The three projects that I have chosen to compare are all different means of distorting an image of self. These installations all use the same input from cameras that take real time images of users and distort them into interactive installations. Each of the projects takes the simple idea of the mirror or camera as the means by which input information is translated, thus the output seeks to recreated this image in a distorted version, questioning the relationship between the real image and the projected image.

The first project, Platform 5, by Jason Bruges Studio is a site specific installation located on an underground metro platform in Sunderland, England. The project uses what looks like a glass wall to project the shadows of passers by. There is also a playful aspect to the project as there is a built in delay that also re-projects images taken before, creating ghostlike figures that seem to be appearing from the other side of the platform. The project has thus embedded a sort of memory, as well as a direct relationship with users, being quite passive as a mirror like piece. The interactivity is essentially built into the project, leaving the passengers of the train as the subjects in each respect. The project is impressive in its scale as well as its embedded sense of memory that seeks to act more passively than directly with users.
The second project that was looked at was Weave Mirror by Danny Rozin. The ‘mirror’ is a series of C-shaped prints along the surface of a picture plane that shift and rotate to mimic a woven basket. Each ring has a gradient of grayscale and as the picture moves the weave thus rotate to produce a smoky image of oneself. This project uses over 768 motors and reveals its inner workings along the back edge of the hanging installation. The project is thus interactive in its instantaneous reflection of self, it engages the user as its methodologies are highly complex at first glance. The user stays engaged by a fascination with the technology and at the way in which their distorted figure is created. After engaging with the installation, the mechanics of the project are revealed which also adds another layer of complexity to the mirror. The project however is instantaneous in its delivery of image, leaving it as a bit of a one liner, as embedded memory is not created, and time is not used as a part of the medium.

The last project is Self Portrait by rAndom International, a visual arts group in London. The installation at the Victoria & Albert Museum is an engaging piece that requires you to stay in front of the piece while it seemingly takes your picture and “prints” it onto the screen canvas. The image is meant to come and go as it is revealed or seemingly printed the user is engaged by the way in which the full image comes to light. Shortly after the image is erased never to be repeated again, the image is thus ephemeral, only lasting in that moment. The installation is meant to evoke a sense of time and memory as well as requires more time to fully engage with it. Each image takes about a minute to develop also requiring the user to slow down and wait for the installation to change.
In each project the user becomes the distorted subject. Each installation thus takes images and distorts them to create a sense of engagement with the work. The first project embeds both the instant and a sense of memory within it reflecting just the silhouette of the body as the means of interaction. The second project only works in the instant, but uses immense amounts of technology to create what is a seemingly simply shadowy figure of the user. The engagement happens with the curiosity of the user to figure out how the piece works, this is however a one dimensional project in that it only engages someone for so long. The last project however, begins to layer in a sense of time and memory of the user. The image though only lasting for a minute or so begins to use the image as a means to engage users. This last project is the most successful for me in that it begins to embed time in the installation, requiring non an instant gratification, but rather a response that requires time to develop. The next step may then be a layering and disappearance of the image, starting to create a registration of the installation and time that becomes layered images, one on another.