

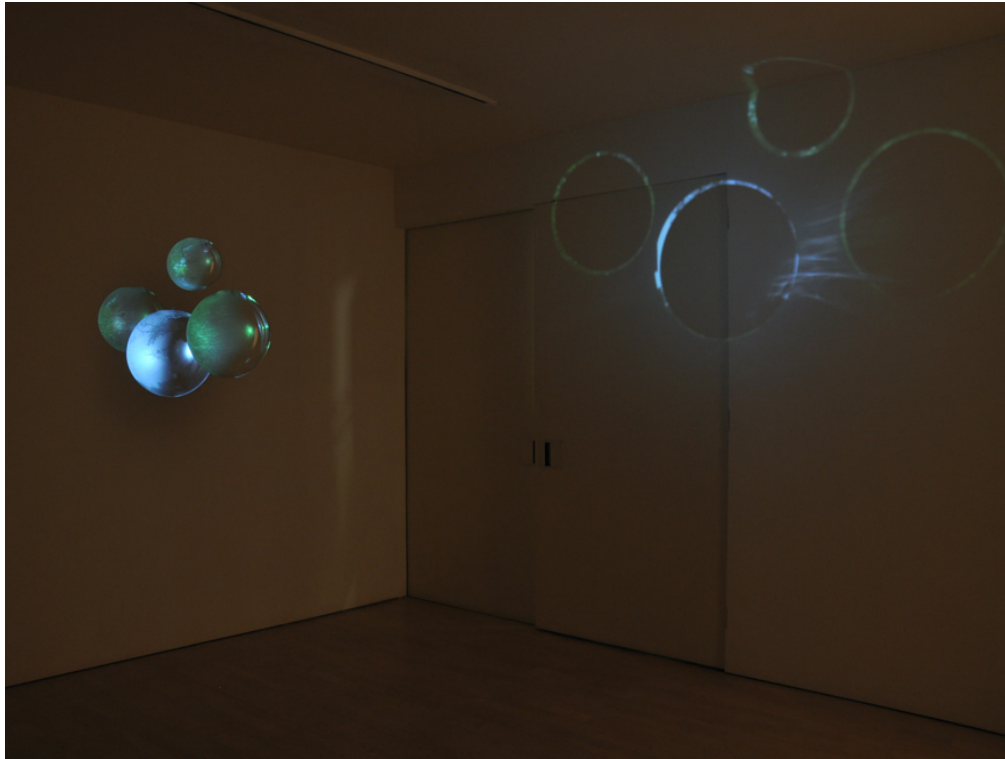


PATTERN COMPLETION

Michaela Nettell, Tom Simmons, Dr Hugo Spiers



“As the viewer looks, listens and traces patterns from one sphere or sound fragment to another, we hope the gaps left in the images and sounds might trigger new journeys of the mind; that in spaces between spheres new patterns will be completed and new memories and associations formed.”



