

# Caderno de imagens

Vibeke Sorensen

Artista, compositora e professora, trabalha com multimídia e animação digital, este-reografia, instalação arquitetônica interativa e performance musical visual em rede.

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From 2009 to 2019, Vibeke Sorensen worked in Southeast Asia, where she was influenced by the spiritual traditions of the people of the region. Her project *Asian Conceptions of Space-Time in Digital Media Art* focuses on ways that technologies, including real-time physical-computing, social networks and Big Data, explore cosmologies of one-ness through interactions among nature, music, and art. Her works employ electro-acoustic music, digital video, and embedded systems. Her real-time architectural installation, *Illuminations* (2013), is a large (30 meter long) illuminated folding screen that incorporates 13 networked computers and real-time electroacoustic music, Tibetan singing bowls, and animation. Using Pure Data/GEM programmed by Sorensen, with assistance from Nagaraju Thummanapalli, *Illuminations* channelled biofeedback from plants featuring special hardware designed by UFMG Prof. Marilia Bergamo. The effect was to create a cross-kingdom co-embodiment of shimmering rainbows, in a vibrant and immersive colour-music system.

Sorensen's *Mood of the Planet* (2015) is an interactive architectural installation that has as its centre-piece a large 'arch', or 'doorway', that emits coloured light and sound, and animates reflections of the live emotions expressed by people all around the globe communicating through networks such as Twitter. Inspired by Balinese chandi bentar (stupas that are split in half to form gateways), as well as the gates to Tiwanaku, an ancient Incan archaeological site in Bolivia which Sorensen visited in the early 2000s with UFMG's Prof. Heitor Capuzzo, it rethinks the term 'public art' in the context of global social transmodal transmedia and Big Data. The 'arch' or 'doorway' represents the metaphor

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of passing from one state to another, a process of growth and change that is analogous to the transformative effect that global communication technologies have upon our collective human condition. The 'doorway' is reflected within a wall-mirrored room where it is repeated into an infinity of doorways that exist as an endless cycle of past and future in space and time, collapsing into the eternal present. A wooden pathway traverses the doorway that connects the people to the 'infinite' for contemplation and meditation. The doorway is made of 30 building blocks of 'digi-tiles' consisting of LEDs, crushed recycled glass that refracts the emissive coloured light, and custom electronics. Using Pure Data/GEM and Python, proximity sensors and Arduino, the coloured lights change based on a real-time analysis of keywords in Twitter from all around the world, representing the 6 basic human emotions. The current collective mood of the people of the Earth thus becomes an immersive presence, a dynamic rainbow of colours that bathe us in light.

*In Other Wor(l)ds* (2018) is based on the idea that all of nature is connected. Inspired by the Taoist concept of Chi, where flows of energy permeate everything like the movement of the air we breathe, this work uses the Internet of Things (IoT) to bring real-time global wind and climate data from 6 different biomes to winds created by physical fans encountering fabrics hanging like curtains in a large open space. The air we feel is thus a composite of the air of other places, and the hanging fabrics that touch our bodies are moved by the winds of the entire Earth. The tapestries consist of 48 large scale (5,3 meters high x 1,5 meters wide) computer graphics images printed on semi-transparent textiles and embedded with animating LEDs, custom electronics, and networked. Super-high resolution computer graphics employing turbulence algorithms, as well as sensors, are employed. It is a reversal of VR and AR in the materialization and perceptual experience of the data. There was a soft Launch at RMIT Melbourne Gallery on February 26<sup>th</sup>, 2018 as well as a joint exhibition with Dr. Adam Nash in "Data is Nothing" and a "Hard Launch" at the 2018 Beyond 3D Festival at the ZKM Germany, on October 3<sup>rd</sup>, 2018.

