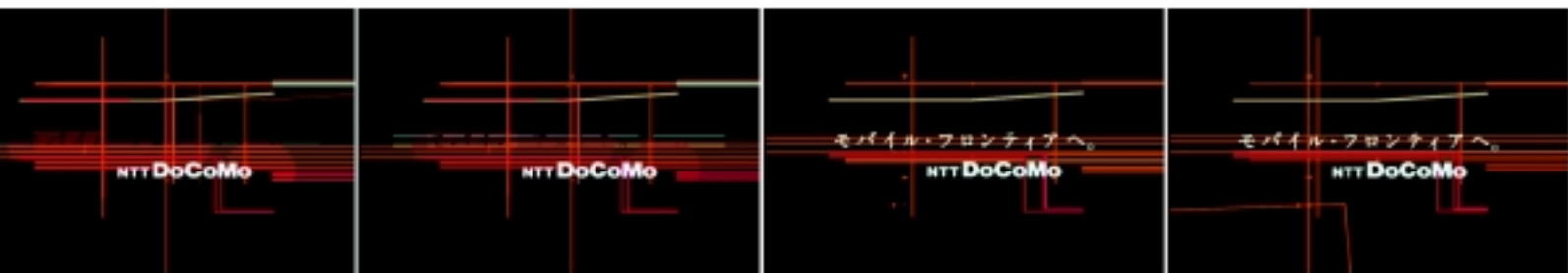


ENDEKA



Do Como



SHIBUYA

'ENDEKA' IS AN ANIMATION PIECE THAT CREATES A WORLD IN WHICH ABSTRACT FORMS COLLIDE AND RE-DEFINE THEMSELVES AS PATTERNS OF INTRICATE COMPLEXITY – THEIR SHAPE AND TEXTURE REFLECTING THE JAZZY MOOD OF THE MUSIC. INTERESTINGLY THE MUSIC AND IMAGERY EVOLVED SIMULTANEOUSLY, THIS IS AN IMPORTANT PART OF THE ETHOS OF THE D-FUSE DVD.

COMMISSIONED TO PRODUCE AN IDENT SEQUENCE FOR JAPAN'S LEADING COMMUNICATIONS COMPANY, DO COMO, D-FUSE CONTINUES TO FORGE LINKS WITH ARTISTS AND DESIGNERS IN JAPAN, DJ/PRODUCER KEN ISHI, MAGAZINES AGOSTO (D_FUSE FEATURE) AND +81 AMONG THEM. THROUGHOUT THE MONTH OF MARCH M.T.V SCREENED THE 'CYBERJAZ VIDEO MADE BY D-FUSE FOR THE NO BONES LABEL. TWO OF D-FUSE'S EXPERIMENTAL DIGITAL FILMWORKS WERE CURATED BY ONE DOT ZERO FOR THEIR FESTIVAL OF MOVING IMAGE: 'SHIBUYA, IN THREE PARTS' AND 'ENDEKA'.

'SHIBUYA' EXPLORES AND DOCUMENTS THE ARCHITECTURE AND URBAN STRUCTURES OF THIS AREA OF TOKYO. BROKEN DOWN INTO THREE ELEMENTAL SECTIONS: THE FLOW OF LIGHT, PEOPLE AND ARCHITECTURE, IT IS AN ABSTRACT SNAPSHOT OF THIS INTENSE, URBAN, ACTIVE SUBURB OF TOKYO.'

D-FUSE ARE CURRENTLY WORKING ON THEIR DVD PROJECT "D-TONATE". AIMING TO CHALLENGE THE CONVENTIONAL APPROACH TO VIDEO, D-FUSE ARE COLLABORATING WITH ARTISTS AND MUSICIANS ALL OVER THE WORLD. THE UNIQUE FEATURE OF THE D-TONATE DVD IS A SYSTEM OF VIDEO-LAYERS THAT ACT AS A VISUAL COUNTERPART TO THE SOUND, AND CAN BE ARRANGED INTERACTIVELY BY THE USER. THEY ARE PREPARED TO EXPERIMENT WITH THE MEDIUM AND TRY TO GO TO THE EDGE OF AUDIOVISUAL POSSIBILITIES – WITH CULT NAMES LIKE SCANNER, KEN ISHI, PLAID, BURNT FRIEDMAN, AND POLE.

