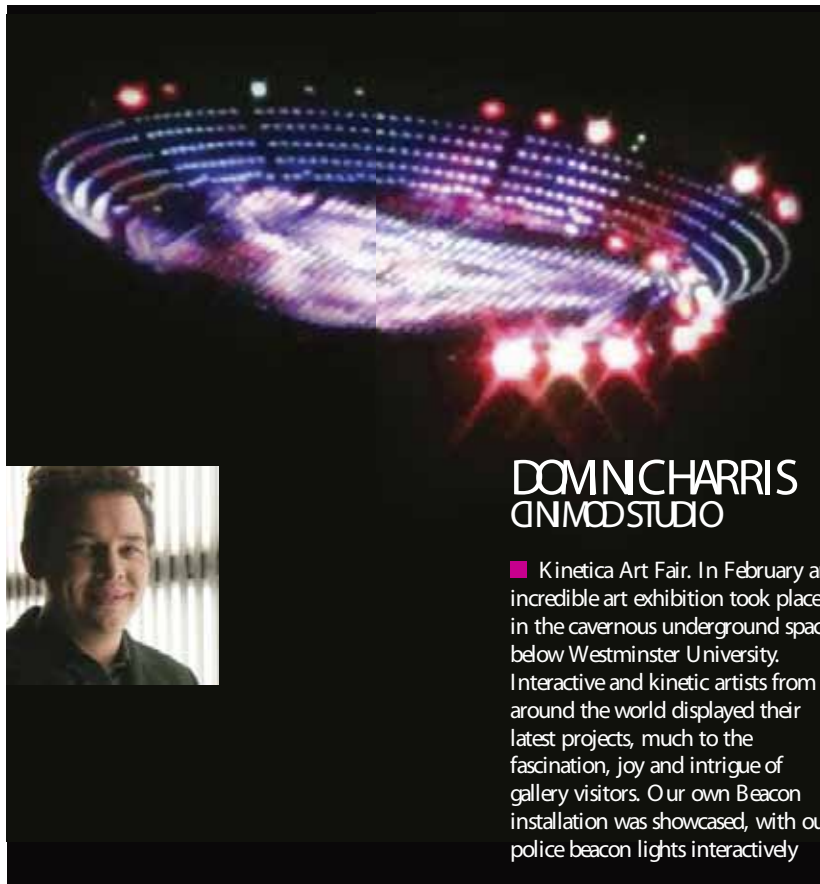
Technology and art is in vogue, reflected in shows like the Royal Academy's recent **Earth** and Victoria & Albert Museum's current **Decode**. Concept may blur with whimsy, or even gimmickry- but frontiers are being pushed, just as in the 60s. The big conclusion from Kinetica is that technology in art is a medium that still risks becoming the message.

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Kinetica Art Fair 2010 Press Clippings

FX Design
1 December 2010



DOM HARRIS INMODSTUDIO

■ Kinetica Art Fair. In February an incredible art exhibition took place in the cavernous underground space below Westminster University. Interactive and kinetic artists from around the world displayed their latest projects, much to the fascination, joy and intrigue of gallery visitors. Our own Beacon installation was showcased, with our police beacon lights interactively

tracking and playing with visitors. The show should make a return next year and definitely deserves a spot in everyone's diary.

■ UFO over Rio. In May we took the UFO (pictured) we had created for artist Peter Coffin to Brazil. We upgraded it with even more lights and control equipment, making it even more spectacular during its flight over the half million people gathered along Copacabana and the other beaches. The event made it on to all the international news channels, making this our most globally high-profile project of the year! Maybe we can get it to fly over London next year?

■ The death of Jan Kaplicky, of Future Systems. One of the most visionary architects, who challenged the conventions of form and beauty within architecture. For me personally he had a huge influence on my design aesthetics and approach.

Lecool
5 February 2010

lecool
February 05 2010

lefriday

KINETICA
ART
FAIR

ART Kinetica Art Fair

If you, like me, think that the Tate Modern is generally quite dull and find that contemporary art criminally under-utilises modern technologies, then you are in for an absolute treat this weekend. **Kinetica Art Fair** opens its doors for only the second time showcasing the work of 150 artists and scientists who specialise in kinetic art, robotics and new media. Expect to see machines that paint humans; a 3robots1man theremin ensemble, a vertical light wave that hangs impossibly in mid-air and, amusingly, an orchestral milk float. Dotted around the weekend there will also be talks, workshops and special performances, turning the cavernous underground space that is P3 into a busy hive of learning, interaction and entertainment. Oh yeah, and they got fricking laser beams too. Lasers people! Click [here](#) to pick the best ticket for you. I, for one, will be stuck in there for the duration of the weekend. / James Park

Kinetica Art Fair 2010 Press Clippings

Despoke
14 January 2010



SCREEN CLOUD: INTELLIGENT ART FROM JASON BRUGES STUDIO



Last night saw the kick off of **Kinetica Art Fair**, arguably one of the most enjoyable events on the art world calendar. Yesterday's unveiling revealed the transformation of Marylebone's P3 Gallery into a bustling fairground of moving, noisy and beautiful kinetic art works.

