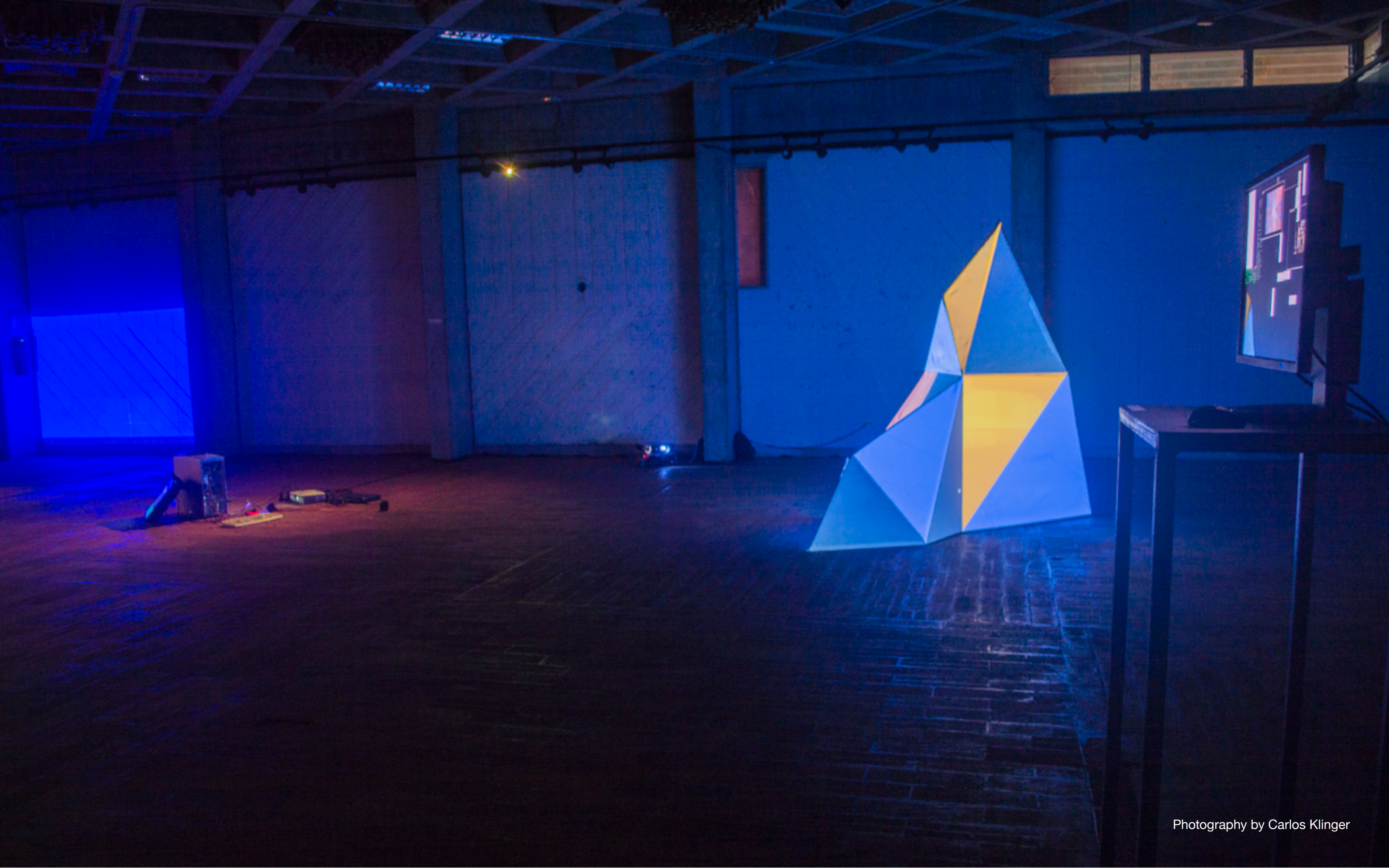


luchamp.org

Portfolio

Pr0c33d_Anyw@y (2018)







Cameraman

Installation

2015 - 2018

The starting point for this exhibition project lays in a personal experience during my adolescent years: in a crowded video chat room, one of my viewers captured my camera. Not knowing the final purpose of those images I started asking myself about Internet privacy.

In Cameraman, ironically I take the side of the voyeurist, who is watching and capturing behind a camera. I try to activate the viewer's eye inside the video chat platform with a scene designed to generate questions, breaking with the usual aesthetics of the users private spaces.

