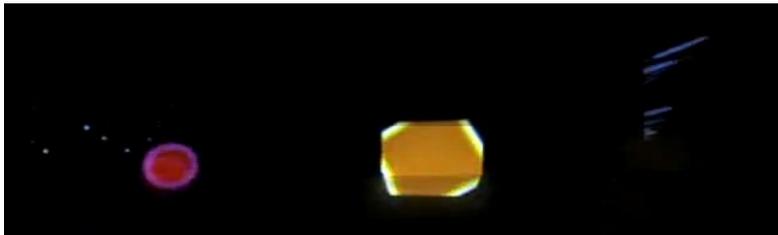

Bandwidth

Projected abstract images, controlled with hand gestures, dance to original music. Advanced technology makes it easy for audience members of all ages to create a new version of the visual work, inspired by their own imagination.

Bandwidth is a projection art exhibit displayed on three surfaces, designed to be very flexible and scalable. The three surfaces can be as small as a computer monitor in a gallery or as large as the side of a building for outside audiences. The audio component may be reproduced in stereo with a subwoofer.

The exhibit blurs the lines of definition between installation, video game and performance as three visual components are each controlled by gesture. One element on each screen automatically dances to specific frequencies in the music, but one element per screen must be user controlled. This makes for an excellent audience participation work as 3 participants per performance are invited to control the size, shape or movement of one of the visual elements to create a unique performance.

As an Integrated Media Artist, with core training as a composer and performer of music, Victoria Gibson created the music and the visual accompaniment. An experienced facilitator, she encourages individuals to work in “Practice mode” to become comfortable with the interaction, before starting the music for the performance.



Bandwidth was shown in 2010 as a work-in-progress at EMPAC Center, Troy, NY, 2010 and premiered as part of the Nuit Blanche, 2011 Guelph Jazz Festival, Ontario, Canada.

Short films of the performances are available on *Vimeo*

Guelph <http://vimeo.com/35085077>

EMPAC <http://vimeo.com/25854039>

More information can be found on Victoria's portfolio site:

<http://www.livemorelightly.com/portfolio/2011/08/01/bandwidth/>

Contact Victoria Gibson vixmedia@gmail.com – 1-604-875-1105 – Skype Victoria Gibson

Facebook <http://www.facebook.com/victoria.gibson>

EMPAC Work-in-Progress Review by [Johannes Birringer](#)

"Victoria Gibson's "Bandwidth," a triptych projection of abstract moving graphics "dancing" to the music composed for this piece. The short work was reminiscent of early computer-graphics based "visual music" (a term also used in connection with Nam Jun Paik larger scale multi-monitor video installations) – films and computer animations or audiovisual kinetic non-representational works by artists such as Oskar Fischinger, Frantisek Kupka, Harry Smith, Lepold Survage and others – and could have been perceived as a stand-alone projection piece, had we not found out afterwards that Victoria interacted live with the visual programming, using a proximity sensor and Arduino microcontroller to affect, with the motion of her hands, the size and dynamics of the visuals. Following her presentation, she gave us a demonstration of the interface she had created over the past days, explaining that she hoped to perform her visual compositions wirelessly (as it was done in the early Theremin performances by Clara Rockmore), moving the visuals on stage as if it were a instrumental performance."

[Full text here](#) on the EMPAC Summer Intensive Lab Blog 2010.

Victoria's audio/visual expertise and technology set up is impressive. Her willingness to share and explain her work with the audience allowed for a very interactive exhibit. Her work is well suited to a large space that allows for dance as some people might feel the need to engage with the projected images and sound. Her work combines art, technology, sound and motion creating a unique integrated art experience.

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