

'Capture'

Prizewinning entry for the Post-Photography Prototyping Prize, May 2018.

Organised by the Photographers' Gallery, (UK), Fotomuseum Winterthur (CH) and the Julius Bayer Foundation. (CH)

Artists: Adam Brown (LSBU / CSNI, UK) / Tabea Iseli (Starburst, CH) / Alan Warburton (CSNI, UK)

In 2018 Tabea Iseli Alan Warburton and Adam Brown won the Post-Photography Prototyping Prize, organised by Fotomuseum Winterthur, in association with the Photographers' Gallery, London and the Julius Baer Foundation. Their winning entry consisted of a public multimedia installation combining their individual experience in games design, photography and CGI modelling. The piece was built in a single day, in the context of a 'hackathon' involving competing teams of makers.

Warburton, Brown and Iseli's solution to the competitive challenge was to approach the process of photography as a product of the relationship between photographer and subject. The player was encouraged to consider photography as pursuit and performance, and to think about the behaviour associated with 'stalking' the perfect shot. By abandoning the need for a 'shutter' to freeze a decisive moment, the work's relationship to photography depended on the audience's *performance* as photographers, prompting reflection on everything extraneous to the pressing of the camera shutter: the role of location, gesture, sound and social interaction.

Using machine vision within a generative game environment, the game reverses the relationship between viewer and image, using face, audio and motion detection to detect when it is being watched. Based on 'stalking' a CGI creature through a changing generative landscape, the game only responds when players cover their faces, hide from the platform, and remain perfectly quiet. Based on ideas from bushcraft, social photography and gaming, the game encourages silence and stillness, exploring how technology makes a photographer – and gamer – behave as a hybrid of human and machine.

The work has been accepted for exhibition in the curated show *The Image Looks Back*, at RMIT Gallery, Melbourne, from 26th March – 16th May 2020, as part of the citywide biennale PHOTO2020.

A video record of the installation and event is accessible online at:

https://www.fotomuseum.ch/en/explore/p3/winning_artist

Documentation of the Post-Photography Prototyping Prize is accessible online at:

<https://www.fotomuseum.ch/en/explore/p3/>

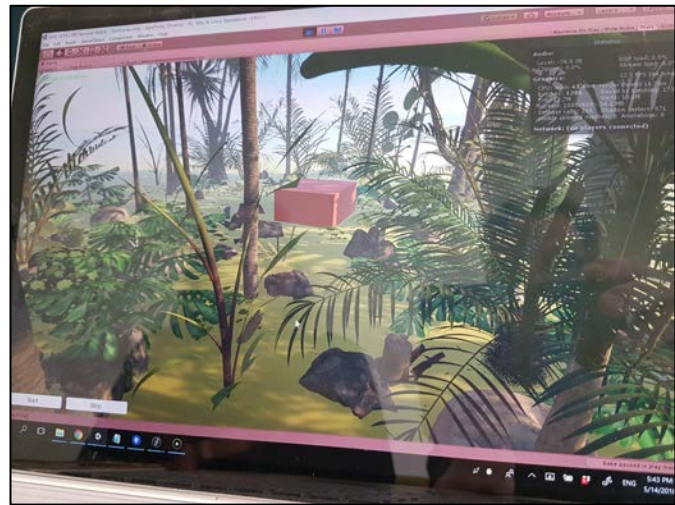
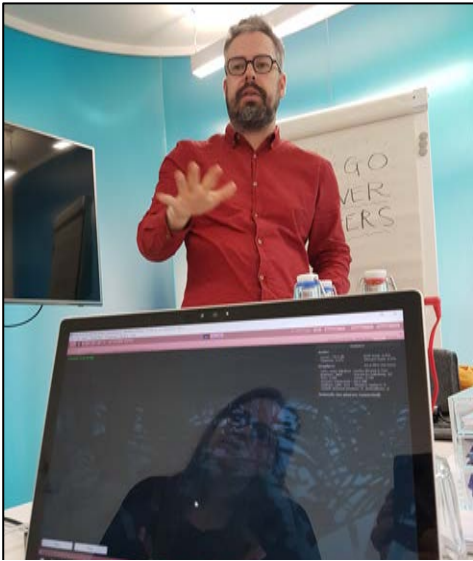
Images:



Screenshot of on-screen game interface, showing generative landscape with the 'interactive' component concealed.



