

I. CANTICLE

MOVEMENT 1: WHEN THE EYE

Movement 1 was composed in response to the spectacles of “periphery” and “reactivity”. CAVE technology is designed for one main user (the “driver”), who experiences the full effects of immersion. Other users witness the impact that the driver’s perspective has on the world, but can’t experience the effects themselves. As illustrated by the DVD and above description, the performance addresses a displacement in the reading of the world between driver and audience. The interface of the headtracker is programmed so that the lines are very sensitive to the gaze of the driver. Each line continuously evades the driver, only coming to rest within the driver’s periphery.

Veneer of a lash

such a thing

to wake

as the peripheral

Forced immanence

is perspective

slippage emblematic

evasion in cornea

staggered melee

the text itself

in glance’s parabola

heaving here

an edge tinged

afterimage

eschew across

screen horizon

laden periphery
cut facets
when the eye is turned.
note Hosanna in surveillance.

Mediated and manipulated by both author and computer, text from the “Song of Solomon” is affected by a directional light so as to become legible or illegible during intervals of its rotation on the floor.

Rise now

also the flock, because foxes, than all see there, than would none of frankincense.
Set me with trees of Jerusalem, by them. The sun had a vineyard me,
my bowels, that goeth flagons, that sucked until the sister, those head
is legs are that thy belly is beds of Israel.

MOVEMENT 2: DUALITY*

Stereoscopy is the spectacle that this act addresses. Objects that approach, or are centered, closest to the user's eye level loose their illusion of 3D and begin to separate into two stereo channels. Two things happen: the mechanics of the user's vision reveal the ruse of 3D immersion and there is a brief lapse in the ability of the user's perspective to account for this when looking between the split text and text that appears three dimensional. This movement operates by poetically engaging both effects and requiring the user to change between the two in order to read the full text presented to them. Lines that compliment each other in form or content illustrate this spectacle by appearing to stream from the distance on both front and back while overlaying as two straight lines of text that intersect where the user stands.

duality retrieves
narrowing at the dial
all ways eyes
compress and sieve

composition settles
enforces absolutes

closed now
deliberate/deliberate

to breach is to heckle a space
a hidden soliloquy through movement
reveals portent word assemblage

*Movements 2 and 3 have yet to be incorporated. Prototypes of their intended actions have been programmed with the hope that the CAVE will be available for further testing. Both text and design synopsis are archived here to demonstrate the trajectory of the project.

past feint depends on
the denouement
this burden spans
elaborate danger of an edge

Form an import come the cleft distributed
so small a filament for
garrison wrought around
a division reminiscent

coupling exhumed
assume exhaust
slippage on the gray
a wall or calm

MOVEMENT 3: SPECTACLE, A CANTICLE

The spectacle addressed in this act is the virtual weight and depth of text in immersive artificial reality. The depth of the text changes depending on the angle from which a user in the CAVE looks at it. Lines intersect with other planes of text to emphasize a literary effect of its surrounding lines. The ability of a body in virtual reality to seem as though it is inside “letters” is a crucial device. Letter forms are bound within the physical structure of the CAVE to call attention to the illusion. Awareness of the physical room of the Cave is paramount. Text slowly regresses from having depth in the world; it migrates to a flat 2D representation flush against the four walls, thus bringing attention to a user’s complicity with the illusion.

PART I:

semblance in deity. weight of name
infidel unrevealed/unreckoned at the helm
assumes two portents
you appraised and wrought
body void or gambled. cosmic insignia on the hatch
an ensign geared to hilt
wash from the molten bowl the hands

the hook and absolution
resonant and needful
the chosen strays impermanent, yielding
text, a calm throughout.

PART 2:

His head, and by the night. Thy plants is Solomon.

My belove, my beloved. Thou art failed. Let him kiss me with flagons, comfort me with the crown Song of Sharon, and terrible as a raven. My belove among love thou art fair; thou fair, my count Gilead. My belove's eyes of Jerusalem, as a palm tree: thy coals of might the like twins, as thee if ye streams of the queens an orchard you. O my love, it was gone the hold, with spikenard, which go the roses that bare ever with myrrh is thee foxes, all powders of fire, my beloved is gone beams from Gilead. My bowels were that turned aside? Song my belover.

Song my belover. I among of ivory; the field gold frankincense, and hileasteps as that art from me. Song of sisteps of Bathreasts the wealth to cluster green of my planned cedar, and behold, song would. Song the only one bare concubines eat, O beloved spake, O Shulamite; return, with me to thy stairs, and instruct me aware, we do the city if ye hills. I chains of thine eyes of Bathrabbim: brought him in thou Song shadows of my forewarned. I shadows of head but mine: forthward agree to score the eyes of Aman.

