

The Visual Collider

Nina Czegledy and Marcus Neustetter

Destination: Banff

Other Gallery, The Banff Centre, Banff, Alberta, Canada

March 11, 2010 5-9 pm

5.30 pm Artist's introduction and reception

In the early hours of Sunday 28 February 2010, following the successful repairs of the Large Hadron Collider, the longest run in CERN's history started. In the CERN Control Centre, the operators are now working on optimizing the beam parameters and improving the beam lifetime. High-energy collisions are planned for the end of March. *March 8, 2010 by CERN Bulletin*

Before the end of March, the Visual Collider is also completing its first cycle of exhibitions in Vela Luka, New York and Banff. Following the Banff collision, Czegledy and Neustetter will re-optimize the Visual Collider for the next stage of its trajectory in Europe and Africa.

In the Large Hadron Collider (LHC), the world's most powerful particle accelerator, billions of particles were smashed together in nano-seconds in 2009, to follow up the first major test on recreating the first moments of the Big Bang. Marcus and Nina- were so inspired by a lecture on the LHC that they immediately adopted a fresh approach to their project-in-process leading to The Visual Collider. Our Collider is an ironic take on high tech, high cost mega-ventures.

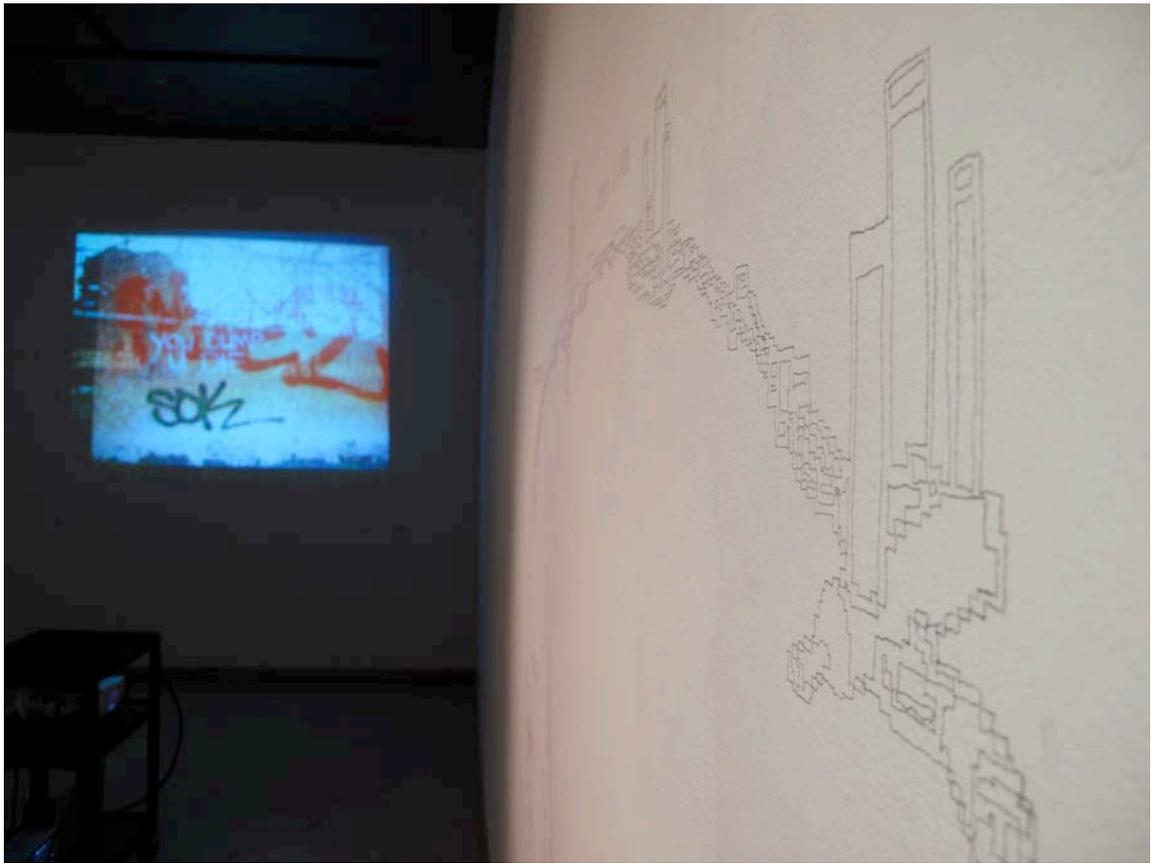
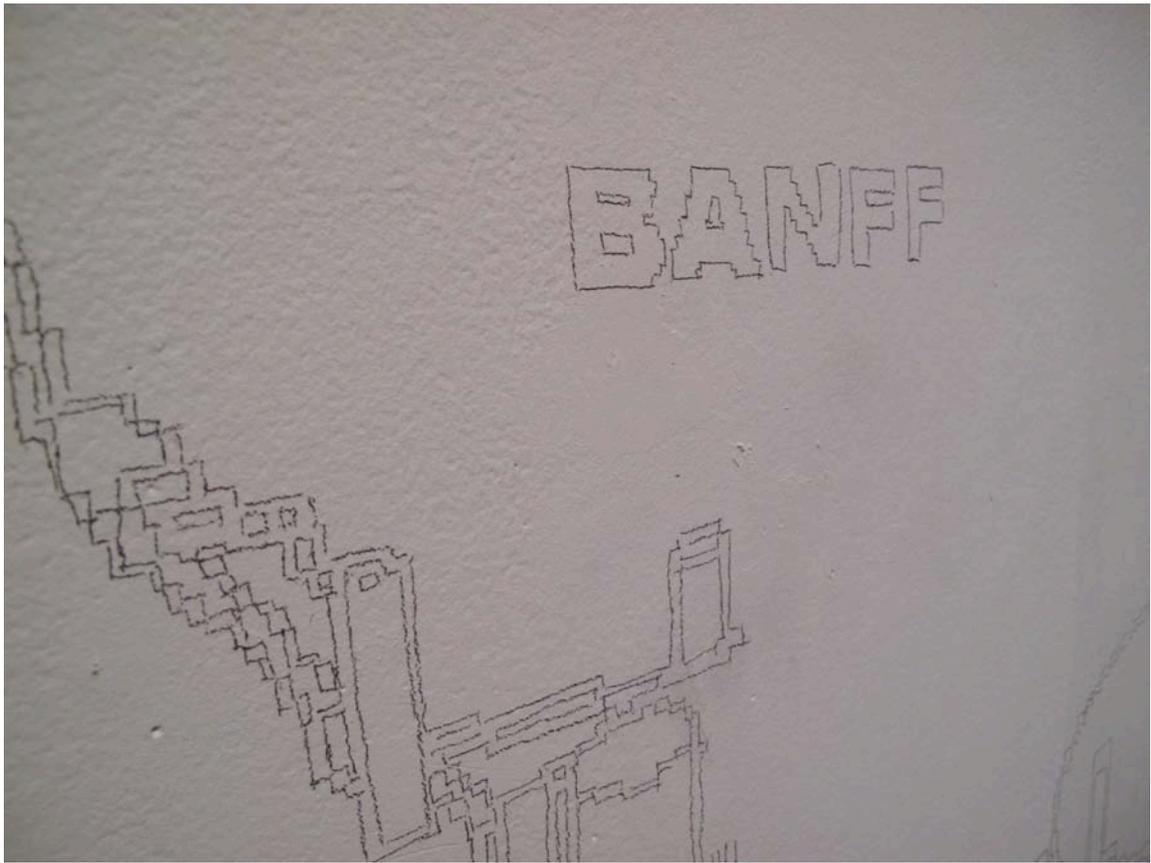
At the actual Collider every function including research, development and production, is based on principles and systems. In contrast our method is spontaneous, immediate and intentionally unsystematic. Nevertheless there are significant junctures. LHC is an immense scientific mission – paralleling our deep interest in the intersection of arts, science and technology. While in the sciences it is prudent to build on fundamental facts with analytical precision, in reality these investigations are often permeated with the exploration of the unknown, reaching unexpected revelations. “In our practice working with the bizarre, traveling towards unpredictable destinations is a regular pursuit. In science a negative experimental result might become as valid as an expected outcome.” These unexpected results including happy accidents often lead to significant alternate solutions or theories. The adjacent images presented in this exhibition reveal unconventional interpretations frequently through unforeseen collisions.

