



P O R T F O L I O

JONATAN MARTINEZ

MFA Film, Video, New Media, Animation

PORTFOLIO: jon-mar.com

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Rhizcity

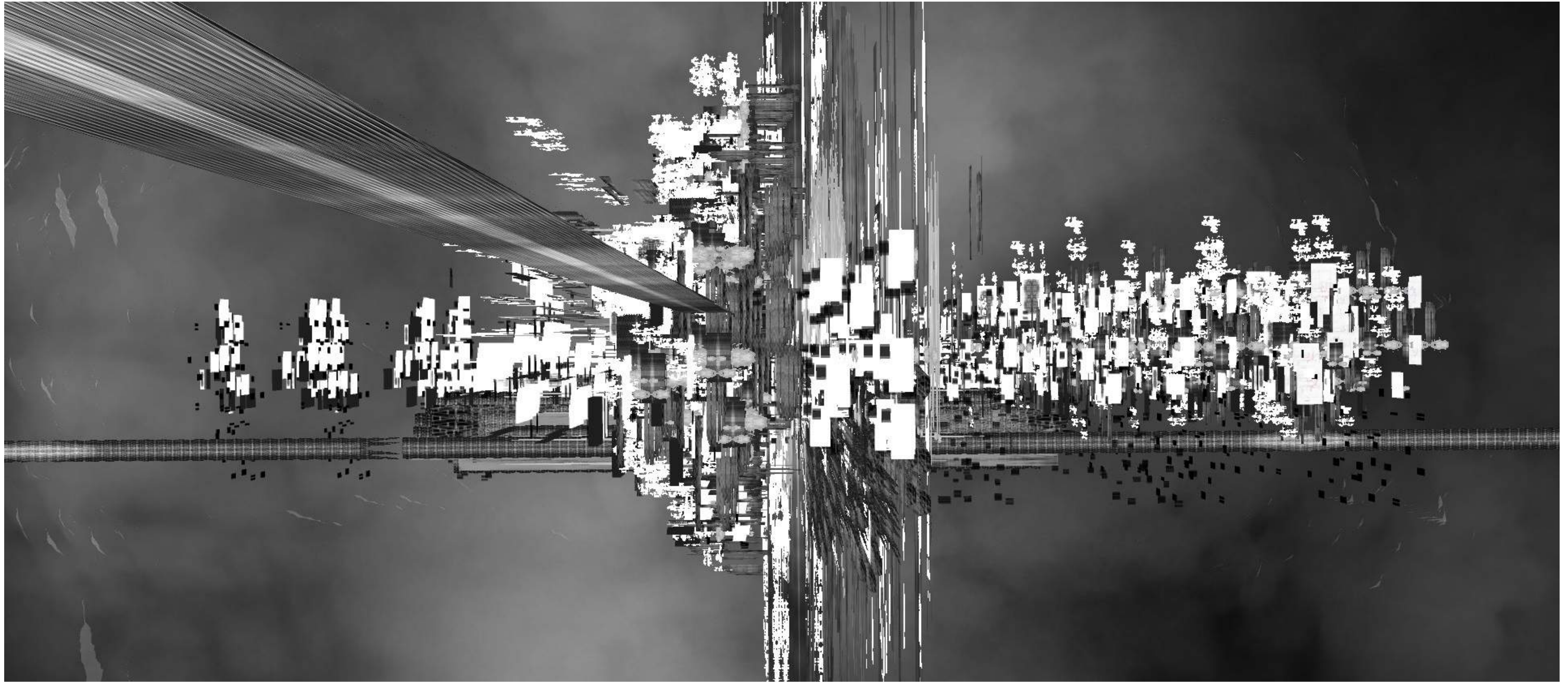