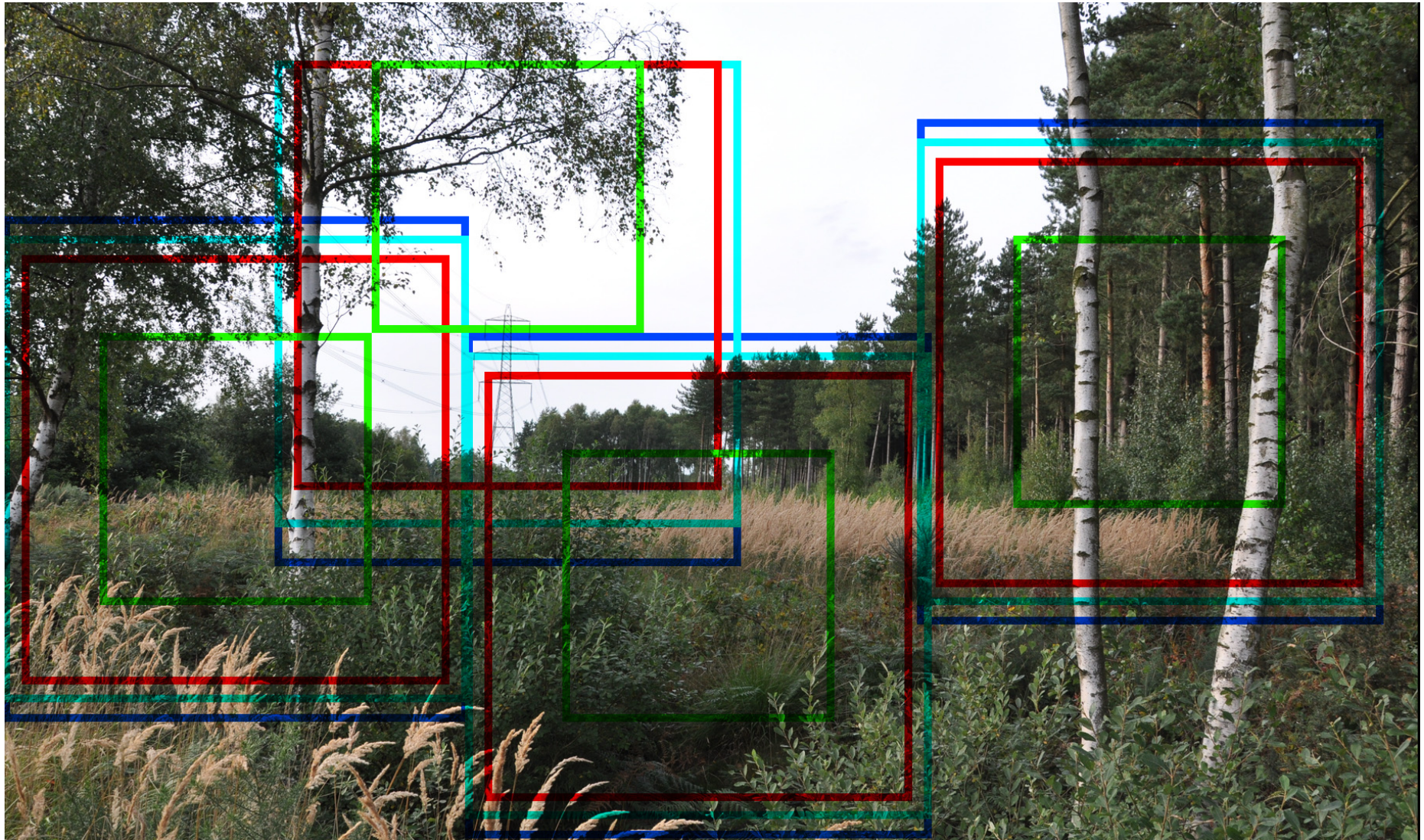
“Hanging in the intimate, octagonal shed, under the iron mechanisms that operate the sliding roof, the work takes on a new set of associations specific to this structure. Although decommissioned, the observatory building still evokes a particular history - of scientific enquiry, of observational research, of cosmological and astrophysical exploration.”