I am looking forward to make the camera visible as an object and merge it with my human figure, creating a hybrid, a strange character that shows himself as a potential thread.



Photography by Carlos Klinger

Cameraman (detail)

Installation
2015 - 2018

[Watch on Vimeo](#)

Password: proceed



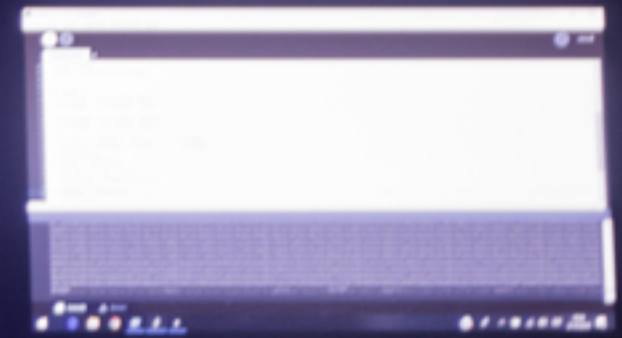
Me.jpg

Installation

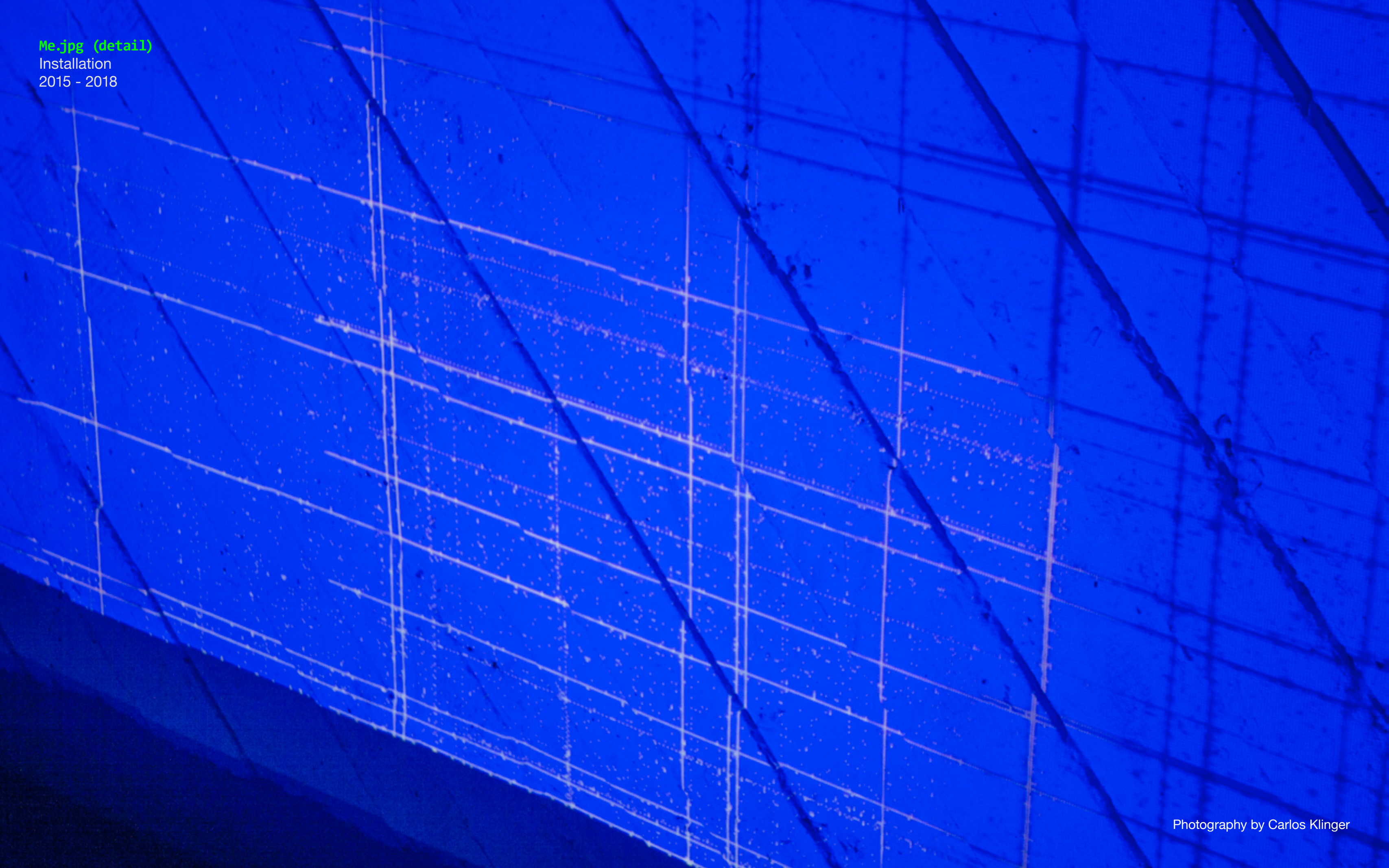
2015 - 2018

I make use of cryptography in an attempt to find privacy. I took a self-portrait with the webcam and after emailing the encrypted file to myself, the result (without the right software) was an unreadable bunch of code. Same that I converted into an audio file with the Google Translate's listening tool. When this code is read out loud you assume each character is a small piece of the image that you can not see.