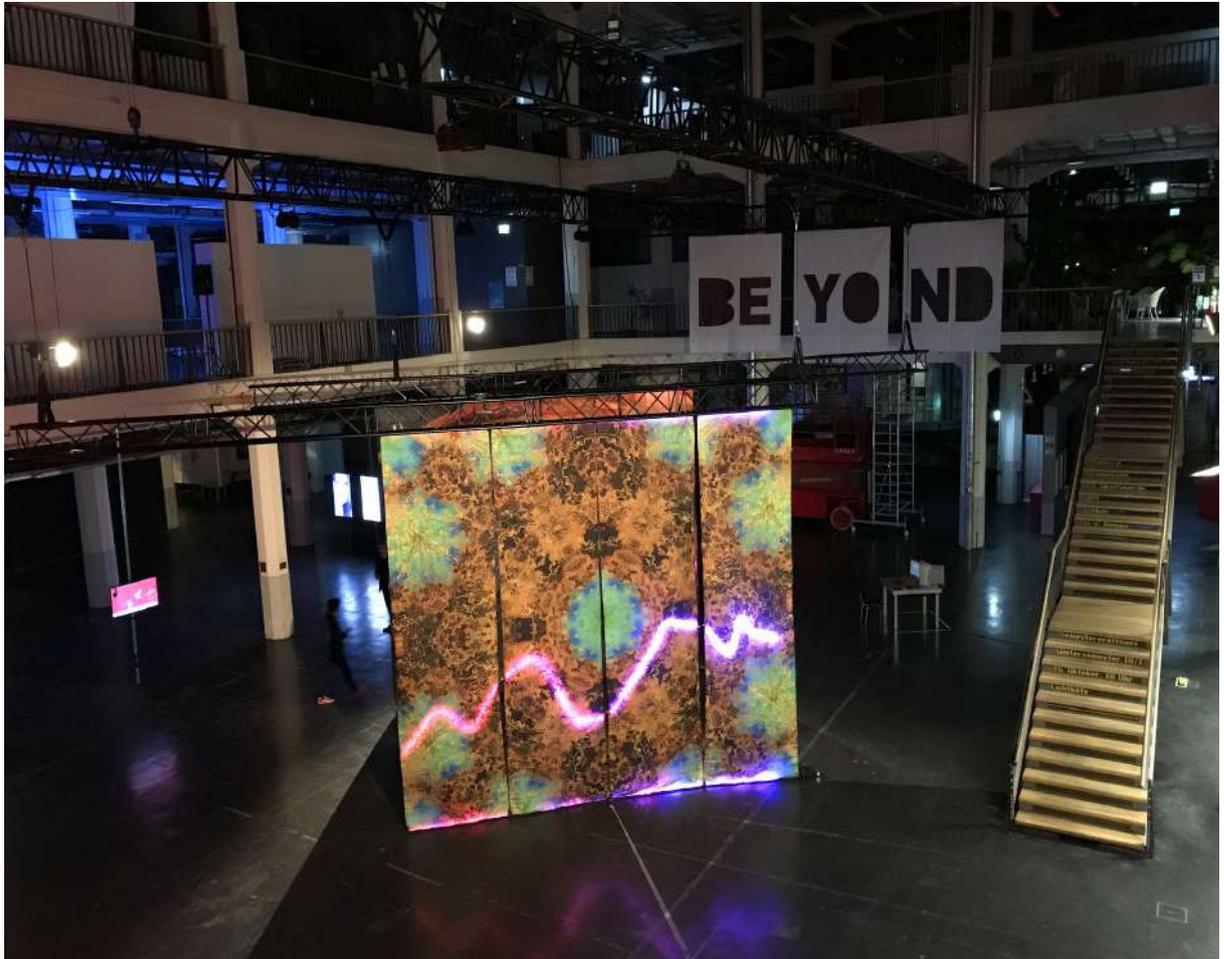
*Offerings* (2019) explores the Balinese concept that an underlying structural pattern of interlocking cyclical patterns (*tatotekan*) may be the key to the experience and propagation of social harmony, and harmony with nature and the Universe, microcosm and macrocosm. *Offerings* explores Sorensen's hypothesis that the Balinese permutational uku calendar, the most complex known to anthropology, had a profound influence on the evolution of Balinese gamelan music. In 1986, a Balinese ethnomusicologist, Dr. Made Bandem, translated a traditional lontar manuscript called