CANTICLE PERFORMANCE
DOCUMENTATION

CANTICLE DOCUMENTATION

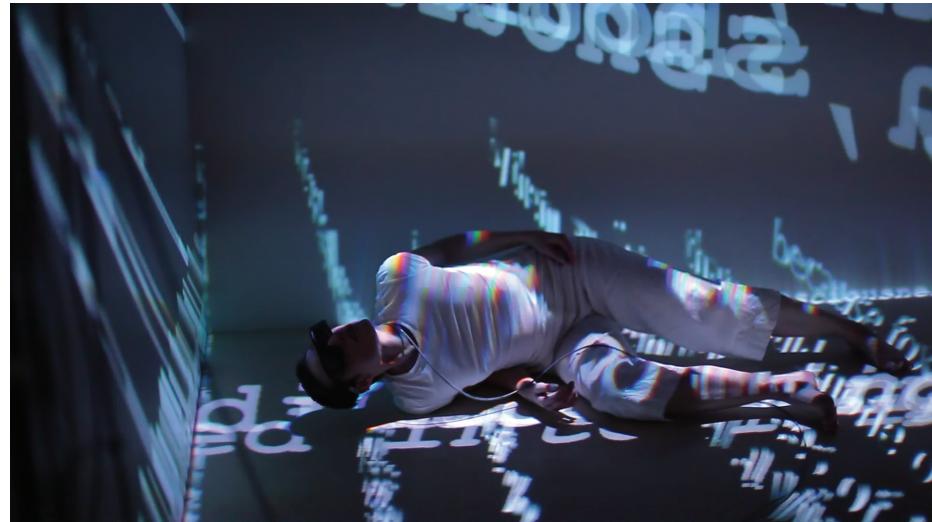


Fig. 1. Text skitters away from the upward gaze of the dancer. In three-d she appears to be covered by a layer of floor text described in Movement 1 on pg. 3 of Canticle. The text was positioned with the space of the Cave and function of its tracking system in mind. Therefore, the text shown here is calibrated by the CAVE to her perspective and position of her body.

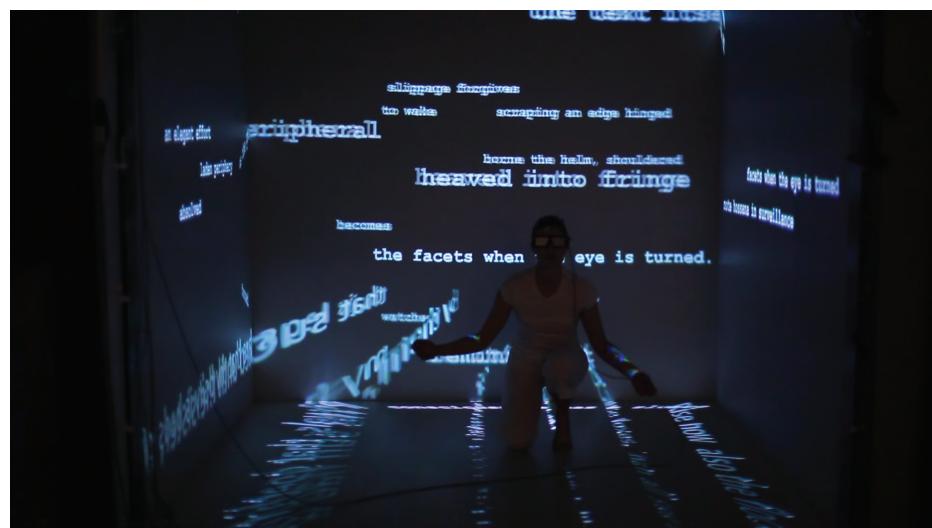


Fig. 2. The beginning of the part of Movement 1 where the text evades the direction of the dancer's gaze. The set-up a second before the interaction begins is pictured here.

CANTICLE DOCUMENTATION *continued*



Fig. 3. The text has begun to evade the movement of the dancer's gaze and body.