The piece completes with the execution of a script. I interfere in the code that shows a JPG file in a digital canvas so that the image is shown randomly pixel by pixel. Every time the script starts over the loading pattern of the pixels builds the image in a different way. You never get to see my self-portrait, only pixel patterns that suggest I am there.



Me.jpg (detail)
Installation
2015 - 2018



Photography by Carlos Klinger

Nodes Tunnel (TOR)

Installation

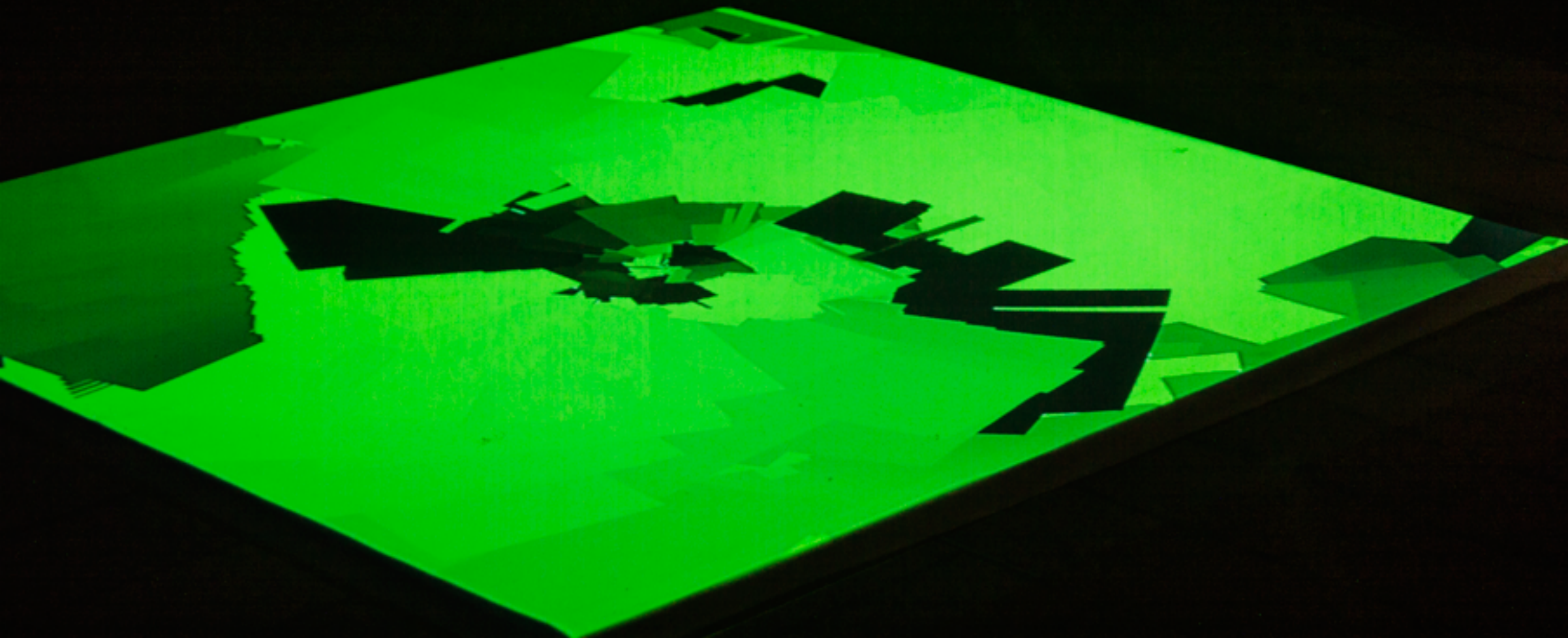
2015 - 2018

[Watch on Vimeo](#)

Password: proceed

In order to anonymize my Internet activities, I connect through a Virtual Private Network (VPN) and the TOR Browser. It works by making my HTTP requests through servers located in other countries so that my IP address remains private.