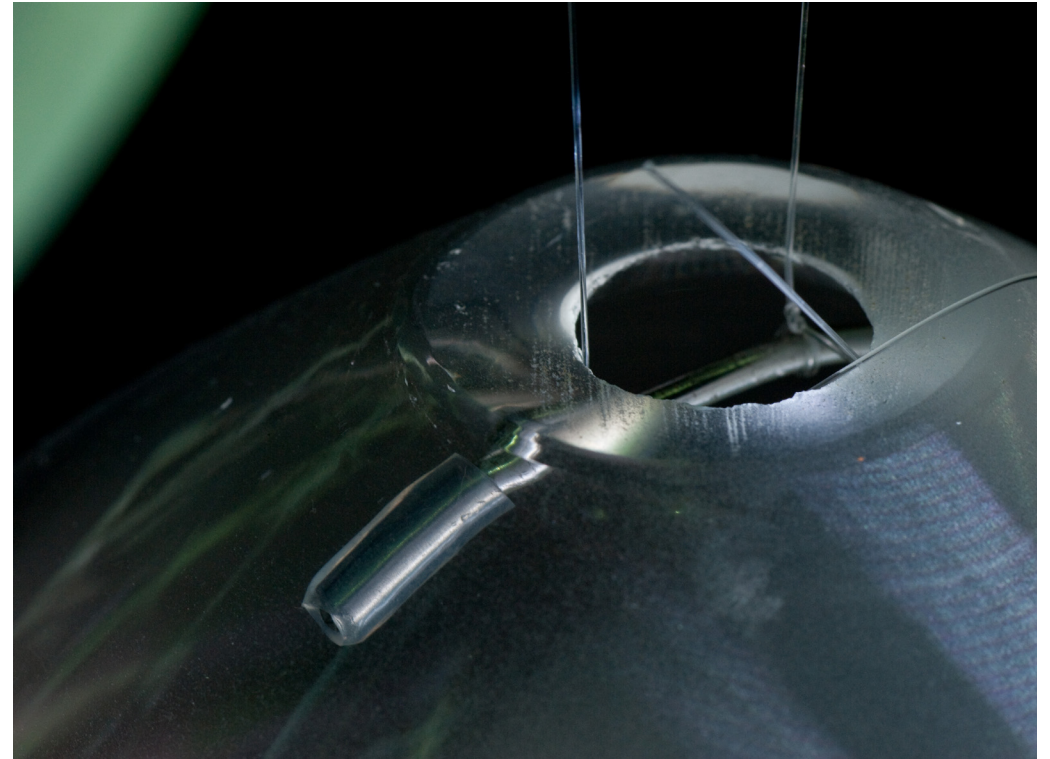
“These topological views capture natural patterns in the forests and represent events that take place alongside them. The sequences record one-point perspectives, using pathways and clearings to compose images that direct the viewers’ attention and focus their gaze on the narrative potential of the scene.”



“The time-lapse scenes carry a sense of the unreal, fabricated or staged. Our attention is drawn to the different phases of movement and the intervals between them, heightening our sense of the passing of time.”







“The plasticity of the installation echoes both the temporal instantiation of memory patterns within the synapses in the brain, and the ephemeral and fleeting nature of our memories.”