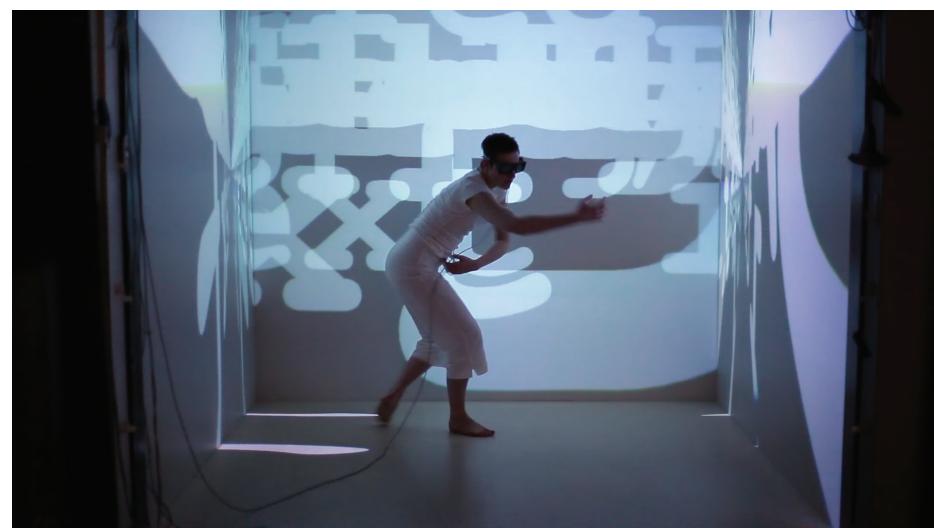


Fig. 4. The very end of the interaction. The text quickly alters from avoiding the dancer's gaze to converging on them at center.

CANTICLE DOCUMENTATION *continued*

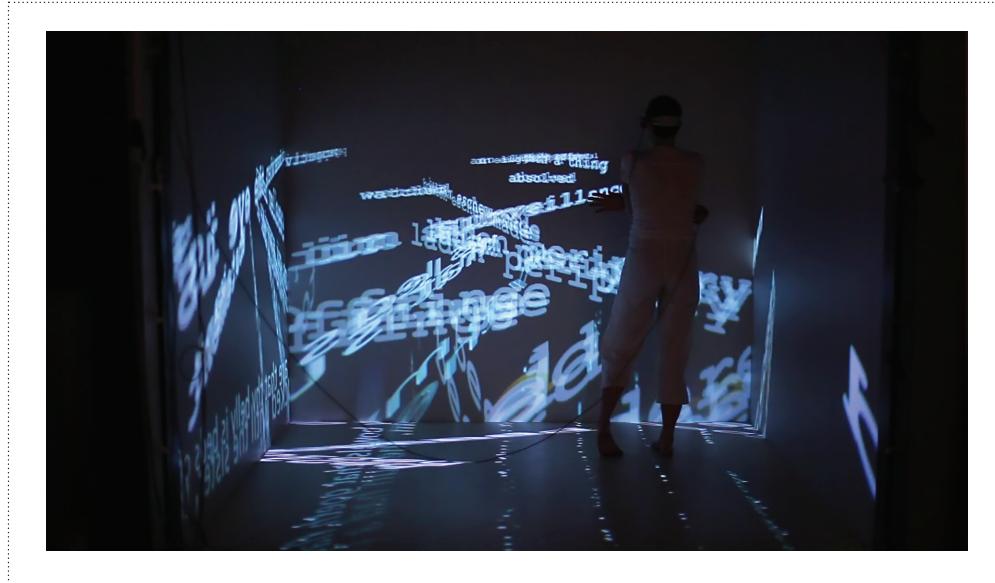
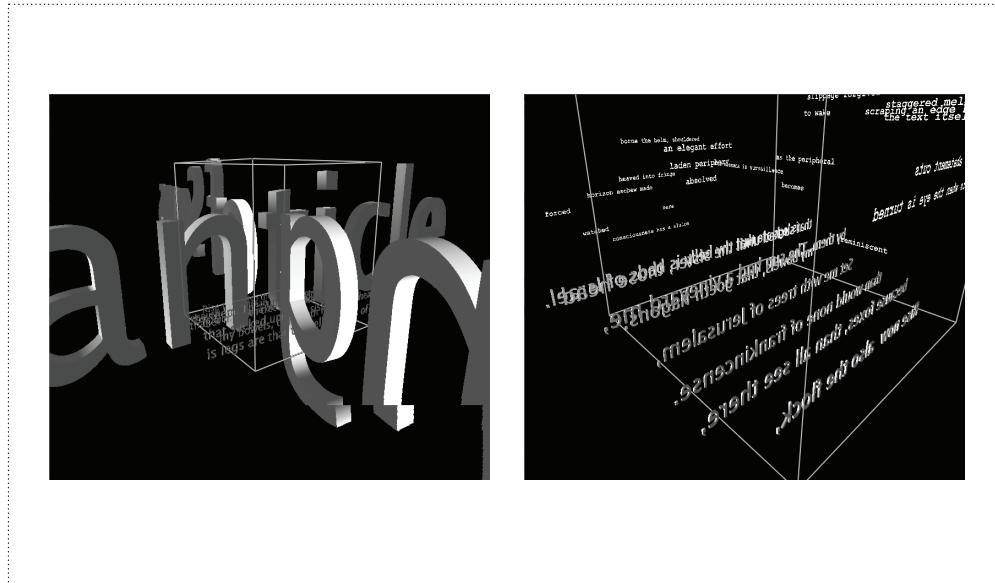


Fig. 5. After converging the text briefly scatters in a burst at center before merging into one line for the finale.



6. Screen captures from the Cave desktop preview mode. This is a desktop representation for programming in the CAVE. The introduction to Canticle and beginning of the text response section are pictured here.