I compiled a list of around nine hundred IPv4 addresses from those exit server nodes. An IPv4 address is structured in dotted-decimal notation, four numbers that go from 0-255. To give these numbers a visual representation, each number then becomes a parameter to draw a square in the digital canvas. I appropriate code with a Creative Commons Share-Alike license and modify it to create an animation that resembles a tunnel, the one I use to go in and out the TOR network.



BOOM! (Deep User Organics)

Installation

2016 - 2018

My first contact with ASCII art -drawings made with the characters of the ASCII Standard or simply text drawings, is through hacker's signatures inside the README files. In one of the early pieces of net art, www.jodi.org, the art collective hid the drawing of a bomb inside the source code of its website. BOOM! (Deep Users Organics) explodes the bomb, leaving a switched on computer destroyed.

I wanted to go further by animating that explosion. To do so, I made a brief edition with found footage of nuclear explosions from YouTube. Then convert each frame to ASCII code that later was placed in a single HTML file per frame. All these web pages were programmed to load one after the other until the sequence is complete. The animation runs in real time from my website.

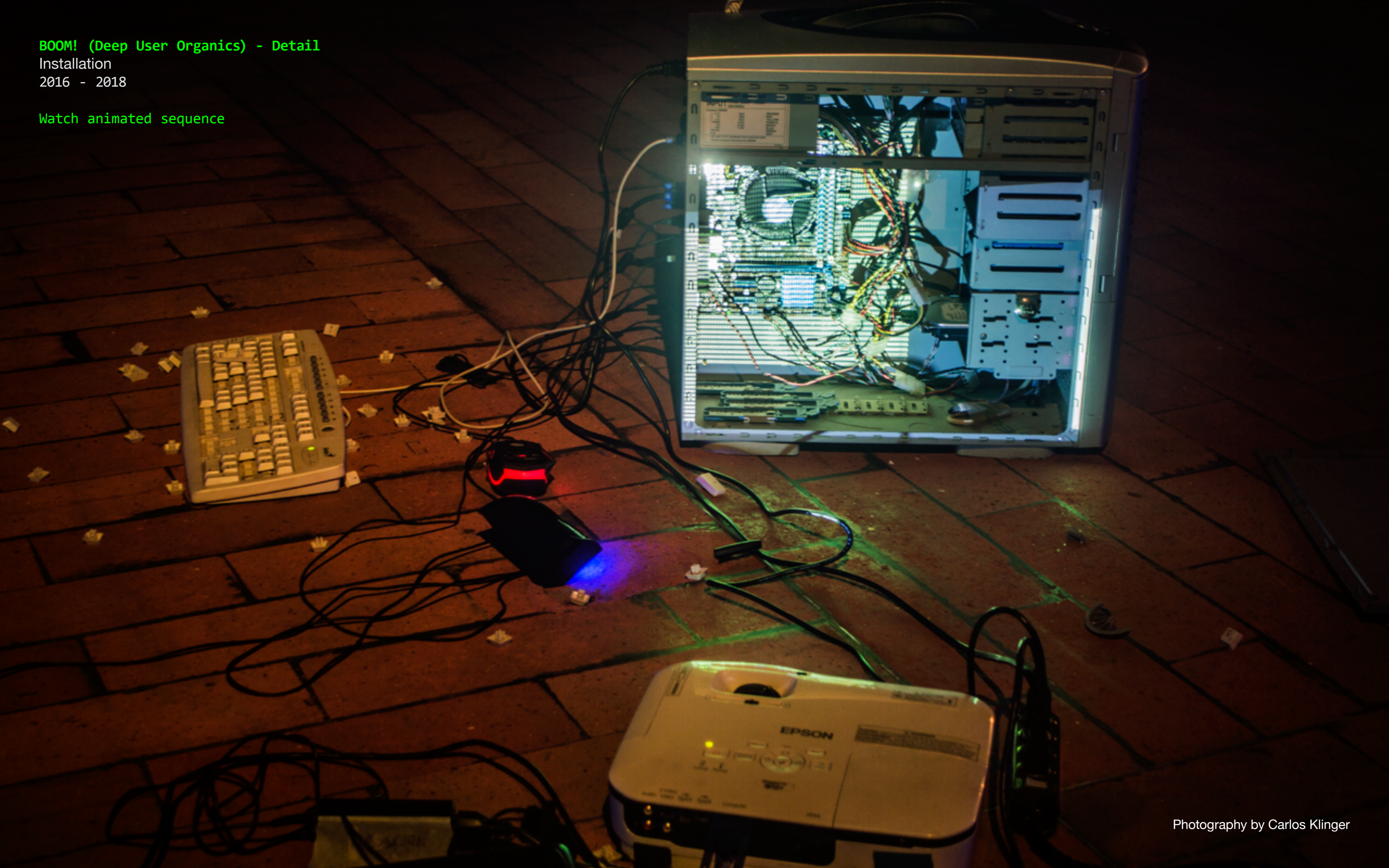


BOOM! (Deep User Organics) - Detail

Installation

2016 - 2018

[Watch animated sequence](#)



Luchamp.org

Website

2018

[Go to website](#)

Luchamp.org is an Internet identity, a fictional character, that emerges by my need of hiding myself on the web and also is a reference to the medium where I produce my artworks. Through p5.js -web-oriented Processing programming, the script reads and shows the inner code that structures the website in real time.

I appropriate of the Textbox - a web form element that all websites use to enter and register information. A bunch of these Textboxes asking for personal information (Name, Surname, Address, E-mail, etc.) all over the screen canvas in a 24-inch display with a wireless mouse on the desk. It is an invitation to explore.

Some of these Textboxes hide found images that I have found in different corners of the Internet that I associate with the type of information required in that field. This is an online artwork that can be accessed from any computer connected to the Internet.



Prim_02.r1

VideoMapping Installation
2018

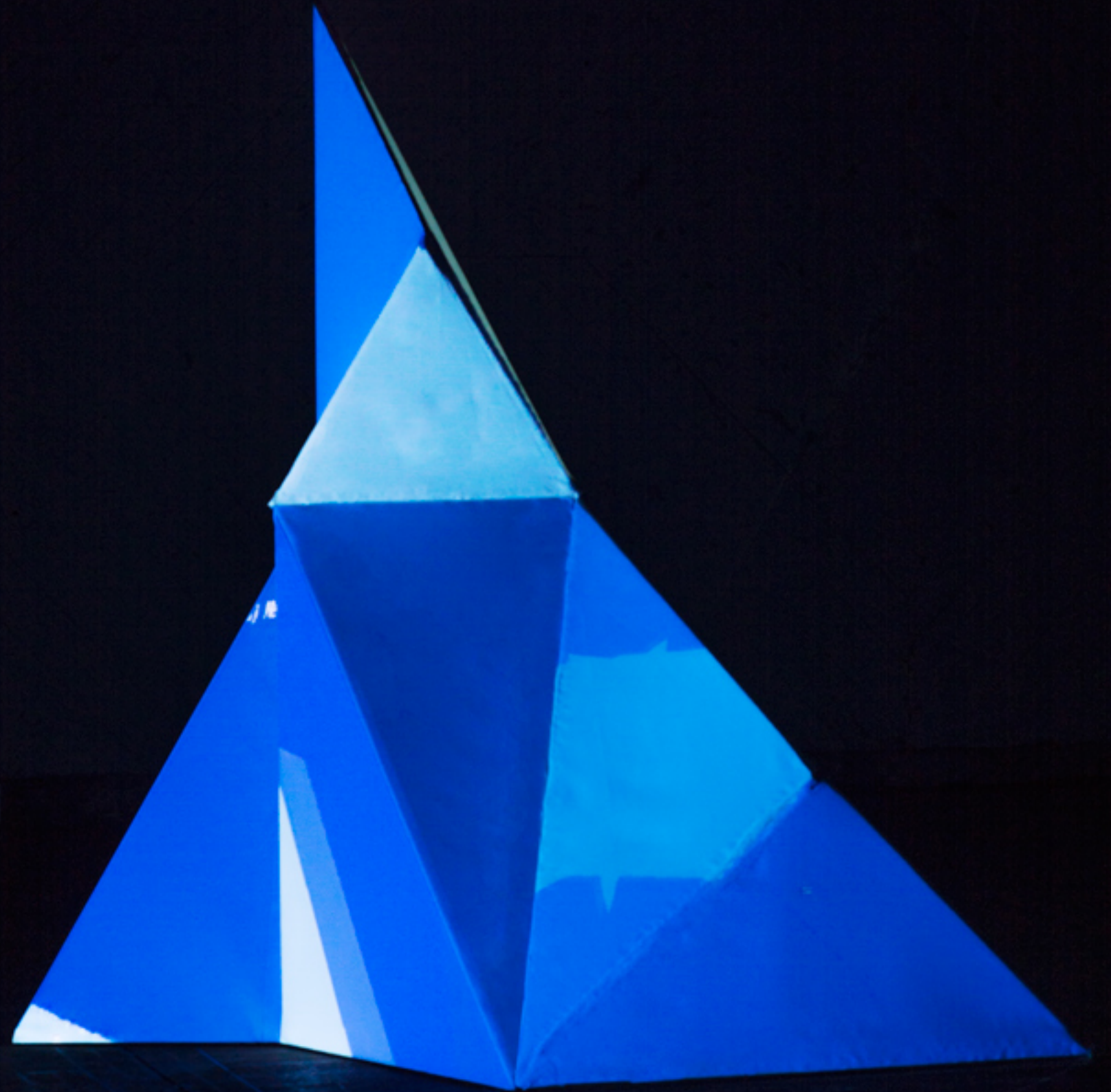
[Watch on Vimeo](#)