Interactive Virtual Environment

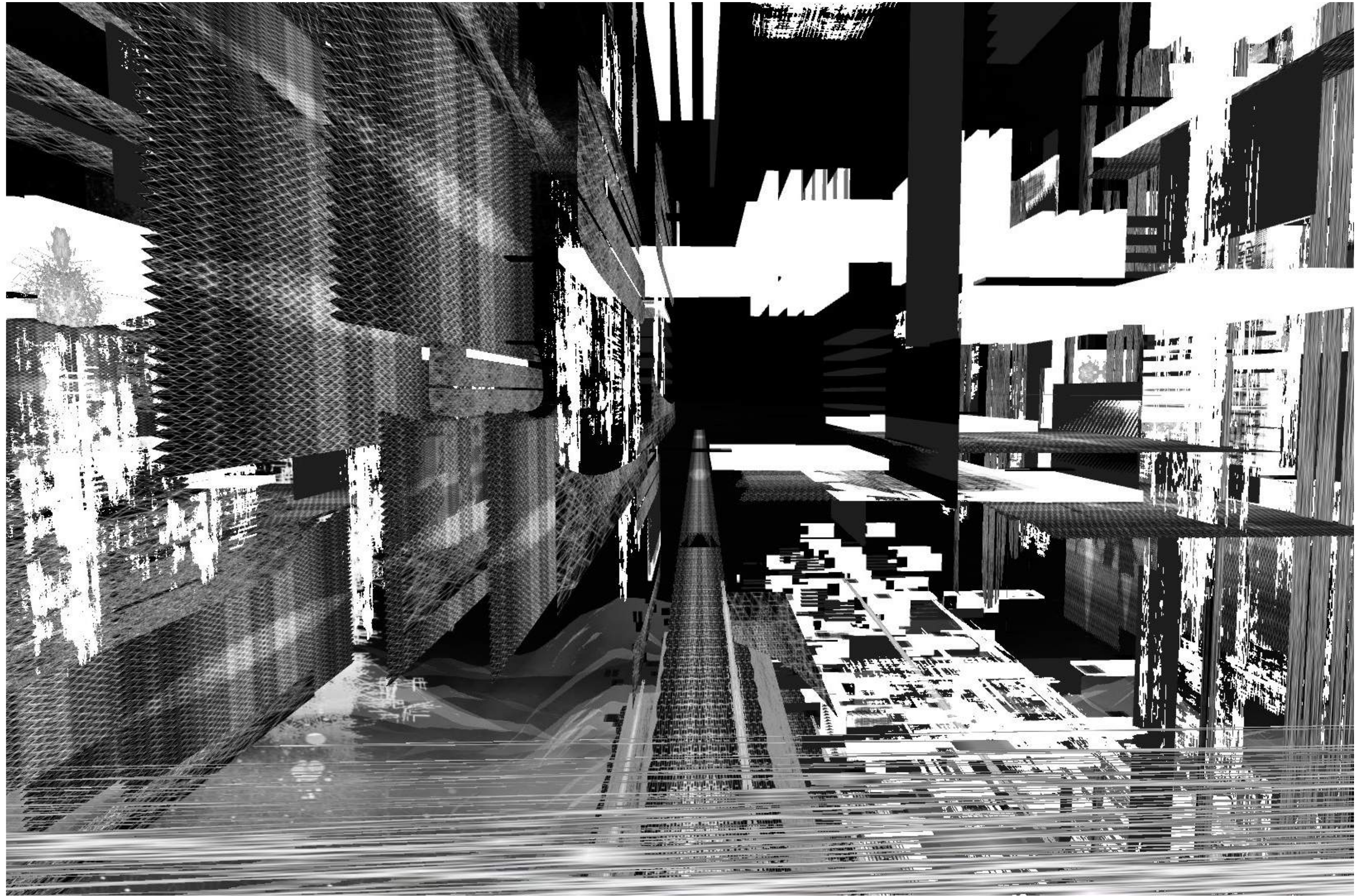
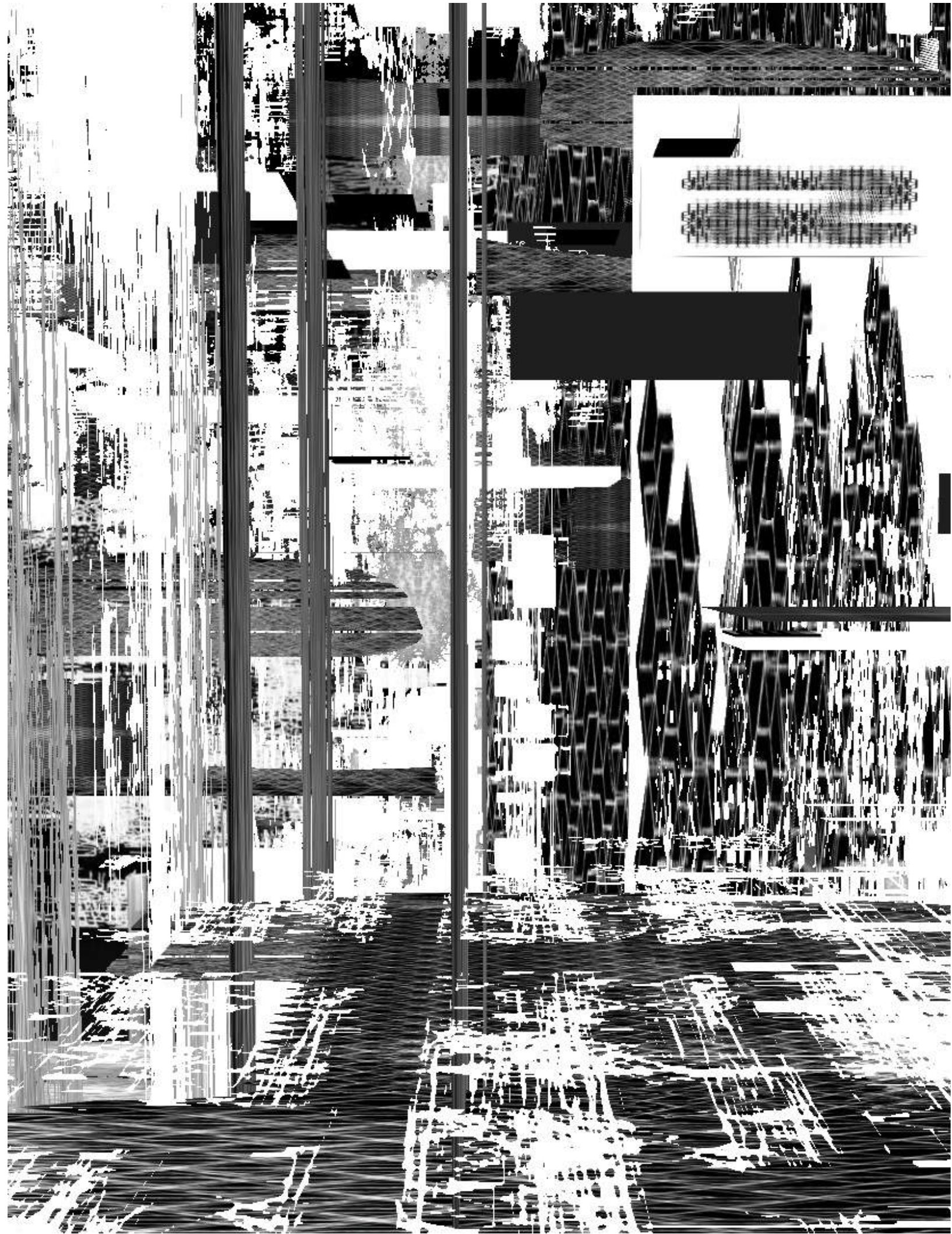
Quadraphonic sound system, video projections, controller, computer