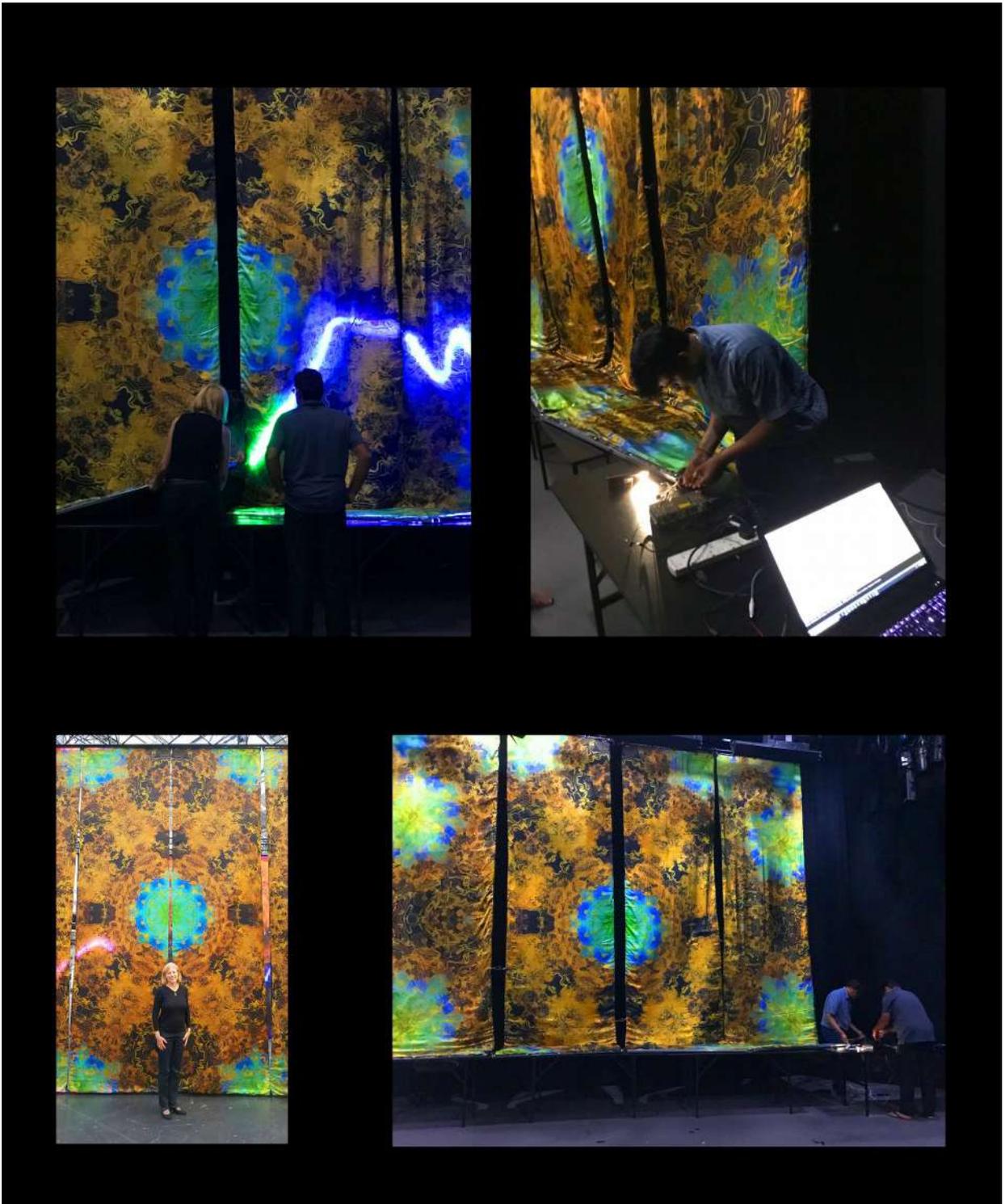
*Prakempa* from Balinese into Malay. This manuscript explicitly links the five and seven tone scales of the gamelan to colours and the sacred geometry of the microcosm and macrocosm. Working with Dr. Bandem and J. Stephen Lansing, Sorensen used a Pure Data software to translate the ten-dimensional uku calendar into colour music, generative computer music, and animation. A documentary accompanies the exploration and discovery of these connections.



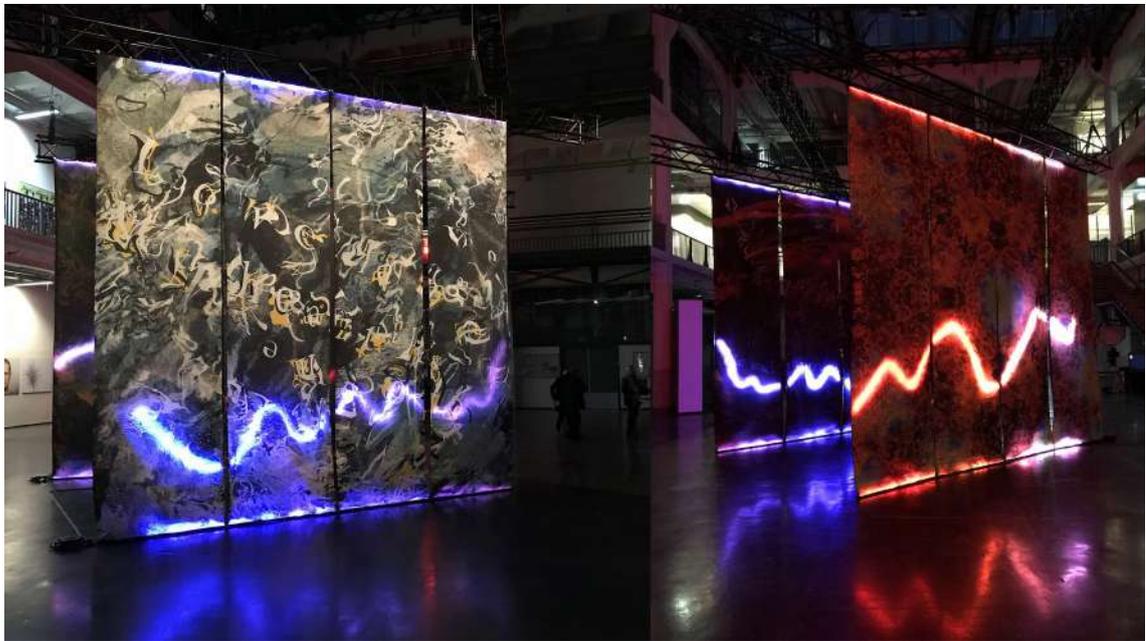


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