Password: proceed

Second Life is a virtual tridimensional platform connected to the Internet that sets the space for social interaction; it does not have a specific objective. One of its features lets the residents create and live inside their own worlds.

Here, I was interested in the idea of the tridimensional landscape. How the residents built their own worlds. So I picked them based on inactivity and form. Navigating these places made me think in the possibility of an Internet flâneur, a character that abstracts himself inside the abstraction of the Internet.

In “Developer Mode”, I eliminate all visual reference of the worlds I navigate in looking for abstraction, shapes, and color. I start from the structures that make these imaginary worlds possible (geometry and 3D), to build my own physical structures where I project the fragmented routes in each face.



Photography by Carlos Klinger

Statement

My work originates on the Internet and it is related to my personal experience as a user that speaks the language of New Media. An obsession with computers and the idea of been permanently accessible and connected to the net lent me to find in this medium, within its language and hidden codes, a supply source that allows me to produce and combine with the field of painting, different creative processes.

In a world where at least one of our devices keeps us connected to the Internet, it is important and relevant to reflect on the scope of technology and its possible collective and individual effects. We live under a mental state of permanent connection that made us adopt other ways to perceive and interact with our surroundings and with ourselves. The nature of this medium has given the world new dimensions and set other realities based on the representation of data and the exchange of information. This new way of relating one another derived in a new way to belong in the world: publishing the private; then, if I do not publish, do I exist?

My intent is to make a metaphorical and formal reflection on the ideas of space, abstraction, representation, and landscape; mediated by the Internet. How do I build or destroy myself? How do we see each other in a hyperconnected world? What happens when the visual reference of virtual spaces disappears and the structures translate to physical space? How do I face and what is my relationship with these mixed realities?

My work shows a working method proper to the logic of the computer and the Internet: Do-It-Yourself. I navigate through online forums and YouTube tutorials to learn, modify and combine techniques and formats. It is also close to the hacker culture as a strategy in search of abstraction. I work with online/offline computers, audiovisual equipment, open-source software, and video composition and editing tools.

Collective exhibitions:

- Scarbo: Asuntos Sobre el Desvelo/Scarbo: Issues on Wakefulness (2013), independent project, Casa Cino Fabiani, Guayaquil - Ecuador.
- Artificios & Coartadas/Artifices and Alibis (2014), independent project, Museo Antropológico de Arte Contemporáneo (MAAC), Guayaquil - Ecuador.
- Puesta en Abismo/Mise en Abyme (2016), parallel independent exhibition during the Cuenca Biennial XIII in collaboration with Cuarto Aparte Independent Art Platform, Cuenca - Ecuador.

Solo exhibitions:

- Invisible Layers (2016), Guayaquil - Ecuador
- Pr0c33d_Anyw@y (2018), Guayaquil - Ecuador.

Workshops

- VideoMapping Workshop by Motomichi Nakamura, Centro de Arte Contemporáneo de Quito (2013), Quito - Ecuador
- Documental a través de realidad virtual: Lenguaje y aplicaciones/Documentary film through virtual reality: Language and applications by Alessandra Zeka, Universidad de las Artes (2018), Guayaquil - Ecuador.

Online certification

- Arte e Internet, la red como campo de investigación para las nuevas prácticas artísticas/Art and the Internet, the net as an expanded research field for the newer artistic practices by Juan Martín Prada in collaboration with MediaLab-Prado and UNED (2016);