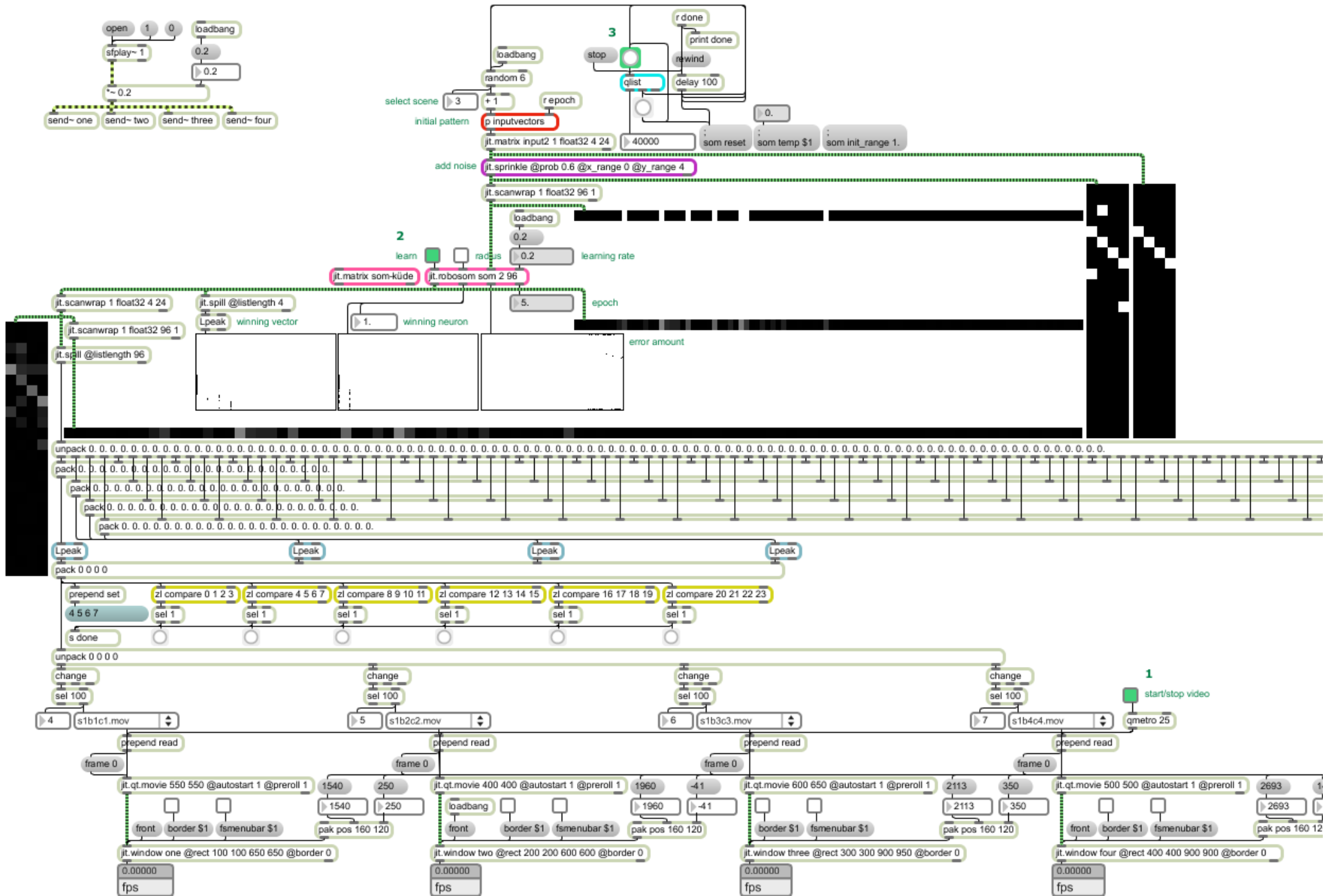
[Video documentation of Pattern Completion at Gimpel Fils, London by Martin Pickles, May 2010]