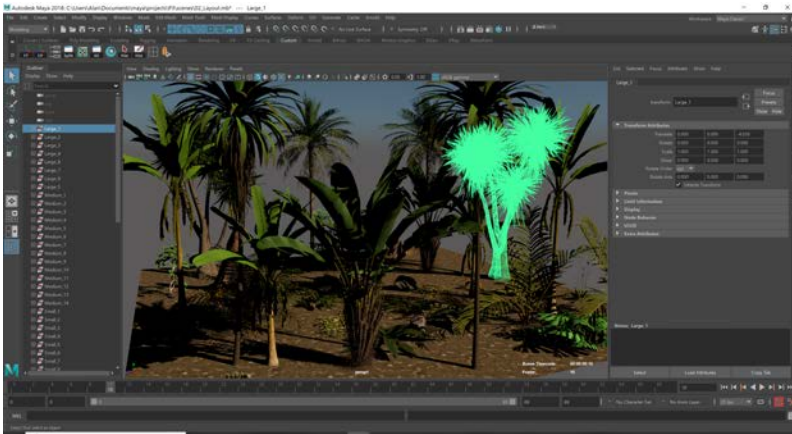
Screenshot of game interface, showing the animal that 'reveals itself' when the player conceals themselves successfully, and the game sensors detects no interaction.



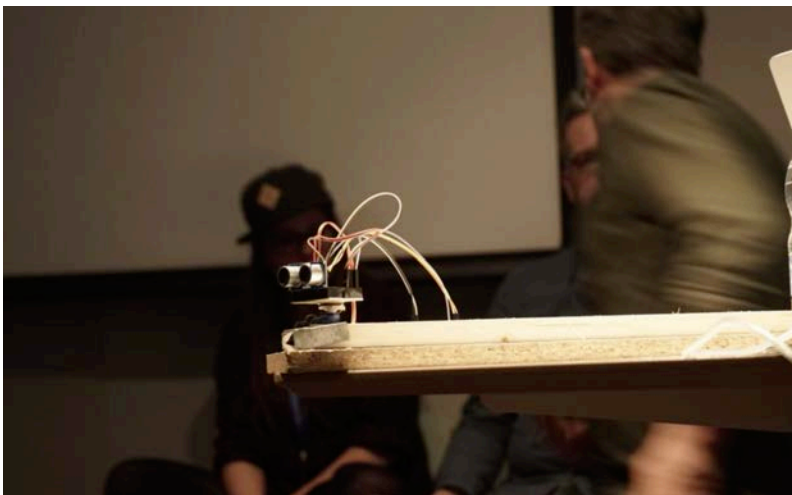
During the P3 hackathon: (L) Alan and Tabea discuss the on-screen interface (Unity) (R) the interface takes shape, with a 'generative' forest, and a box with hidden contents.



Adam, Alan and Tabea present the prototype at the Photographers' Gallery, London.



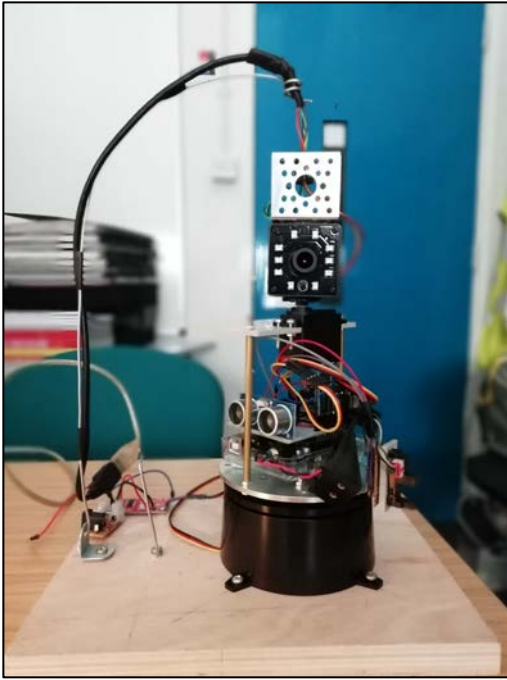
The generative landscape in development.



The basic sonar sensor, used to detect approaching participants.



The audience at the Photographers' Gallery, London cover their faces and remain quiet...



(June 2019) A rebuilt sensor array, with 360 degree ultrasonic scanning, and camera for face detection and motion tracking.



(June 2019) The installation on display at the Royal Geographical Society's Digital Geographies Research Group Symposium, Birmingham.