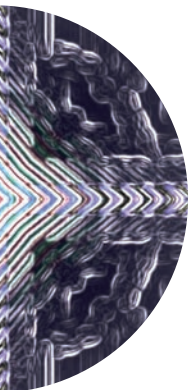


# LOOP EFFECT

26-01-2019 to 04-05-2019

AN INTERACTIVE  
INSTALLATION  
EXHIBITION

**CHAPEL GALLERY**



**MAX HATTLER**

**ALEX JUKES**

**CYPHERDELIC**

**ALAN WARBURTON**



LOO-O-OP EFF-F FFEECT-LOO-O-OP EFF-F



# LOOP EFFECT - LOOP EFFECT

## LOOP EFFECT

"I ... want to think about [loops] as a source of new possibilities for new media."  
(Manovich, 2001, p.315)

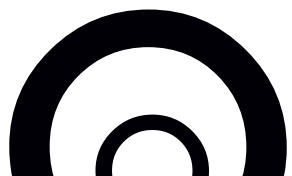


Regarded as the basic foundational function of the digital computer most digital media today is predicated (and dependent) upon, the notion of the loop - a series of underlying computational instructions where data is driven by and through repetitive "do/while", "if/then", loops and cycles.

Loop Effect introduces recent digital art projects by four artists positioned at the forefront of experimental digital animation/art and who work closely with concepts of cycles, repeat narrative structures and abstract repetition. Collectively the animations represent work that seeks to question the boundaries of digital art animation as a means to communicate complex ideas - loops and repetition used in innovative ways to discuss philosophical power relations, digital materiality, virtual spaces and the evolution of user/software interaction.

Through the combination of animation installations, public workshops and artist talks the Loop Effect project explores the potential of loops, rhythms, cycles, repeated animation sequences and abstraction.

Curated by Alex Jukes



Alive (2019)

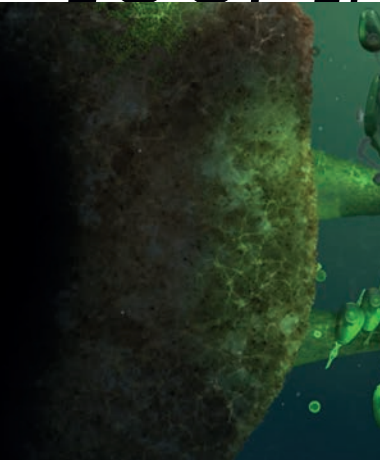
## CYPHERDELIC

'Alive' is an evolution simulation for PC and gaming Consoles. It's a game where you fight to survive, grow and conquer the primordial ocean. Each player starts with a single, single cell that they protect, feed and nurture to become the dominant species in 8 micro-worlds.

All the game species have their own unique A.I. routines and will hunt, feed, and evolve autonomously. As a player you chose how much influence to exert over your creatures, from mere observer, to direct 'godlike' controller of your species.

You decide how they will behave and how they will evolve up the evolutionary tree. Whatever actions you do take, all individual creatures will age and die as you shape your species unique genetic blueprint in an endless cycle of life, death and rebirth. Experience the first micro-world in this interactive prototype.

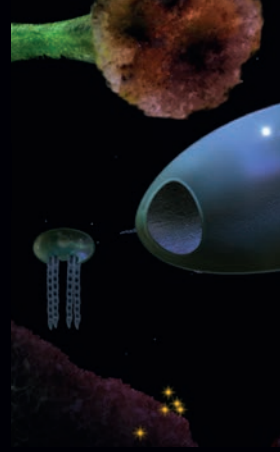
# LOOP EFFECT



### Bio

Cypherdelic is a developer of life simulation video games. The three members (James Shepherd, Matt Dickson, and Adam Bradley Cooper) of the company have over 45 years of video games industry experience between them. They have sold more than 10 million games on PC, console and mobile generating revenues in excess of \$250million, held senior positions at Sony and at Microsoft, and won numerous awards for their work – including two BAFTAs.

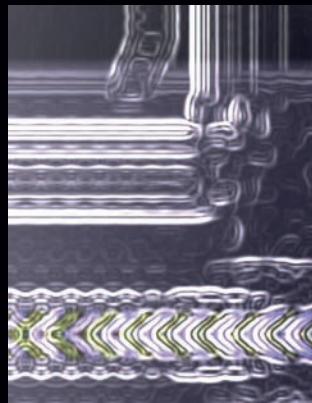
Their major games include: 'TV-Superstars', 'Play-TV', 'Little Big Planet PSP', 'Heavenly Sword', '24: The Game', 'Medievil2', 'Ghosthunter', 'Killzone: Mercenaries', and 'Runescape'. They lecture in innovation and game design at universities across the UK. Their first game as Cypherdelic is, 'Alive - Rule the Seas'.



+ (2019)

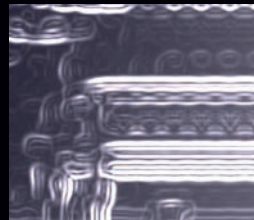
## MAX HATTLER

⊕ represents a symmetrical matrix of synthetic sonic and visual growth iterations of varying frequency intensities. The work channels a mesmerising experience through a singular focal point and synaesthetic super-synchronisation of sound and image. A forever-evolving, flickering, monochrome, digital-organic growth pattern is continually pierced by recurring multicoloured, mirrored shapes, creating a loop-like sense of repetition. ⊕ is derived from a live recording of the Hattlerizer audiovisual performance setup developed by Hattler with Sune Petersen. The animated image is created through the real-time control of graphic elements which trigger and interact with digitally generated video feedback recursions. The sound is partially generated live, read from the image itself in a direct optical sound approach. Additional sound by Antony Ryan, one half of veteran electronica outfit Ison, complements the soundscape.  
[www.maxhattler.com/plus](http://www.maxhattler.com/plus)