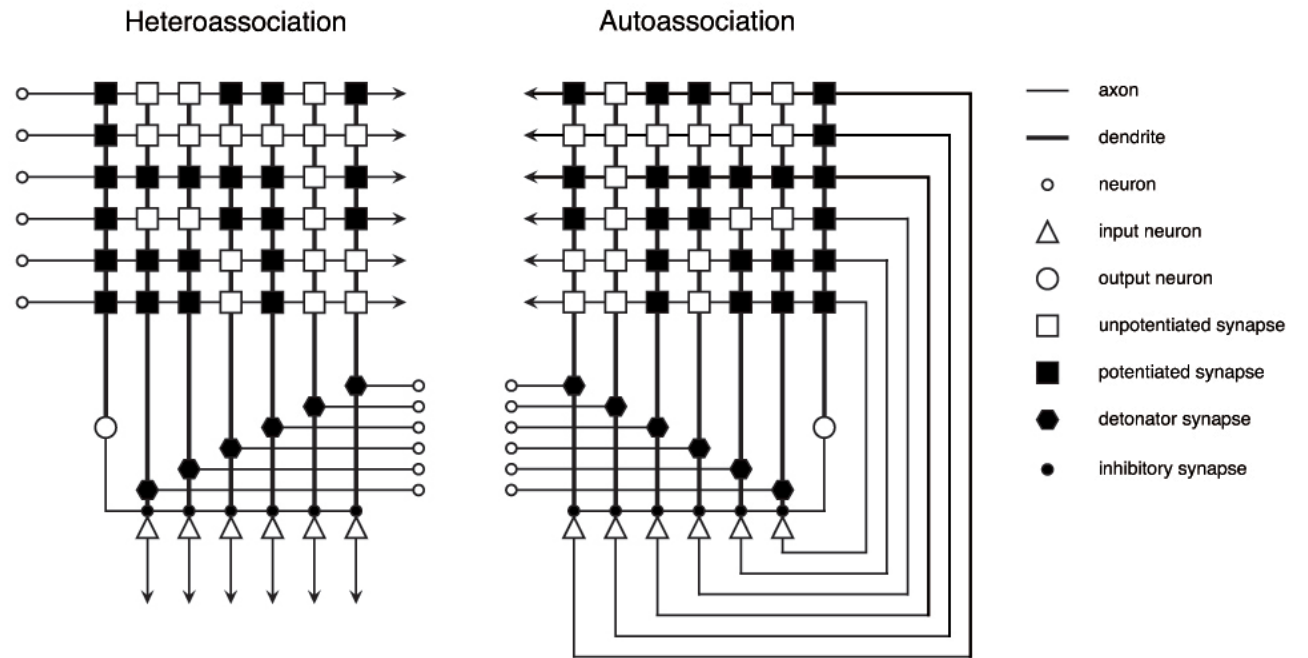
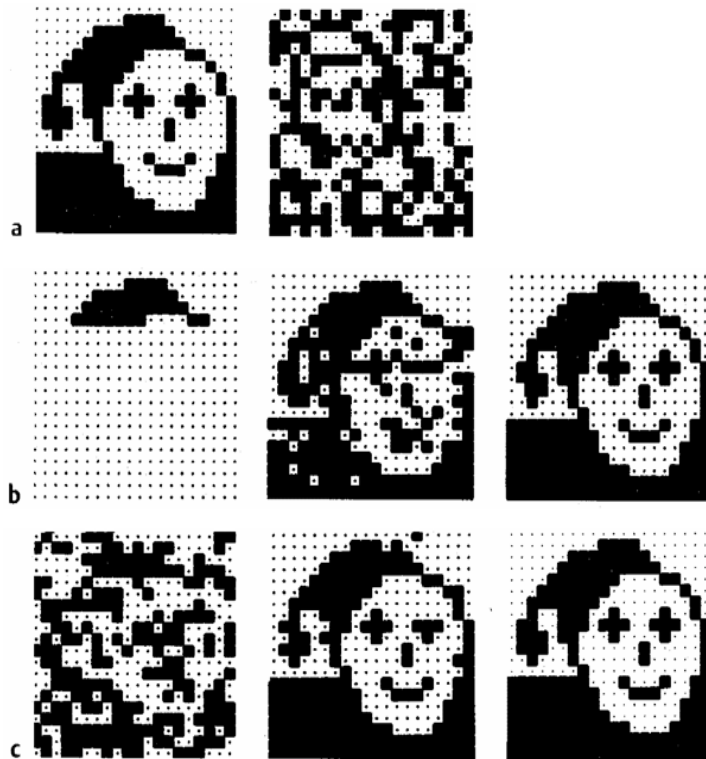


“Our sound and image sequences intimate the forest’s complex mythological make-up, from its dark, nightmarish aspects to its tranquil and protecting qualities. Recordings made at varying heights and perspectives and at different times of the day and night, are used to explore ways our memories, thoughts and feelings change over time.”