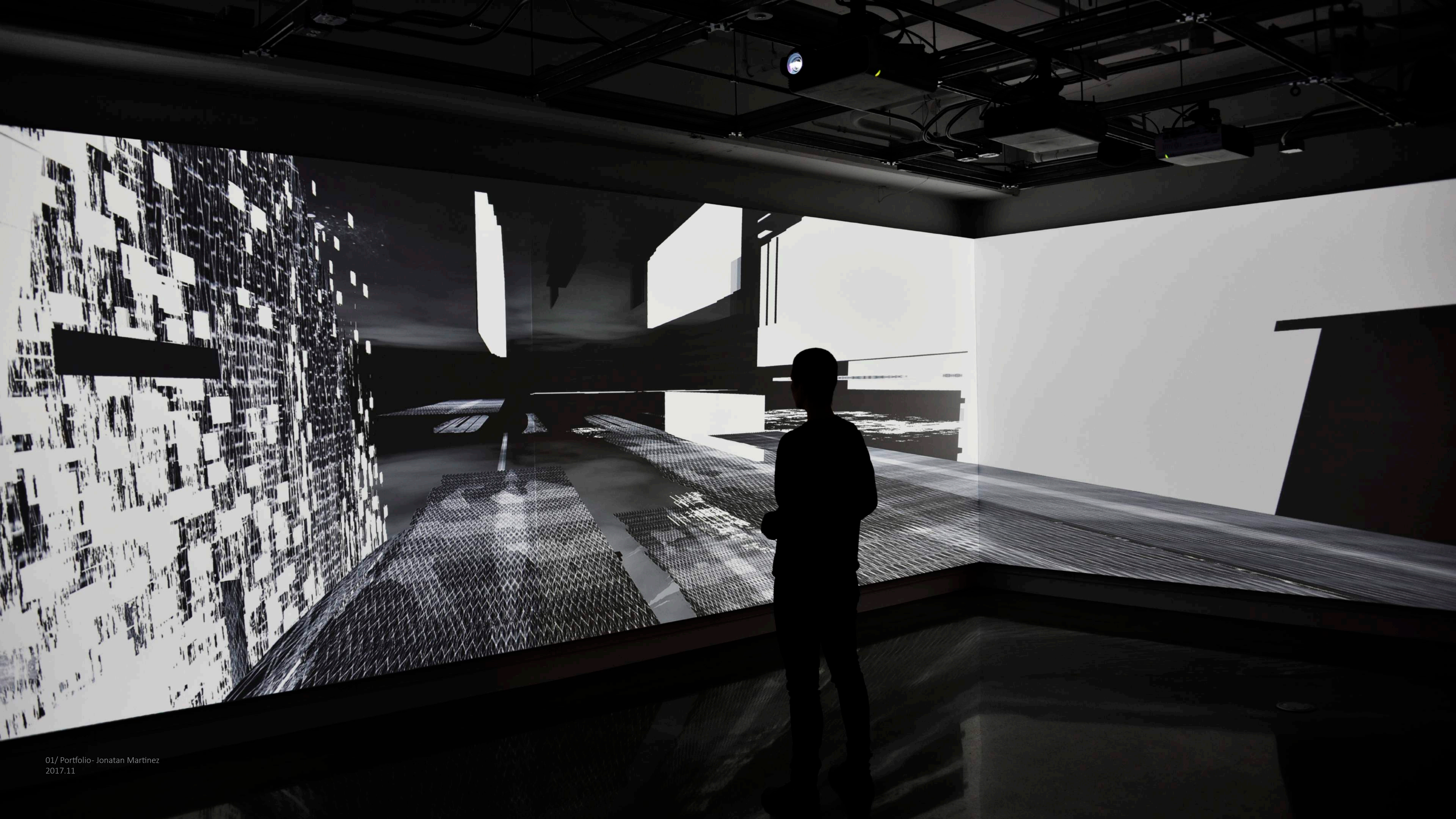
RHIZCITY is an architectural montage, a simultaneous implosion and explosion of space. It is an anarchic gesture, one that is violent, lawless, and aggressive, engaging in processes of destruction/construction. RHIZCITY deals with ideas of digital sculptures and monumentality. It draws from ancient archetypes and architectures. It draws from fractal quality of drawings. The project conjures the fractal quality of drawings. It is a structural system that takes form, the floorplan from architecture, and exploits the idea of framework, rotating it, smashing it, stretching it... RHIZCITY builds an architectonic language and simultaneously levels what it builds. It exists as a locked cell of meaning, removed from its context. As a constructed and deconstructed experience, RHIZCITY relies on metric structures of order and disorder. It is visceral in nature, intensifying with motion and glitch. The project abstracts a system of activity at work. Trajectories and planar motion repeat endlessly, transformed by animation. RHIZCITY introduces a phantom body element, that acts to delocalize, evoking a feeling of absence, floating in unknown space.

link | <https://www.jon-mar.com/#/rhizcity/>









X

Generative AV Environment

Infrared video and 4.1 surround sound in algorithmic loop, VR headset.