D-FUSE WERE INVITED TO SCREEN AND DISCUSS THEIR WORK AT THE EUROPEAN FESTIVAL OF MEDIA ARTS, OSNABRUCK, GERMANY. THEY PROVIDED A LIVE VIDEO MIX IN COLLABORATION WITH DJ/PRODUCER MICHAEL WELLS AT ONE OF THE FESTIVAL'S "VJ GROOVES" EVENTS. FILMS SHOWN WERE EXTRACTS FROM ENDEKA, WOODY, CYBERJAZ, MOST WANTED, LIGHT TURNED DOWN AND SCAN.

D-FUSE WILL ALSO BE SHOWING A SELECTION OF THEIR DIGITAL FILMS AT THE SONAR FESTIVAL IN BARCELONA, SPAIN (WWW.SONAR.ES). WORK SHOWN AT A NUMBER OF MEDIA FESTIVALS, REFLECTS NOT ONLY THEIR DESIRE TO CROSS THE BOUNDARIES BETWEEN ART AND DESIGN, BUT ALSO THEIR AIM TO MAKE WORK WHICH CAN BE VIEWED IN DIFFERENT CONTEXTS AND ACROSS DIFFERENT MEDIA.



D-FUSE



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EFX: "The DV format has opened the door for many digital creators. Now they can become a movie director and create broadcast films on a very low budget. And prominent and well-respected filmmakers even leave film for digital video. We now have Digital Guerrillas, producing hot video content for a

huge consumer market. In your opinion, how will this affect the whole industry?"

D-FUSE: "We have always seen the advent of digital Camcorders and fast home-computers as part of a process of de-mystification and democratisation. The film/video industry need no longer be the preserve of a small group of people. Technological advances have enabled us to produce work which would have been impossible, say five years ago, so for us it's been a positive thing. Hopefully the wave of low budget video/filmmakers coming through now, will challenge the industry, in terms of new ideas and approaches.

If Broadband offers a serious challenge to T.V. we could see some innovative work not constrained by normal television rules. It's interesting to note that even commercial producers are now going into digital filmmaking, enabling them in theory to make, more films that take risks with genres and content.

It may become less predictable – from time to time unknown people might break through, but the marketing budgets grow bigger and bigger as there are more possible channels to reach people. The possibilities to produce and show your work are there: the attention is not necessarily there without the budget :)."

EFX: "As usual, when new technology arrives, it is heavily marketed and a lot of hype is included in the total package. And myths about the DV format, what it can and can't do, quality, compression rates, keying, etc are adding to the overall picture of confusion. What is your opinion?"

D-FUSE: "DV made it possible for us to work on laptops with small portable equipment in an acceptable quality ... which is something that we had been dreaming about for years. We started working with Amigas and U-Matic machines, everything was big and clumsy... now it all fits into a backpack and can be used anywhere. Concerning the picture quality: we are convinced there is nothing as relative

D-FUSE WAS FIRST CONCEIVED AS AN ELECTRONIC SHOWCASE FOR NEW VIDEO, MOTION AND PRINTED GRAPHICS. D-FUSE NOT ONLY SPECIALISE IN MOTION GRAPHICS, THEIR FIELDS OF EXPERTISE ARE BROAD, THEY WORK EQUALLY IN PRINT AND WEB DESIGN, DIRECT AND PRODUCE MUSIC VIDEOS, CREATE AUDIO/VISUAL INSTALLATIONS AND EXPERIMENT WITH DIGITAL FILM-MAKING. FOR DIGITAL VISION, THE SECOND LARGEST PHOTO LIBRARY, D-FUSE PRODUCED THE CD ENTITLED 'SUBLIMAL DATA' – THE FIRST OF ITS KIND AS IT CONTAINS EDITABLE AFTER EFFECTS FILES. PLANS ARE AFOOT FOR THE NEXT SERIES.

as picture quality from really small Real Video-files to a D1 uncompressed 'everything is moving image'. DV is somewhere in between these incarnations and the quality is definitely good enough to produce TV-idents, and art-related projects."