Screen Cloud (pictured), by Jason Bruges Studio, stood out in particular for its serene and hypnotic beauty. The work aims to 'visualise the invisible' in a homage to the work of American sculptor Alexander Calder. The hanging installation is made up of 30 screens which show characteristics of 'proprioception' – each screen has 'knowledge' of its orientation in relation to the rest of the assembly. Talking to design week, Jason Bruges Studio director at Zena Bruges explained; 'The screens will show different content as they move... Each one knows its location in space.'

Kinetica Art Fair is open to the public from today and runs until 7 February at Venue P3, London NW1.
Read more at designweek.co.uk

Kinetica Art Fair 2010 Press Clippings

Romford Recorder
22 January 2010

Art to move the future

INCREIBLE exhibits await visitors to the four-day Kinetica Art Fair 2010 opening in London on Thursday February 4.

A family of holographic light beings, sculpting and drawing robots, an orchestral milk float, a giant vertical electronic wave and a special feature exhibition of work from the masters of kinetic art and the groundbreaking Cybernetic Serendipity show, are just some of the displays that will be revealed.

We have ten pairs of tickets to give away to ten lucky Recorder readers for entrance to the show on any day of their choice.

The Kinetica Art Fair 2010 is the UK's only art fair dedicated to kinetic, robotic, sound, light and time-based art and features work by well known artists from across the world including Jason Bruges, Daniel Chadwick, Paul Friedlander, Vincent Leclerc, Tom Wilkinson, Jean Tinguely and Roger Vilder.

It is being held at Ambika P3, London's newest multi-disciplinary art space.

The 14,000sq ft, former concrete testing facility is located under Westminster University on Marylebone Rd London, opposite Baker Street tube.

Visitors can expect one of the largest ever collections of kinetic artwork on display under one roof, lots of kinetic experts and



exhibitors, talks, panel discussions and performances.

For more information or to book tickets visit www.kinetica-artfair.com where you can click through to www.ticketweb.co.uk, or you can call Ticketweb directly on 08444 771 000.

To be in with a chance of winning a pair of tickets to the fair on either Friday February 5, Saturday 6 or Sunday 7 all you have to do is answer the following question correctly:

Send your answer,

stating which day of the show you would prefer to attend, along with your name, address and daytime telephone number to: Kinetica Art Fair Competition, Romford Recorder, Media House, 539 High Road, Ilford, IG1 1UD, before the closing date of Thursday January 28. The first ten correct answers drawn from the hat will be the winners.

Q Which five types of art will be displayed at the Kinetica Art Fair 2010?

Gloucestershire Echo
6 February 2010

Artist shares the sights of his lonely life at sea

A SOLO transatlantic sailor gave up a lonely life on the high seas to create ocean-themed 3D art using thousands of tiny, synchronised lights.

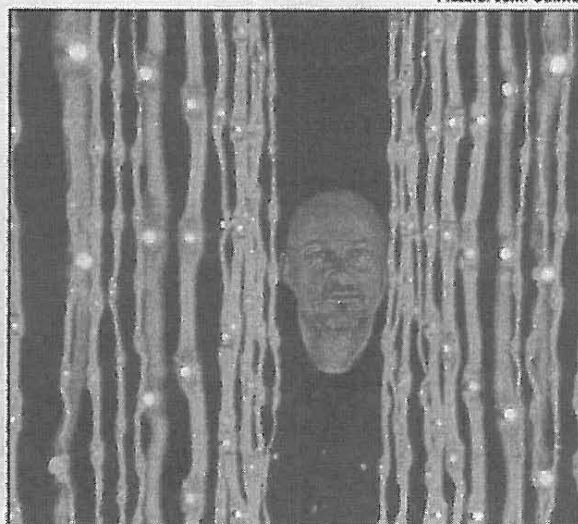
Artist Anthony Rowe, 45, from the Cotswolds, is pictured (right) at the unveiling of his latest piece, *Ocean of Light*, at the Kinetica Art Fair, and admitted the loneliness and isolation of the sea had inspired his work.