Manipulating the relationship between explicit content and censorship by means of abstraction, the explicit in X is transformed into the censored by cropping and enlarging areas of the image. The new image is then subjected to a series of operations: rotate, invert, brighten, overlay... creating additional layers of censorship, approaching the possibility of the paradoxical embrace of sublime obscenity.

link | <https://www.jon-mar.com/#/pagex/>



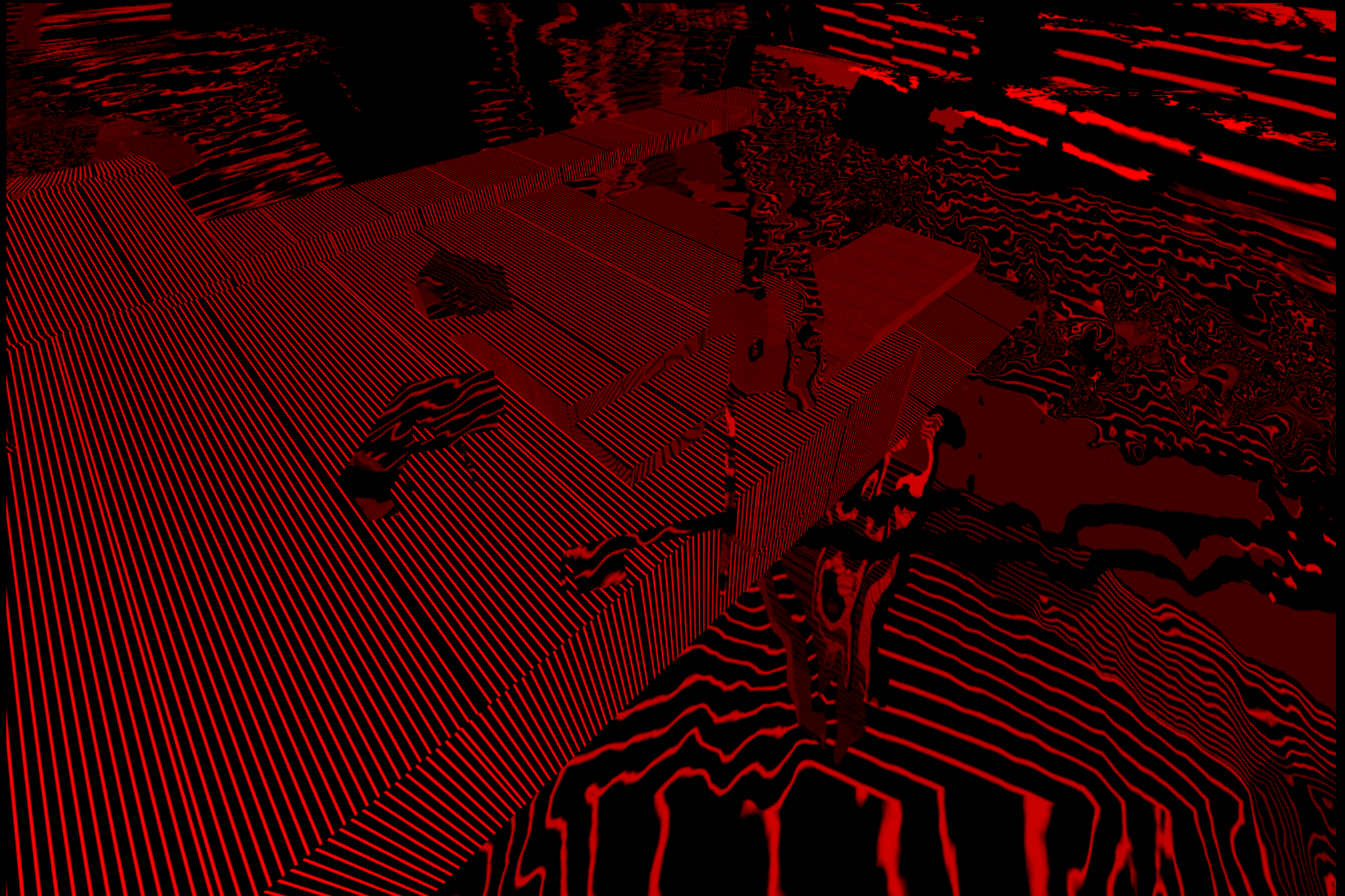
Red

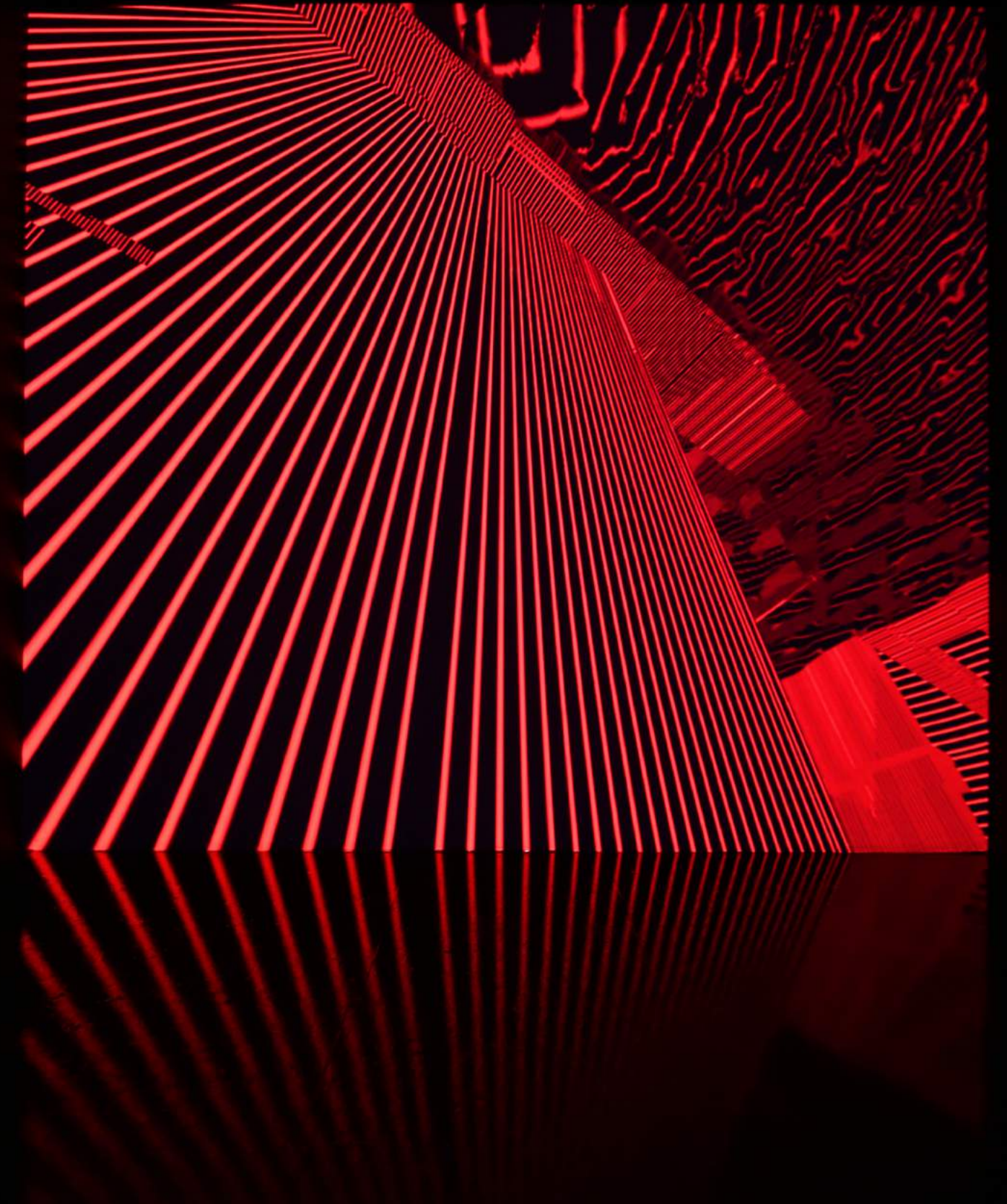
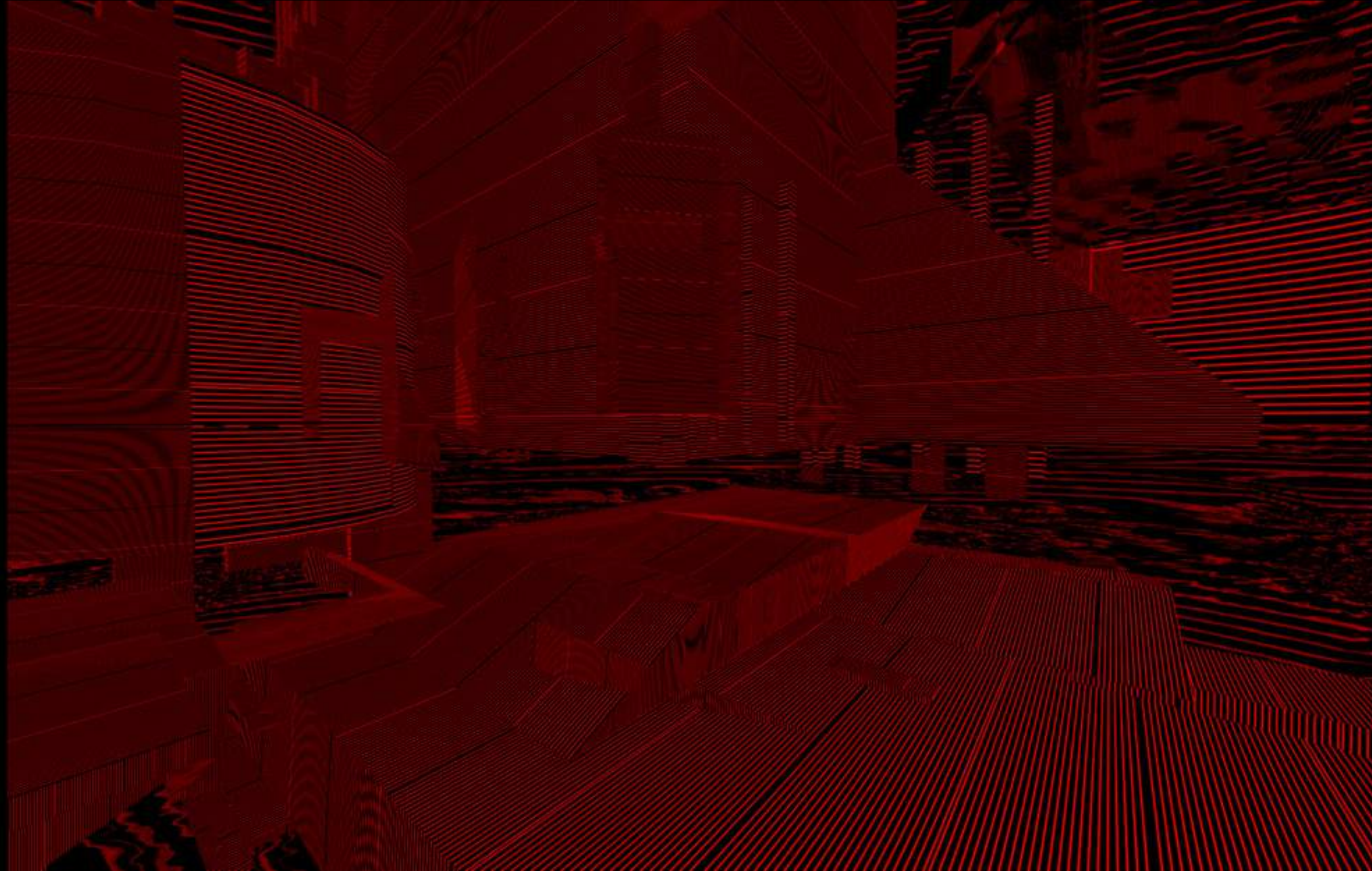
Interactive Virtual Environment