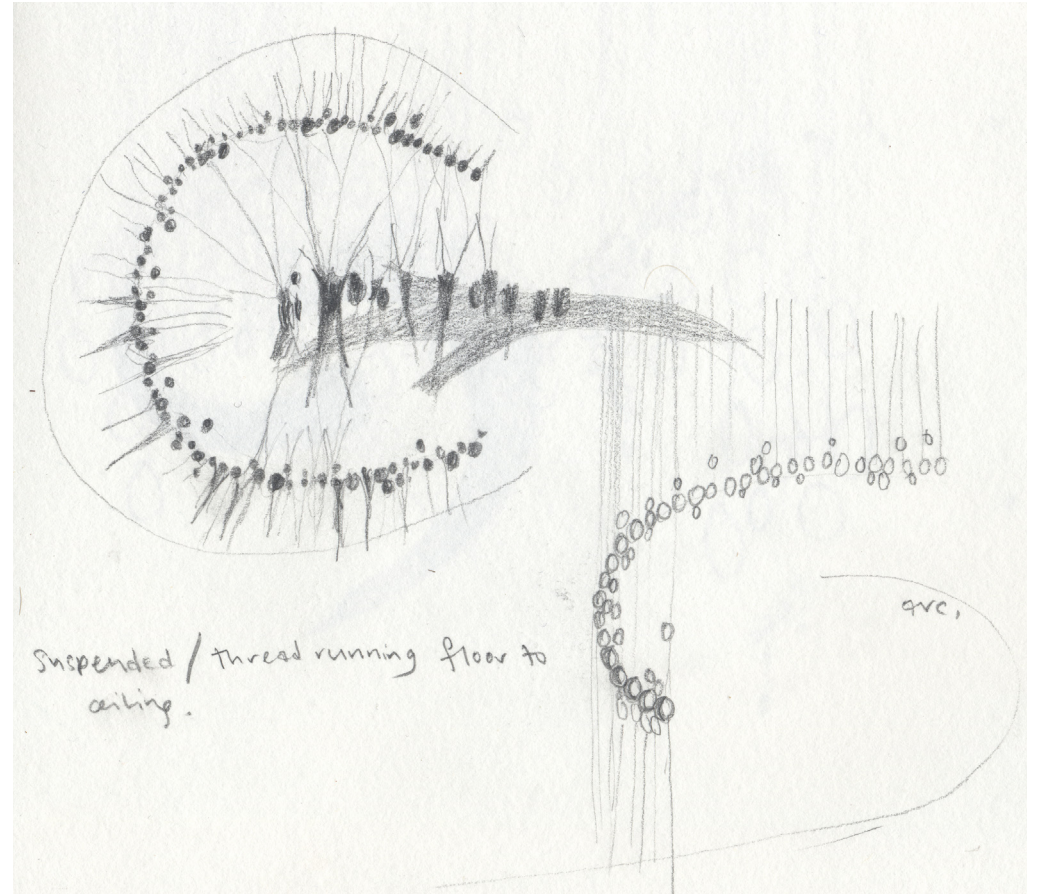
“Replayed through headphones, binaural sound recordings provide precise spatial details about the forest surroundings. These sounds are combined with the photographic sequences to create a sense of space bounded on one side by the projected imagery, and on the other by the imaginary surface at the back of the listener’s head.”