He said: "That feeling of being in the middle of nowhere in the ocean on a tiny

cork, it's an unbelievable feeling. Just something that's floating on the surface of a large mass of water when it's hundreds of miles to dry land."

In his early 20s, the sailor made several daring long-distance expeditions, including the perilous solo voyage from Britain to America.

He said: "Even when there's no wind you've got this swell across the ocean, these large waves which move across the surface. It's the feeling that's inspired this latest piece."



Kinetica Art Fair 2010 Press Clippings

Mix Magazine
Issue 19 2010



LIGHTING ARC SHOW /KINETICA

The recent ARC Show, the annual architectural, retail and commercial lighting expo in London, offered a spread of creative lighting design that could be divided into two very obvious camps; LED and non-LED based products.

Traditionally casting an unfriendly light, Inspired By Design's hand-blown glass solution softened the effect of the LEDs encapsulated within its shell, resulting in something that effortlessly brings this lighting technology into the home. The Lighting Bible presented new pieces that were mainly discreetly wall-mounted, creating soft, inviting illumination, as predicted in Mix's previous article (December 2009) discussing skin-friendly lighting trends.

Student representation was mainly from Brunel University, which offered a selection of work that focused on 3 watt LED usage. A keen trend for the projection of images and logos was spotted in student's contributions, showing the shift in lighting's commercial usage to include more branding and advertising applications.

Also at the ARC Show was Kinetica's satellite gallery, giving visitors a peek at what was held at its main space off-site. Although more of a digital arts festival than a lighting exhibition, big names such as Jason Bruges Studio were amongst the contributors, using the opportunity to create explorative light, sound and interactive media pieces.

Of note were Roseline de Th  lin's 3-D portraits, Interactive Agents' Hydro Acoustic Big Bang Filter, which allowed users to 'play' giant tubes containing light refracted through liquid and Thames Valley University's Olympic Games themed piece. Architectural applications were a key interest; Jason Bruges discussed using programmed lighting to temporarily divide spaces and turn buildings into 4-D experiences.

The ARC Show and Kinetica Art Fair neatly dovetailed into each other providing something for every lighting enthusiast, whether their interests lie in high-quantity bargaining or mind-bending experiments. ■■■

Contacts

www.deltalight.co.uk (3)
www.inspired-by-design.co.uk
www.interactive-agents.com
www.jasonbruges.com (5)
www.kinetica-artfair.com
www.madeinbrunel.com
www.pauffriedlander.com (4)
www.roselinedethelin.com (2)
www.thearcshow.com
www.tvu.ac.uk/ccl (1)

Kinetica Art Fair 2010 Press Clippings

BigShinyThing
8 February 2010

Kinetica Art Fair 2010

Monday 8 February 2010

Interactive lushness at the electronic art fair.



Here at *BST* we have a 'kid test'. If kids immediately 'get' a piece of interactive art and are engaged with it, then that's a clear indicator of the effectiveness of the piece. Of course, all art is subjective, but interactive and new media art in particular can suffer from a degree of convolution and — to be frank — irrelevance. The kid test filters a lot of that out. One parent was overheard patiently explaining to their daughter that 'not everything moves', but if the art fair is called '*Kinetica*' that's a fair expectation.

There are lots of pieces which pass the kid test at this year's Kinetica art fair at P3 in Marylebone. Special props go to

Kinetica Art Fair 2010 Press Clippings

Squidsoup's *Ocean of Light*, a startlingly beautiful 'dynamic light sculpture' that reacts to music. We can see all kinds of amazing artistic and commercial applications for this piece, not least in live performance. Bjork, get in touch! Cinimod Studio's *Flutter* which produces a rabble of virtual butterflies is also charming and effective — a real example of how digital art can be humanised. On the more *Dorkbot*-esque side of things, Monomatic's *P.E.A.L.* replicates bell ringing with tubes of light, lasers and a iPhone remote (note, expect to see A LOT more iPhone remote controlled applications).



The fair also has some neat examples of first generation hacker art, such as *Miss Rosa Bosom*, a robot created by Bruce Lacey which won the *Alternative Miss World* in 1985 and *SAM*, a sound reactive cybernetic sculpture from 1968 by the late Edward Ihnatowicz. As an argument for the continued importance and relevance of digital and electronic art (are you listening, ICA?), Kinetica 2010 makes a pretty compelling case.
