



ezio cuoghi

webclock



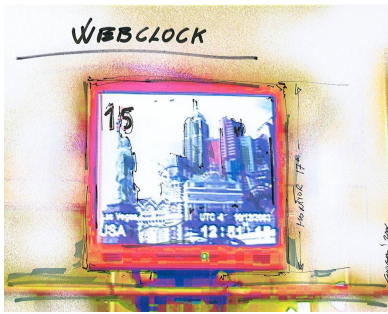
WEBCLOCK

by
EZIO CUOGHI

The avatar of the avant-garde of the last century, futurists in the front line, was speed, this entity fostered by technology, which has the virtue of making everything virtually simultaneous. Marinetti and partners did not keep Bergson's book on the immediate data of perception close at hand in vain and only their scarce interest in the equations of theoretical physics prevented them from fully recognizing themselves in Einstein's theory of relativity. Unlike the cubists who, despite the disapproval of Einstein himself, found in relativity the project of past times which allows us to see a thing in its entirety going around its own perimeter. The space of time made, so to speak, contemporary, set up by Cuoghi, has extremely ancient gnosiological roots, which range from the everything flowing of Heraclitus, to the everything flowing in order not to flow of the Eleatic philosophers, from sundials which tail the hours with shadows, to atomic clocks which permit us to verify Einstein's hypotheses, up to Verne's *Around The World In Eighty Days* who, pursuing the time zones, travels through time and returns home the previous day, as if he has found a relative way. One enters in Cuoghi's magic circle to observe Faust's formula "fleeting moment, come to a standstill" : here all the planet's hours become annihilated in a moment of total metaphysical co-presence.

Giorgio Celli





Installation directed by
CARLO ANSALONI
Technical Project
DANIELE SUFFRITTI
Advice on Staging
DANIELE PAOLIN

The equipment represents a large clock using twelve monitors in the place of the twelve numbers which visualize 'live' images coming from webcams situated in various parts of the world, chosen and visually arranged in the concatenated sequence of the rapid succession of the time zones. The result is that of being able to observe the flow of time without solution of continuity, comprising at one single glance and in this unique privileged spot 'live' images from several parts of the world which are distributed within the entire span of a day, between daylight and night.

The installation is composed of a circular iron structure comprising twelve pillars at the top of which there are twelve LCD monitors facing towards the centre of the circle formed as a result. The monitors, controlled by a computer connected to the network, receive the live images from webcams placed in the different time zones of the world.





Webclock represents one of the many polyphonic valences of such an extensive concept as that of time, expressed here in the form of global reality, in an enticing mechanism to the extent that it is irresistible for the spectator to become its pivot, right where imaginary clock hands produce their inexorable movement.

Atomized nature of time and global nature of time meet in this “spectacular” form.



The installation currently visualizes images coming from public webcams available online, the choice of which follows no particular logic but is limited purely to a random selection.



For future development the realization of a circuit of webcams can be contemplated which film places which are representative of the whole planet, providing instant shots representing various themes.

The visualization of particular subjects makes it possible to “touch” and “portray” the various realities of our planet, each one of which is characterized by a different time zone, allowing us to obtain a map of the technological and social development related to the moving of time with respect to the Greenwich Mean Time.

One can imagine a glance at ports, airports, museums, art galleries, cities, supermarkets.



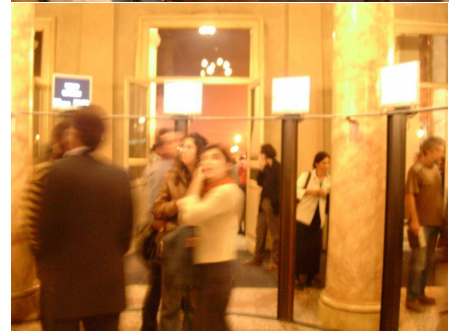
THE SPECTATOR'S POINT OF VIEW

Webclock has the capacity to enrich the *hic et nunc* of the spectator who, from the centre of the virtual mechanism, experiences seeing numerous spaces simultaneously, a “*non- place*” from which a window on the world is opened.

It becomes evident that one's own reality is only a relative point of view in relation to a kaleidoscope of other realities which put us in the privileged position from which we are able to observe the flow of the various patterns whose continuum is pronounced by the circular movement of day and night.

Other people's experiences become a means of comparison with our own and the stupor when exploring new realities are a reminder that we live in the “global village”.

Man's innate inclination to explore is continually stimulated on seeing new places and the rapid succession of their changes, whilst the cultural barriers which separate us from other people and far-away places are broken down.





POSSIBLE USES OF THE INSTALLATION TO VISUALIZE ALTERNATIVE CONTENTS

The system, composed of 12 LCD monitors, visualizes images coming from various webcams available on internet.

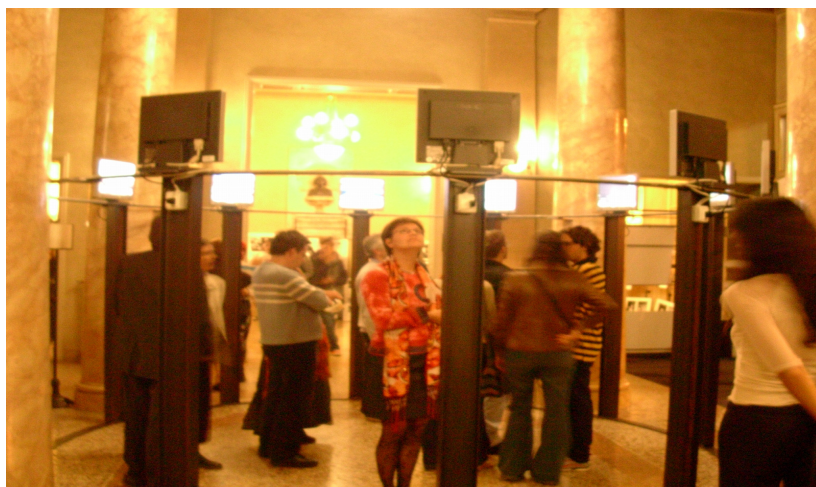
In parallel to cycles of traditional visualization it is possible to use the system for the diffusion of contents of different natures.

Here are some examples regarding this:

- the diffusion of images concerning events involving the city where the equipment is installed
- should the equipment be placed in a city of art or where there are tourist attractions, agreements could be made with organizations or societies interested in visualizing images of elevated cultural interest which they wish to show and publicize.
- The popularisation of social campaigns of national and international importance.

Should there be the demand to visualize tapes rather than frames, it would be possible to supply the system with this functionality, provided that the tapes are memorized in a suitable format of memorization.

The above-mentioned hypotheses are only some of the solutions for an alternative use of the equipment which in no way limits the type of images that can be displayed.





Attachment

WEBPAGE in official site

matrox Graphics