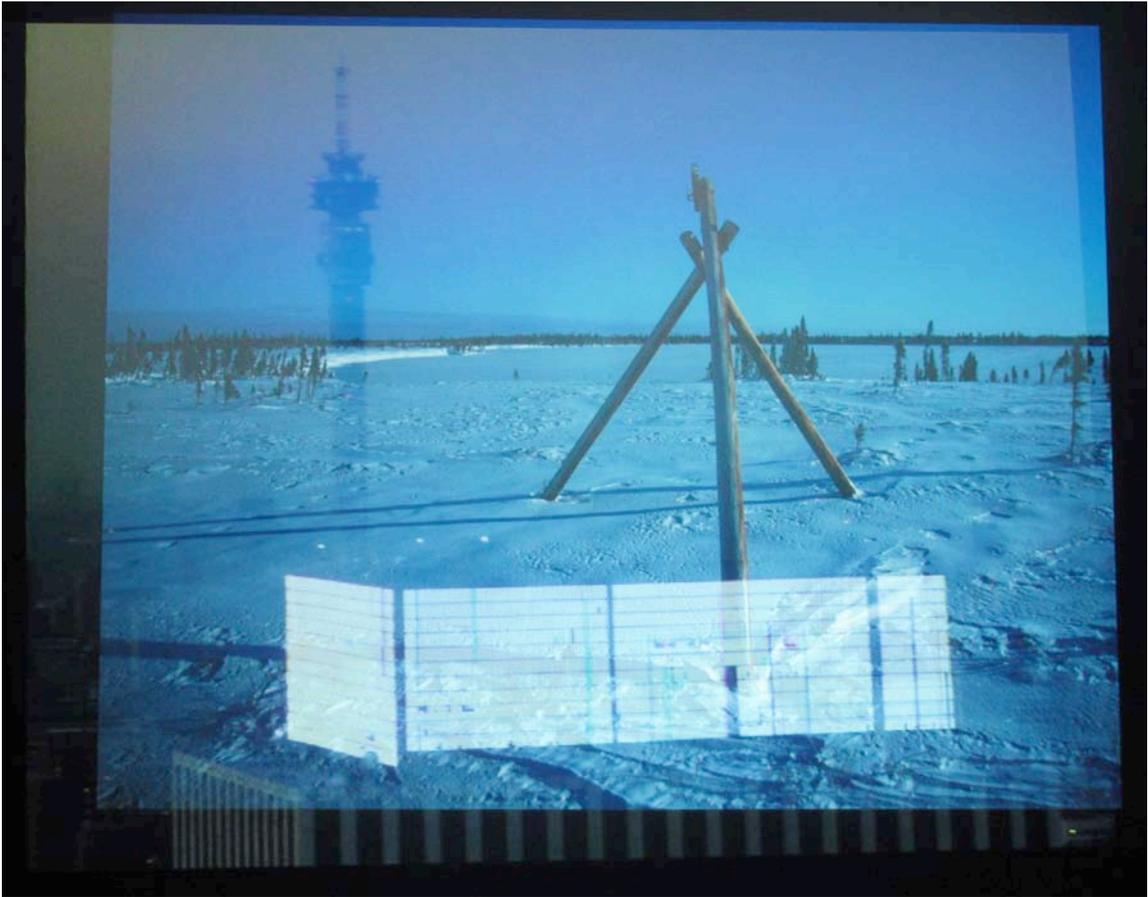
By employing a personal approach to the Visual Collider we challenge mega-projects such as the actual LHC, asking atypical questions concerning the experimental smashing together of information whether in the form of photographic light or protons.