Video projections, LCD displays, stereo sound, controller, computer

Red is a virtual architecture that forges monumentality out of pattern distortion, building a language out of moiré, the digital “watered appearance.” Large-scale interference patterns are produced by the superimposition of ruled geometries and liquid bodies. Computer-graphics warp metric relationships of order and disorder, intensifying diffraction, interference, and image rendering. The project presents an interrupted architectural montage that bridges virtual reality and installation.

link | <https://www.jon-mar.com/#/red/>





Deathing

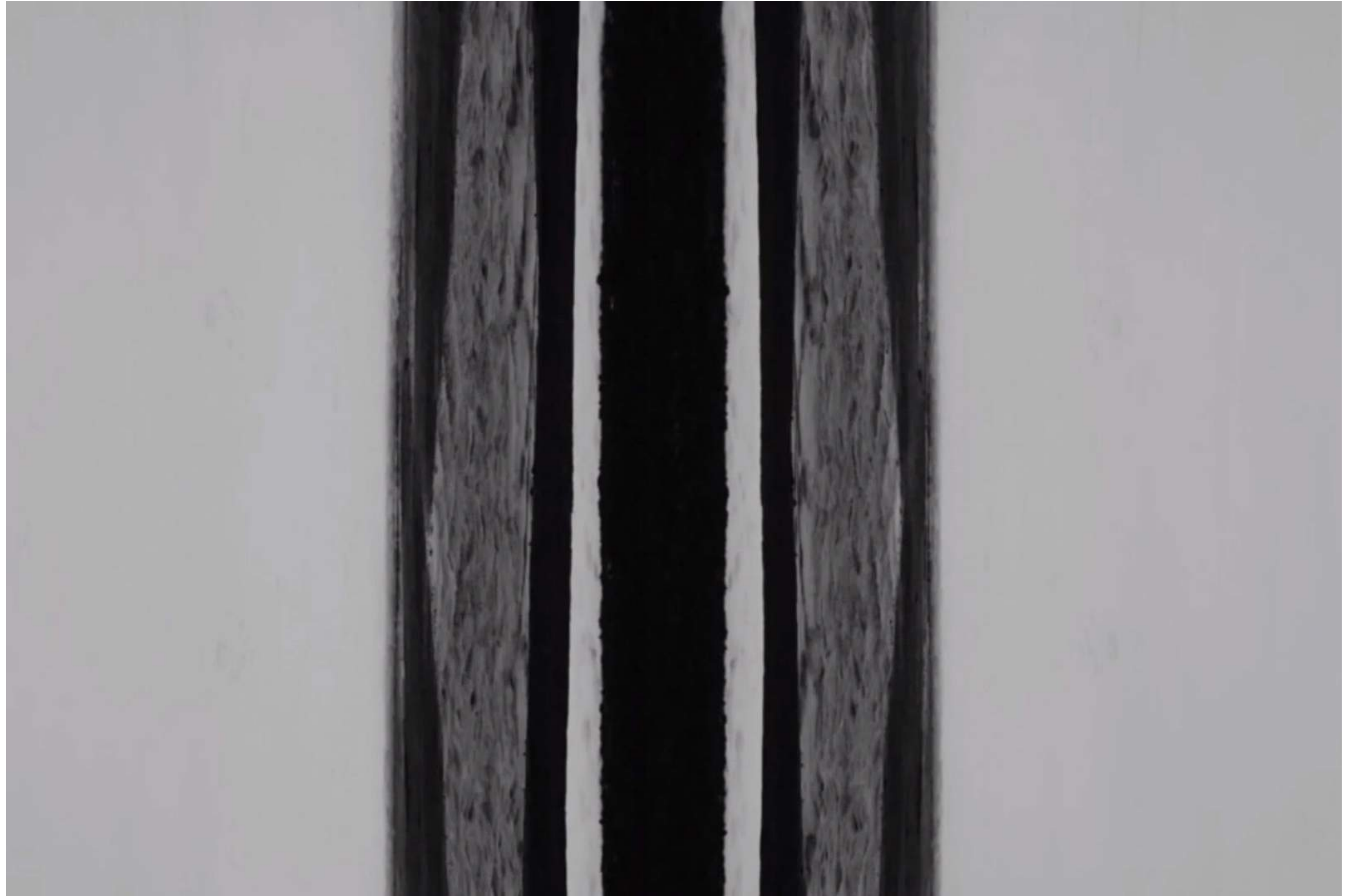
Generative Audiovisual Poem

Video and sound in algorithmic loop. Footage recorded by artist.

DEATHING is an audiovisual and text work that explores amalgamations of memory landscapes. Fluctuating between excess and slowness, DEATHING reflects on the contemporary paradigm of fast-paced scrolling, screening, blinking, flashing, and browsing, as a means of circulating archives of knowledge. DEATHING navigates across extreme environments, from frozen shores to desert dunes. It is evocative of a search, a nomadology, a theory of origins, unknowns. The qualitative in DEATHING is juxtaposed to quantitative systems. Grids, text, and graphs, appear to measure, to describe, to outline, scale, and gather data of unmeasurable content.

The backbone of DEATHING is a poem created from the text "Being and Nothingness" by Jean Paul Sartre, where the word "nothingness" is replaced by words from female, Patagonian poet, Gabriela Mistral. Sartre is the container that allows Mistral to emerge from nothingness... the foreign...(female, poet, Latin American, Spanish language) outside of existence, emerging...being.

link | <https://www.jon-mar.com/#/deathing/>



Bloodshift

Generative Audiovisual Poem

Video and sound in algorithmic loop. Footage recorded by artist.

BLOODSHIFT is an audio-visual and poem exploring the relationship between violence and movement, metaphorically and experientially. The poem engages with the phenomenon of the redshift in which light from an object which increases in wavelength shifts to the red end of the spectrum. Conversely, when light moves towards the observer, it decreases in wavelength, and a blueshift occurs. The imagery and sound oscillate between these two movements. The tension between these opposing forces causes the BLOODSHIFT, the violent opening of the liminal fissure.

link | <https://www.jon-mar.com/#/bloodshift/>

$$0 = \int_{t_{\text{then}}}^{t_{\text{now}}} \frac{dt}{a} - \int_{t_{\text{then}} + \lambda_{\text{then}}/c}^{t_{\text{now}} + \lambda_{\text{now}}/c} \frac{dt}{a}$$