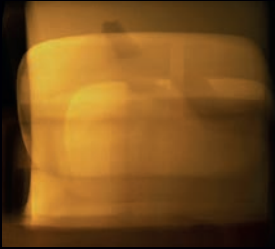
### Bio

*Max Hattler is an artist and academic who works with abstract animation, video installation and audiovisual performance. He holds a master's degree from the Royal College of Art and a Doctorate in Fine Art from the University of East London. Max has lectured at CalArts, USC, Goldsmiths, KASK and many more. His work has been shown at festivals and institutions such as Resonate, Ars Electronica, ZKM Center for Art and Media, MOCA Taipei and Beijing Minsheng Museum. Awards include Supernova, Cannes Lions, Bradford Animation Festival and several Visual Music Awards. Max has performed live around the world including at Playgrounds Festival, Re-New Copenhagen, Expo Milan, Seoul Museum of Art and the European Media Art Festival. He lives in Hong Kong where he is an Assistant Professor at School of Creative Media, City University of Hong Kong.*



## Chair and Camel (2019)

ALEX JUKES



*Chair and Camel* (2019) references Merleau-Ponty's idea that an object's movement can be represented more effectively as an intellectual visual construction, rather than through the traditional illusion of perspective – as expressed, for example, through film and cinema. *Chair and Camel* explores this concept where the image of an object, presented as a series of collected fragments taken from different perspectives and angles, can provide the viewer with opportunities to build a richer, more complete sense of perceived movement – one based on a reliance on duration, subjective movement, and a knowledge of how things move. As part of its method the animation employs loops and repeat structures to provide a foundational framework from which the viewer is invited to build, spatial, material and intellectual responses to two objects, a chair and a camel.

### Bio

*Alex Jukes is an experimental, fine art digital animator. His practice and research challenges what might be considered a dominant, largely commercial aesthetic relating to the field of 3D computer generated (CG) animation and seeks to develop alternative approaches to its creation and presentation. His PhD at Royal College of Art concerned the study of 'space' as material within the production of 3D CGI. Alex is Programme Leader for BA Animation at Edge Hill University.*



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Primitives (2016)

ALAN WARBURTON

Alan Warburton worked with dancer Anya Kravchenko to capture a library of motion capture data using Microsoft Kinect. These looped motions were programmed into a computer-generated crowd using software called Golaem. Crowd simulation is increasingly used to create sublime and spectacular computer-generated scenes of conflict, disaster and death for film and television. Expensive crowds of extras no longer need to be hired, fed and paid – now an army of digital bodies can be summoned and manipulated with a tailored suite of settings, presets and parameters. This project uses the proto-human digital crowd to question those parameters, and in doing so attempts to understand how ideas of freedom and agency are defined through simulation and A.I technologies.



### Bio

*Alan Warburton is an award-winning British artist exploring software in contemporary culture, currently in residence at Somerset House Studios and researching with the CSNI research group at London South Bank University. Commissioned, screened, exhibited and broadcast internationally at Ars Electronica, National Gallery of Victoria, Carnegie Museum of Art, Austrian Film Museum, Laboral, HeK Basel, Photographers Gallery, London Underground, Southbank Centre, Channel 4, Cornerhouse Manchester, Mark Moore L.A, Denver Digerati and Adult Swim. Five-time recipient of Vimeo Staff Pick, over one million online views. Recent notable works include Homo Economicus, Primitives and the video essays Goodbye Uncanny Valley and Spectacle, Speculation, Spam.*



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## ARTISTS TALKS

20th March 19  
6.30 - 7.30pm

ALEX JUKES: *Re-Re-turn: Explore Loops, Cycles and Repetition as used in Digital Experimental Animation.*

4th May 19  
6.30 - 7.30pm

JAMES SHEPHERD: *Creating Games: Design Loops within Development Cycles.*

## WORKSHOPS

Three public workshops accompany the Loop Effect exhibition to support and further explore its themes. Workshops are aimed at 13 – 18 year olds who have an interest in experimenting with animation techniques and expanding the creative potential of digital image.

Sat 23rd  
March 19  
1 - 4pm

### LIGHT LOOPS AND KINETIC ART

*A workshop that explores digital image-making through light painting using loop systems and kinetic art mechanisms. Participants will work with various localised light sources (such as glow-sticks, torches, and finger torches) to generate digital light-painted art images.*

Sat 27th  
April 19  
1 - 4pm

### LOOP ART

*Using basic repetition devices such as Spirograph technologies and projection the workshop examines ways to develop pattern based art images as a means to generate digital graphics or animation.*

Wed 4th  
May 19  
1 - 4pm

### GAME PLAY WORKSHOP

*Working with a leading figure within the games industry this workshop introduces an activity-based, practical approach to methods, systems loops and designing cycles for use within game design.*

Workshop places will be limited so book early to avoid disappointment. Workshop reservations are available via Chapel Gallery booking system:

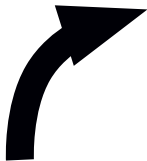

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01695 571328 | chapel.gallery@westlancs.gov.uk  
www.chapelgallery.org.uk



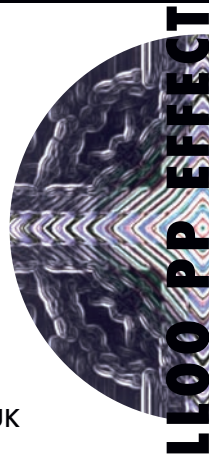


LOOP

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*Design by Peggy Jukes*

Edge Hill  
University



LOTTERY FUNDED