
The Interactive Art Exhibit is part of the program of the ACM Multimedia 2010 International Conference which is taking place in Florence, Italy 25-29.October 2010

ACM Multimedia 2010 is the worldwide premier multimedia conference and a key event to display scientific achievements and innovative industrial products, offerings to scientists and practitioners in the area of Multimedia plenary scientific and technical sessions, tutorials, panels and discussion meetings on relevant and challenging questions of on relevant and challenging questions about the industry’s two-five years horizon for multimedia with in-focus forums of discussion on some of the most relevant and timely scientific topics in the field. Providing as well the opportunity of interaction with recognized scientists, opinion leaders, computer scientists, research teams, artists and practitioners. As a companion event, the Interactive Art program will provide the opportunity of interaction between artists and computer scientists and investigation on the application of multimedia technologies to art and cultural heritage.

Among the Participating Research Groups / Education centers and Institutions of ACM Multimedia 2010 International Conference are: Univ. of Florence, Italy; Columbia University, USA; Kodak Research Lab, USA; Zhejiang University; National University of Singapore; Microsoft China R&D Group; National University of Singapore; Simon Fraser University; Deutsche Telekom Inc. EPFL; Queen Mary University of London; Leibniz Universität Hannover; TU Berlin; Leibniz Universität Hannover; University of Toronto, Canada; INRIA Roquencourt, France; University of Illinois at Urbana-Champaign, USA; IBM Research, USA; University of California, Irvine, USA; CNRS, University of Bordeaux, France; ETH Zurich, Switzerland; INRIA – LIG,France; University of Tsukuba; Akira Media Systems Inc; Palo Alto Laboratory,USA; Virginia Tech,USA; University of Science and Technology, China; Microsoft Research Asia; National Taiwan University; Xidian University; Institute of Computing Technology; Chinese Academy of Science; Hewlett-Packard Laboratories; Stanford University, USA; Deutsche Telekom R&D Laboratories USA; University of Toronto, Canada; University of Vienna,Austria; Ecole Polytechnique Fédérale de Lausanne, Switzerland; University of Amsterdam; Nokia Research Center; Université de Genève, Switzerland; National Univ. of Singapore; Univ. of Dublin, Ireland; Lotus Hill Research Institute; University of California Los Angeles, USA; National University of Singapore; Huazhong University of Science and Technology; Osaka University; Xin Lu, Tianjin University; National Technical University of Athens; Peking University, Universität Hannover, Germany; University of Southampton; Alcatel Lucent Bell Labs, France; University of California Los Angeles (UCLA); CNRS TELECOM ParisTech; National Chung Cheng University; Carnegie Mellon University, USA; The Hong Kong Polytechnic University, University of Saskatchewan; Queen’s University Belfast; Huazhong University of Science and Technology; Cisco Systems Inc.; Stanford University, USA; Technische Universitaet Muenchen; University of California, Berkeley; International Computer Science Institute; University of Oslo; National Taiwan University; University of Koblenz-Landau; University of Catania, Italy; Nokia Research Center; The Pennsylvania State University,USA; Università degli Studi di Modena e Reggio Emilia, Italy; TU Darmstadt, Germany; Fraunhofer IGD, Germany, University of Toulouse, France, Univ. of Darmstadt, Germany; Yan-tao Zheng, Institute for Infocomm Research; Teesside University; University of Brescia, Italy; University Indianapolis (IUPUI)USA; University of Münster; Cornell University, USA; NTT Corporation,Kiyoharu Aizawa; The University of Tokyo, Japan; University of Glasgow, UK; The Hong Kong Polytechnic University; Wuhan University; Korea Advanced Institute of Science and Technology (KAIST); Nokia Research; University of Tromsø,Bjorn Olstad; Shanghai Jiao Tong University; Univ. of Augsburg, Germany; Univ. of Illinois, USA; National Technical University of Athens, Greece; University of California, San Diego, USA; Intel Labs And Carnegie Mellon University; Imperial College London, UK; Keio University; CANON Inc.; Washington University in St. Louis; Université Paris-Est; I; Hewlett-Packard Company; Yahoo; University of Amsterdam; Karlsruhe Institute of Technology; Germany, University of Ottawa, Canada; Universidade Nova de Lisboa, Portugal; Dublin City University; Univ. of Amsterdam, NL; Jie Yang, Carnegie Mellon Univ, USA; Technische Universitat München; MIT Media Lab, USA; LIMSI-CNRS & Univ. Paris 11; University of British Columbia; Aachen University, New Mexico Tech, USA; University of Genoa, Italy; Technical University of Lisbon, Portugal; Ecole des Mines d’Ales,France, Ecole Polytechnique Fédérale de Lausanne (EPFL) and Norwegian University of Science and Technology (NTNU).

Colorito: An Interactive Renaissance of Color| Palazzo Medici Riccardi - Via Camillo Cavour 1, 50129 Florence, Italy | 25th - October - November 2nd 2010, Florence, Italy | Opening: October 26th, 6.00pm.
www.palazzo-medici.it/eng/home.htm
Program:www.acmmm10.org/program/interactive-art-exhibit/

Fischnaller work: Chromatic Perspectives ... Scaling my Art addresses the results of a trans-medial exploration departing from an “unframed” process of creativity and multi layered convergence within traditional media Art and virtual Art, mathematics, motion-Golden Ratio, motion perspective, nonlinear dimensionality, immersive virtual representation with particular attention in color, sound, locative and emotional involvement and cognitive processes in visual perception.

Chromatic Perspectives is an application based in the virtualization of selected artworks made with traditional medium and techniques (drawing, painting, sculpture, printmaking, writing, e.g.) created by Fischnaller in diverse geographical locations and in different human, urban and natural landscapes through his artistic evolution and artistic style. An artwork created with a non digital and non-motion media (tangible “freeze frame) is “unframed” – virtualized, co-located and embedded in an immersive boundless environment. Traces of pencil, lines and/or oil strokes on 2D planar surfaces such as sheets of paper or canvas are unframed, where object and environment are virtualized and embedded in a 3D illusion, within a virtual boundless and interactive environment.

The virtualized un-framed freeze-frame occupies and becomes the virtual space itself, allowing tangibility to fade out and intangibility to take form giving birth to a penetrable immersive new “reality” a fluid representational a temporal continuum, weightless and scalable, transferring the visitor into the pictorial space and enabling a deeper sense of Virtuality in the immersive virtual representation through emotional and psychological involvement.

In Chromatic Perspectives a watercolor created in the Sahara desert during a sunset in December 1970 becomes a real time fully immersive 3D environment. The oil strokes of oil on canvas painted in the Amazons in May 1972 morph into an immersive multi-perspective 3D vertical floating penetrable composition embedded in an sound environment of a virtual rainforest landscape. Pencil sketches on paper inspired on the carved face of a jazz player created in Manhattan in 1974 fade into an immersive stereo landscape constructed with the lines forming the shape of the consume face of the jazz player.

Fischnaller Bio: www.fabricat.com/PDF_FILES/Fischnaller_long%20bio%20September%202010.pdf
F.A.B.R.I.CATORS: media@fabricat.com | www.fabricat.com \Contact: http://www.fabricat.com/ContactUs.htm