In the Other Gallery at the Banff Centre, Nina Czegledy and Marcus Neustetter presented their artist book, projection from the New York collision and a site-specific diagram on March 11 as part of their larger networked presentations of the touring exhibition. The Visual Collider book was donated to the Artist’s Book Collection of the Banff Centre Library.

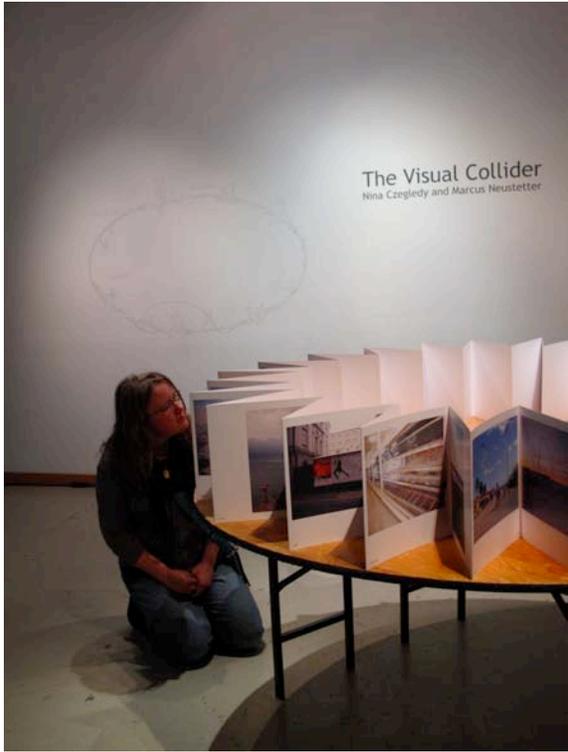








Projected photographs of double projection at *Space on Dobbin* (Brooklyn)





Details of projected double-projection-photographs

Project History

LHC is an almost unimaginably long-term project, requiring millions of man-hours to produce it. The gigantic 17 miles underground tunnel is fitted out with more than 9 billion dollars worth of steel and requires 120 tons of helium to cool it down. The LHC – as Kurt Andersen wrote recently - is essentially a super-microscope that will use the largest energies ever generated to examine trillionth-of-a-millimeter bits of matter. Half the particle physicists– about seven and half thousand in all – on the earth are working on the Large Hadron Collider. Thousands of scientists and technicians worked for decades to achieve this scientific spectacle “challenging those who seek confirmation of established knowledge, and those who dare to dream beyond the paradigm”. In certain ways the LHC is not only the largest machine every built it can also be considered one of the largest art project ever developed or as Andersen noted a quasi-religious undertaking.

For the first exhibited manifestation of The Visual Collider, we presented a small segment of our larger vision of an ongoing collision of images and impressions that take place with each experience by us. In some sense, the exhibition in Korcula became a first sketch for a Visual Collider that, much like the LHC, can produce data through reaction, some of which is measured and some of which we are not able to comprehend or express. In the New York Manifestation the exhibition was adapted to a site-specific projection and artist presentation.

In the “Visual Collider” we present raw, spontaneous records that reflect more a momentary involvement that is simply juxtaposed with another. With this we make use of everyday experiences, experimenting with commonplace objects and situations. While the scale differs, our act of snatching and smashing these moments together is not unlike the Hadron Collider colliding myriad of particles in fractions of seconds.

The Visual Collider image sets (derived from our own source material) traverse cultural, political and personal boundaries suggesting different connotations. During the journey we cross time and space, bracketing generations and spanning continents in a never-ending conceptual loop. In the process of the juxtaposition of ideas and images we invite the viewers to develop their own hypothesis, their own Collider of the project.

In comparison to the fabricated structure of the Large Hadron Collider our Visual Collider is mobile and ephemeral. The circumference extends beyond 17 miles into a hopefully global journey. The options of exploring the virtual domain the possibilities for participation and involvement become wide open to all.

