



STATE

05 | HOT & COOL ART

Fire exit

SPOTIFY PLAYLIST

Most played this week

Black Dog

Big Mountain Fudgecake

Nittle Grasper

New Directions

No Bozo Jam

Melody Head Wound



09:21:38

DO NOT DISTURB

BLOGS

...a's Fashion
...a's Food
...don Bars

HOME AGENDA

TODAY

11:00 Meet B at Liverpool St. Station

16:00 Meet Mum VR

TOMORROW

13:00 AR golf with Nick

20:00 Dinner at Mary's

6:00 AR golf with Nick

LONDON BARS

Monday 2nd February

Best Cocktails in London!

NEW MESSAGE

MARY LEES

Dinner tomorrow

You both up for some food still tomorrow night? I'm prepping some slow cooked confit

ADD TO CALENDAR?

25 Tomorrow

Mary Lees - dinner

no problem all this time with authentic home made Caribbean cuisine. Who needs the



BLOG



08:00

FREE FREE FREE



▲ John Cleater *I Must Be Seeing Things*

DOUBLE VISION

Augmented Reality, or AR as it is known to a small circle of cyber artists, is the latest 21st century cutting edge art world innovation. With the advent of new technology, we all bought into virtual reality.

But augmented reality? What's that?

TEXT CLARE HENRY



EXPLAINS AMERICAN AR enthusiast, John Cleater, a founding member of the global group, *Manifest.AR*: 'The important point about AR is that it is an actual visual thing to be seen in a specific location. It's almost easier to say what it's not! AR is NOT an online medium. It's not net art suspended on the web and available anywhere. It's not arrived at via Photoshop or collage. It's not 2D or 3D. AR technology uses GPS to overlay a real site, to achieve an actual visual 4D structure which you can only see – via your smart phone – at that particular place.' The artist decides the place – be it Venice, or a street corner in Brooklyn.



▲ John Cleater – Founding member Manifest.AR

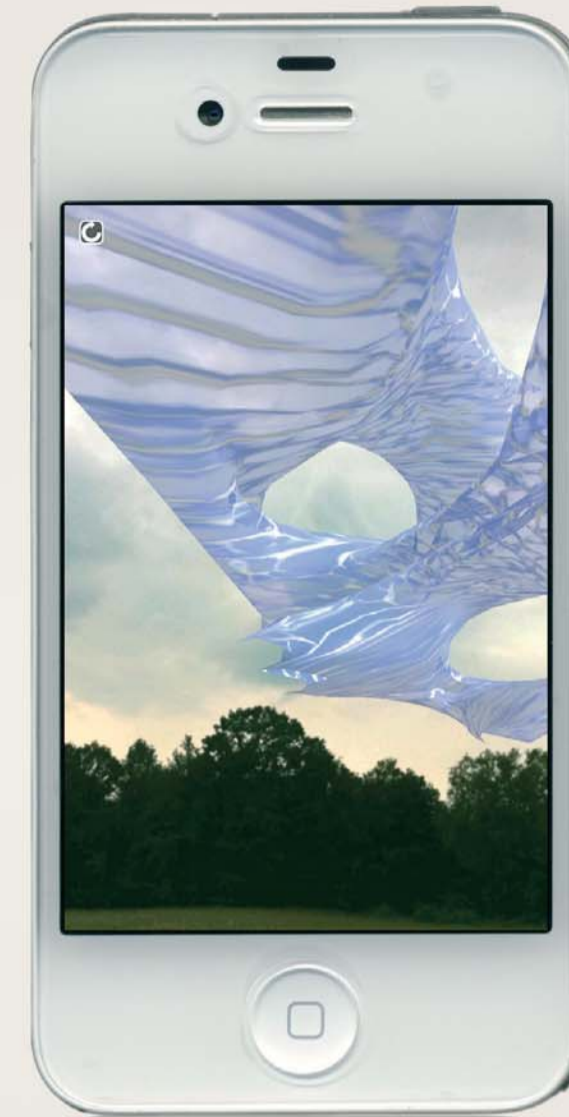
Cleater trained as an architect at Columbia University, New York and has worked in both live theatre and exhibited as a sculptor. His recent progress into AR came by sheer fluke. 'I went to a meditation class, the only time in my life! And there I met the guy who introduced me to AR.'

As Louis Pasteur once remarked: *Chance visits the prepared mind.* John Cleater

jumped right in, learning, experimenting, collaborating, and developing. Shortly afterwards he was busy curating a pioneering outdoor exhibition *Peeling Layers of Space Out of Thin Air*, sited at the Omi International Arts Center in upstate New York. Exhibitors included such high profile names as Vito Acconci, Daniel Libeskind, Site... and Cleater himself.

It was my first experience of AR. Omi is based in 300 acres of rolling farmland with spectacular views of mountains and the Hudson River valley. Its Sculpture Park is home to around 80 contemporary works, which I know well. Yet walking through a warm, wooded June landscape to the top of a hill overlooking a sweep of freshly cut cornfield, I had no idea what AR held in store.

Cleater gave me his iPhone, and soon I was enmeshed all round in a white coloured web (by Leeser architects) then ripples flew (KOL/MAC) and grass grew to 30 feet (Acconci). Daniel Libeskind's planar slabs rose upwards before sinking underground. Real world constraints such as gravity, proportion and opacity become optional considerations as SHoP's ribs of prismatic magenta arched overhead. Cleater's own AR layer features spinning



Left
John Cleater
Dumbo Arts Festival, 2011.

Right
KOL/MAC
Omi International Arts Center, 2011.

'AR technology uses GPS to overlay a real site, to achieve an actual visual 4D structure which you can only see – via your smart phone – at that particular place.'

PorPOISE – which is a software he created to allow me to apply interactive actions and animations to the virtual models I create. PorPOISE is the *liaison* that communicates with the Layar mobile phone app.'

AR tends to have a challenging approach. It mostly appears outside museums and galleries: on the street, in a public place or square. Some exhibitions are commissioned, such as at Art Omi, Boston's ICA, Dumbo Festival or the Samek Art Gallery, PA. Other events can be DIY hacker invasions like an uninvited show at MoMA New York in October 2010 – or at last year's 54th Venice Biennial, when *Manifest.AR* constructed virtual pavilions in the Giardini and in St. Mark's Square in order to infiltrate and 'challenge the conventions through which contemporary art is viewed'.

A first, in October 2011, was AR's use in the scenic design of a live theatre production called *House/Divided*, which premiered in Columbus Ohio and comes to BAM, Brooklyn, New York in Spring 2012. Once again, John Cleater is responsible and explains: 'Dutchman Jens de Smit at Layar helped me set up

AR is being taken seriously by many European organisations. The Liverpool-based new media organisation, *Fact*, is currently one of eight arts and science institutes, universities and museums from Madrid and Paris, Karlsruhe to Valencia, who are part of *ARsense*, a 3-year research project into A2R (Adaptive Augmented Reality) to find

out how audiences and the general public might engage with AR. They have just commissioned *Manifest.AR* to create a new art work for Spring 2013. Money comes from FP7, an EU funding stream which backs research with a commercial output somewhere down the line, or more formally, 'harnessing the full potential to help turn novel ideas into jobs'. The commission brief is wide open and Cleater is excited, toying with ideas of LSD, The Rorschach Test, and How-To decipher abstract art for beginner, intermediate and expert observers. The title? *I Must be Seeing Things*.

LINKS
www.cleater.com
www.manifestar.info



Left
THINGS: Landingground

Right
THINGS: Pillar