

[-empyre-] Missive 1: Reply to Annabeth.

- *To:* "soft_skinned_space" <empyre@lists.cofa.unsw.edu.au>
 - *Subject:* [-empyre-] Missive 1: Reply to Annabeth.
 - *From:* "patrick lichty" <voyd@voyd.com>
 - *Date:* Sun, 5 Aug 2007 10:29:06 -0500
 - *Delivered-to:* empyre@gamera.cofa.unsw.edu.au
 - *Importance:* Normal
 - *In-reply-to:* <[034001c7d76f\\$af9e7e50\\$20e70f18@ATHENA](mailto:034001c7d76f$af9e7e50$20e70f18@ATHENA)>
 - *Reply-to:* soft_skinned_space <empyre@lists.cofa.unsw.edu.au>
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First of all, I'm very glad to see Annabeth here, and to finally connect all her works. She is probably one of the best SL formalists I know, and her works at Ars Virtua have been a real inspiration to my own work, although highly different.

The Port is an important collective that I feel does not get as much recognition in SL circles as I feel they deserve; they've done great work in formal means and in community building. Their Flack Attack anthology (featured at the Whitney ArtPort) was my first introduction to collective possibilities in SL, and probably needs inclusion in the Guide 1.2. Their approach to in-world art creation in regards to the way they use space to represent work in that it is highly non-architectural in the traditional sense has been of great interest, and needs more examination.

Annabeth, and other artists like Gazira Babeli(sic) and Douglas Story(sic), are people who I have been consistently impressed with in that they have been some of the best formalists in sl, engaging with the structural concerns of the environment as aspects of their work, as well as the aesthetics of the engine and issues of space and interaction. Annabeth's UUID Polyphony and Avatar Harp are some of the few pieces that actually deal explicitly with the idea of avatar as "instrumentation", and I sometimes wonder how her work compares with physical soundspaces like the 1990's work of groups like Greyworld. As an educator in a program that has a Game Design component, sound is often drastically underestimated, and that 3D engines rely on the visual so much makes the use of sound that much more dramatic.

Annabeth, what has been your experience in using spatialized sound in the SL environment, and what issues have you come upon in regards to visitor experience, and do you feel that sound works differently in SL as a medium at all?

The thing I find most interesting is those works that do not equate the avatar as doppelganger/body as merely a "cameraperson" or identity placeholder, but more like a "pointer" to unique sets of data that can be picked up/manipulated as material or as agent of interactive instrumentation.

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- **Follow-Ups:**
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 - *From:* "Anna Robinson" <annabeth.robinson@googlemail.com>
 - **References:**
 - [\[-empyre-\] SLCC Contemporary Art subthread](#)
 - *From:* "patrick lichty" <voyd@voyd.com>
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 - Next by Date: [\[-empyre-\] Missive 2: Bastard/alien spaces and SI - based art](#)
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