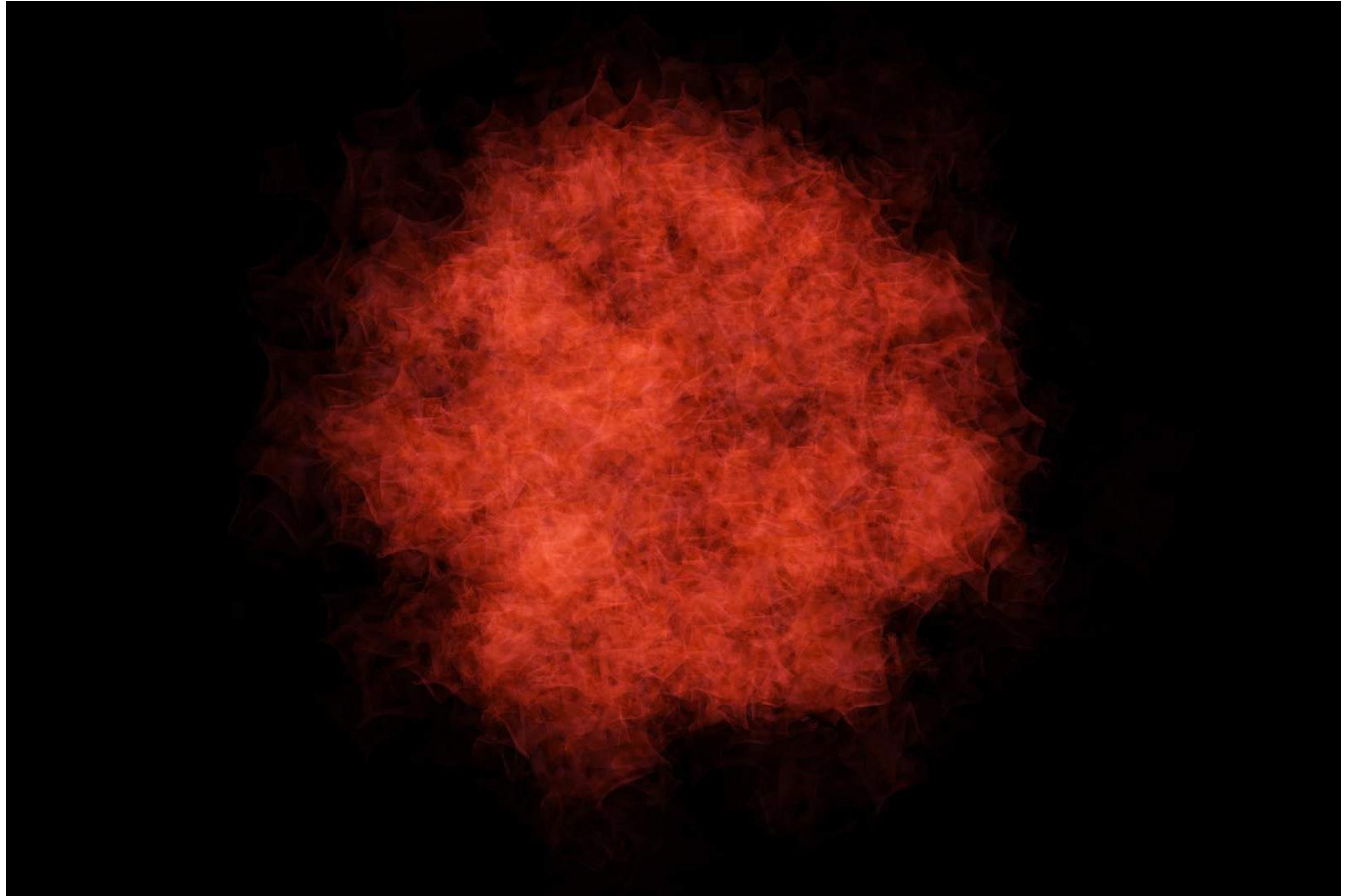


Ek-Stasis

VR Performance

EK-STASIS is a stereoscopic, sub-sonic, sound performance, seeking new forms of mapping, "to expand our sensorium and our body to some new, yet unimaginable, perhaps ultimately impossible, dimensions." Multiple bodies cloud together in empty space, evoking notions of forming/deforming and embodiment/disembodiment.

link | <https://vimeo.com/greymar/ekstasis>



Chaozomes

Photography - Installation

CHAOZOMES are digital collages envisioning macro/micro-cosmos of photograms. Various dark-room elements are dispersed freely over digital space, merging the boundaries between analog and computer media. CHAOZOMES magnifies scale, photogram elements are blown up to ten times their original format, and printed with a laser jet, creating an immersive fabric that envelops space.

link | <https://www.jon-mar.com/#/otwog/>

Hollowcene

AV Installation, Performance

LCD displays, speaker, video projections, VR headset, EEG, 3D scanner, computers

The goal of the research project is to investigate digitization and synthesis as a cognitive prosthesis of the human body. The research questions how to extend the body's capabilities through technology in order to map out "post-evolutionary" strategies that envision "body-machine symbiosis." The "post-evolutionary" approach confronts the image of the "obsolete body." Technology acts as an offshoot of biology, redesigning the body, redefining what is human, through "human-machine interface." As an additive process, the work integrates components that restructure the architecture of the body. The body as a structure is objectified, monitored, probed, and modified. Through performative procedures, the body as an object is scanned, amplified, accelerated, and diversified. No longer confined to its biological container, the "post-body" or "post-evolutionary" presents a paradigm shift in evolution and the potential for extruded awareness.

In specific, the research project examines enhancing the physical parameters of the body visually and acoustically. Cognitive prosthesis presents the opportunity for the "organ-nization" of the body. Mechanized and digital tools, instruments, components, and outputs perform as physical and virtual exoskeletons that power the human landscape. The body, through exertion