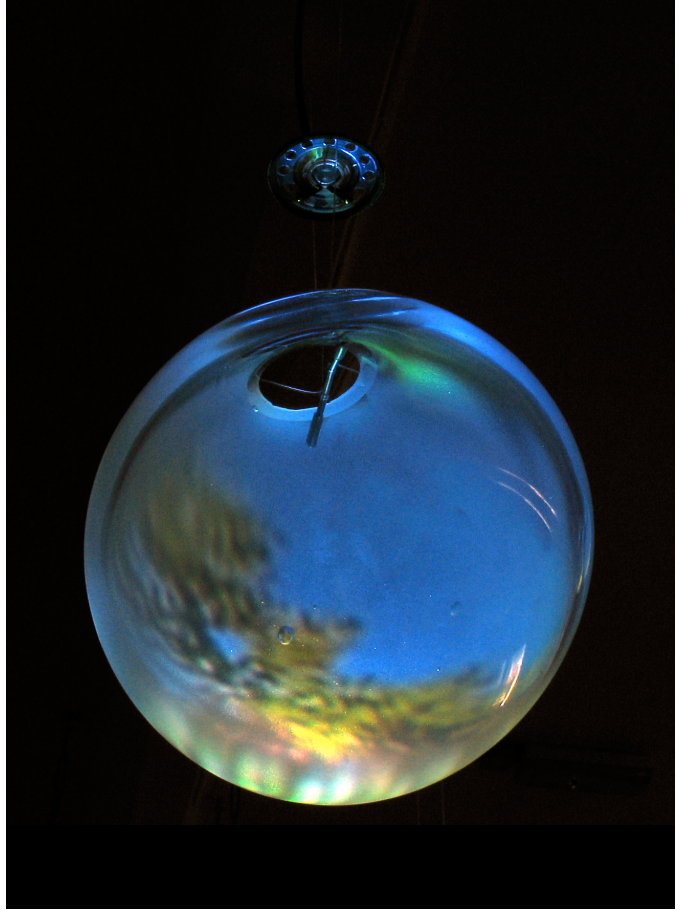


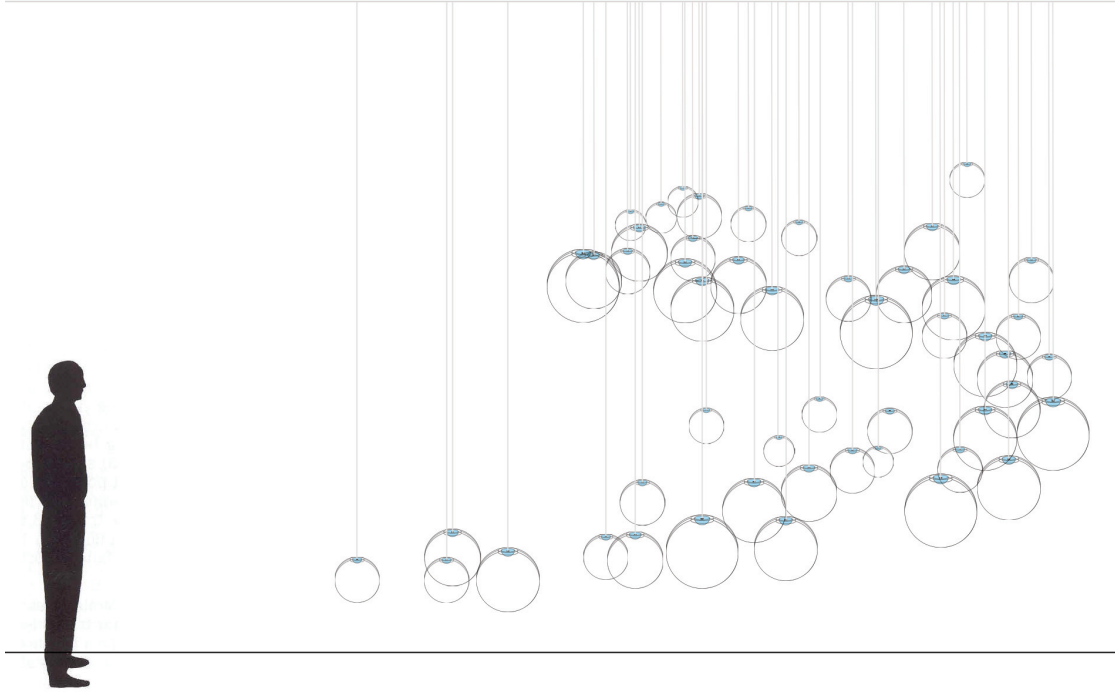
“The program explores different ways of fragmenting, shuffling and re-combining images and sounds, following ideas of auto- and hetero-associative processes that are thought to underlie Pattern Completion. Meta data identifying each scene and the way it has been fragmented is embedded in the sound and image sequences. The data is used with a self-organising map to determine the ways in which the sounds and images are projected into the installation.”

[Robin Meier, jit.robosom MaxMSP/Jitter object, 2004]



“The spatialised pockets of images and sounds in our installation echo the anatomical arrangement of these networks of cells within the CA3 region. The installation reflects the idea that individual memories may sit in different regions of the hippocampus and that their positions may shift or alter over time.”







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