EFX: "Let's talk about Web video now, and the new broadband future. Faster connections and better playback make it reasonable for a lot of people to start producing live Web video content. What do you think?"

D-FUSE: "The ghost of broadband video has been around for quite some time now... we are still waiting for a larger group of people in Europe having access to affordable broadband solutions, until then (and we don't know when that will be achieved) we are more impressed by the work of people who understand the Web not simply as a backbone for millions of TV channels, but are trying to do what is possible with a limited amount of capacities, embracing the nature of a true medium of communication (not simple one way broadcast).

On a monthly basis, D-Fuse use a full page ad in the Wire magazine. This page is used as a gallery space, it invites artists from different mediums to create a piece of work. Artists, musicians and designers have included, Dextro, Sabotage, Buro Destruct, Intro, Scanner, Elliot Earls. This is a commercial space used as an uncommercial arena. D-Fuse are currently working on publishing all these pieces in a book. The space is also promoted on the www.dfuse-art.com webspace and this contains each month's published piece of work. We also choose and promote our favourite website each month. Our website www.dfuse.com enables other sites to experiment with different technologies and explore the boundaries of design, information and navigation which they feel challenge the accepted norm.

D-Fuse have been asked by designers to help them realise their ideas for web sites using technologies such as Flash. We are currently working with more and more Japanese clients such as the Misumi Corporation and anglo-japanese architect firm Ushida Findlay. Our unique design 'style' gives these companies the confidence that their identity will be distinctive.

Moving into installation territory, D-Fuse have created a proposal for an installation to be constructed inside an industrial freight

container. This exists both as a physical structure and as a website. www.dfuse.com/mine."

EFX: "Let's just talk briefly about hardware and software used. Cameras? CPUs? Editing software? Effects software? etcetera."

D-FUSE: "Sony TRV 900 + a canon DV, Powerbook G3 500, G4 double cpu 500, iBooks/iMacs, Sony Vaio, Firewire – lots of 40 and 60 gig drives. Apple Final Cut Pro 2.0, Adobe After Effects 5.0 & 3rd party plug-ins, Commotion, Combustion, Cinema 4D, Media Cleaner occasionally rented cams, Digi Beta and Flame some PC-renderhorses coming up."

EFX: "Describe a typical project in your studio. How many people are involved? What kind of a time frame?"

D-FUSE: "Because we have a wide range of activities its difficult to define a 'typical' project. However, most work will involve two/three members. Initial contacts with clients, planning and executing a project usually all happens within a 3-4 week schedule. Other projects, 'digital vision' for instance, has a longer time scale, with work submitted over a period of 6-8 weeks. There is a division between Web based projects and video and graphic work although inevitably a degree of cross-over in terms of ideas."

EFX: "Finally, a look into the future... What will happen with communication? People are now starting to make their own records, their own movies, their own galleries... A new global market is born on the Internet. Will people even make their own commercials?"

D-FUSE: "THE FUTURE IS NOW :) – if the branding nonsense infects all of us even more – yes, we might have as many individual brands as there are producers. Copyright is the no. 1 theme coming up and whoever is intelligent enough to understand copyright as the right to copy will be present in the fight for the people's attention spans. We like the idea of promoting and curating... I think it's important for people to know our interests and help prompt like-minded peoples. We want to combine ideas not only from within our own group, but also create a climate of cross fertilisation, the more mutant hybrids, the better!" ●●●

SPINIQUE