and movement, emits the signals that activate the system, these same signals subsequently re-enter the body in a feedback loop. The result is a performance image that oscillates between the organic and the inorganic. The process is conceived as a mutual transfer between body and technology, engaged in an interplay of both controlled and involuntary reactions or learning.

The main components of the work involve the installation and synchronization of several projectors, a sound system, and sensors where space, light, audio, and movement merge to create a synesthetic experience. The body performs in a structured lighting installation that strobes in response to data stimulus from the body. The body in turn, absorbs these rhythmic signals, continuing to build

a/synchronous discharge. The work also constitutes the construction of the physical architectural components, primarily, the performance pod. In addition, the work employs an armature plugged into the body and actuated by the body signals. These amplified body processes include: EEG brainwaves (electroencephalogram), ECG heartbeats (electrocardiogram), and EMG muscles (electromyogram). Lastly, the performance unfolds through four main acts, taking flight from the narrative: "How Do You Make Yourself a Body Without Organs?" The four acts are structured by cardinal orientation and their corresponding operations: 1. North: Amputation, 2. South: Discharge, 3. East: Synthesis, 4. West: Numinosity. The acts function as both medical operation and circadian ritual, enacting procedures in preparation for the rendering and regeneration of a virtual body. The performance probes the encounter of human synthesis and data to approach cognitive prosthesis as a numinous experience. As such, the project builds a technological philosophy, a cult of technology, aligned with the digitization of the mind as it transitions through ebbs, flows, rhymes, pulses, rates, and rhythms. The restructuring of the body through integrated body systems aims to amplify cognitive potential, to hybridize a "post-evolutionary" psychology, philosophy, and technology.

CREDITS

concept | Igraine Grey, Jonatan Martinez, Jacob Melgren

video | Igraine Grey, Jonatan Martinez

EEG programming | Jacob Melgren

text | Igraine Grey

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