

hologram

ISSUE 2
GEO-THERMAL EDITION





Venta



//what is Venta?//

Venta is an Arts organisation.
We are a flexible network of
artists, designers and producers
with intersecting practices which
explore themes such as science
fiction, dinosaurs, economics, film
and beach walks.

To get involved email:
ventaproductions@gmail.com

//what is Hologram?//

A publication that looks at the
reality of images and objects: what
lies and double meanings does
an image conceal in the age of
“Hyperreality” and “Post-truth”?
An exploration of subject-object
dynamics.



Dinosaur Anthologies



- The T-rex is a super predator
- It is in the T-rex's nature to hunt and kill, his brain tells him to do this. He considers it to be his 'divine right' to prey on other defenceless dinosaurs.
- It is dangerous however to refer to anything as within ones 'nature', it puts a foot in the door to all sorts of justifications, excuses and pseudoscience's which more often than not help promote some sort of fascist agenda.
- The T-rex was a fascist and so it comes as no surprise that he would refer to his habit of hunting other dinosaurs as within his 'nature'.
- The T-rex reigned supreme in the dinosaur kingdom because he believed it was his divine right to prey on weaker dinosaurs. More dangerous than a T-rex's sharp teeth was his unshakable belief that it was his right to make a meal out of any other dinosaur he came across.
- The T-rex is officially extinct, but its spirit lives on.



- Triceratopses are vegetarians; they eat vegetables but have strong horns to defend off T-rex's, who would often try to eat them.
- T-rex's were super predators, not even a triceratops strong skull and horns could stop a T-rex making a meal out of him.
- The T-rex clung onto power, holding onto power takes two kinds of strengths:
 1. Physical
 2. Ideological
- The Triceratops has two different approaches to fighting the reign of the T-rex.
 1. Large skull and horns for physical defence.
 2. Undermining the entire language of power the T-rex's surrounded them in.
- For example subverting the T-rex's references to themselves as the

biologically superior species.

- Pointing out the absurdity of how the T-rex has manipulated their philosophy and code of ethics in such a way as to see their actions as morally justifiable.
- Mocking any symbols of honour or prestige, stripping them of their symbolic power.
- Neither of the two approaches are strong enough to stop the vicious reign of the T-rex. But the Triceratops understands that it is important to undermine authority whenever possible, and continues to fight the T-rex on all fronts.



The Pachycephalosaurus is a dinosaur who evolved later during the dinosaur period.

- It ate smaller dinosaur. It was eaten by larger dinosaurs. It accepted its place in the middle of the food chain.
 - The Pachycephalosaurus has a dome shape coming out the top of his head; this is because he developed a deep psychic understanding of the world.
 - Their psychic understanding of the world did little to aid its struggle for survival, however it gave the Pachycephalosaurus a profound series of insights which made it much easier to accept its awkward position in the middle of the food chain.
1. The universe is one being in its self, and every creature another expression of the universe. The ancient struggle between the T-rex and the Triceratops is in fact two sides of the same coin.
 2. Since the universe is its self a being, and we are a member of the universe, death is not serious.
- The Pachycephalosaurus deep wisdom meant it expended very little effort into either hunting or fleeing predators, this is why their period of existence was short, and they are now by our definition of the word extinct.
 - The Pachycephalosaurus did not use the word extinction because they understood it was fundamentally flawed.

//Tom Austin//





BLOOD ON THE LEAVES (FILM STILL) TOM AUSTIN -2016

MISSION TO ORBIS

This year Oscar Lyons and I are collaborating in the making of a science fiction film. The title of the film is “Mission to Orbis” the plot of the film follows an astronaut from a large space corporation who travels to the planet Orbis, which a thousand years ago disconnected itself from the rest of the Galaxy. His task is to reconnect Orbis with the galactic Internet, but there will be many obstacles in his way in order to achieve this goal, one of these obstacles will be the colony of artists who have come to Orbis to find a new life for themselves.

The film is collaboration between various artists but being thought up and produced by Oscar and myself, Zola who is helping design the costumes, August who is helping making the sounds of the Spaceship and several others who play the characters. The actors in the film are all students, the main character being played by Eddie. Our entire budget to make this film comes from our student loan so it's a compelling challenge to make a sort of film that, which would be extremely costly to make on such a low budget.

As we make this movie we are exploring how the methods of film production portray certain ideologies; and how amateur productions change the quality of a genre that has become a Hollywood staple. It's a mixture of hand made sets, the Cornish landscape and computer animation. The blend of different styles gives the image a large material diversity. We want to make a film that captures the original meaning of Amateur as someone who is “lover of” we both love the genre and the art comes from the creative decisions of how to turn this narrative into material reality.

The plot itself doesn't hide away from any clichés of the genre; in fact by accepting there prominence in culture we wanted to question what sci-fi says about culture and societies ideology.

The 3 main groups in the narrative are the space explorer: the artist's colony and the collective who all represent different attitudes. These attitudes are ones that reflect issues of the moment and how different groups ideologies respond to large global issues like climate change and emerging technologies; how groups respond to new ideas.

In a practical sense we are dealing with how film production can be linked into a contemporary art context; exploring how the film studio can be a model for making a very different type of practice. But still very much unlike most art film which is often completely experimental and lacks fiction narratives.

In the production process we have been still generating stuff that wouldn't be unlike what goes on in the art studio but everything we make is towards a purpose

of narrative, thus they become dispensable once filming is done, unlike what work that the artist usually does which is made for certain permanence. Surrounding everything we make is the artefacts of production; the set; the storyboard; the props; while this is basis for the work we treat these as by-products whereas the film has is the finished result and the objects made are not meant to be sculpture and their design is made in context with what the material looks like as image not by the physical experience. It is the condensation of all these parts moving together. These parts when still could have another meaning when presented outside of the film context.

When we arrive at the finished product, whatever states that might be in; it may become apparent how both of these areas of Film and Art are linked. It has been a very different sort of way of working a posed to working on your own but the discussions around what the film production have been our context to the making but still working and trying to link this into a art practice raises some interesting issues about what is it that we normally produce and how does it change with this larger project with control over how it will look.

//Robert Ive//

(MISSION TO ORBIS WILL BE PREMIERING IN APRIL DATE TBC)



ANTLIA : The PUMP

Drawn together by some sort of aesthetic, **scrambled** together, unfinished slightly unreadable.

A machine that people saw in the stars, its function to push water or air through a series of **pipes** in the case of this 17th century etching it is hand operated...

Pipes and machines have represented for humans our link to machines we create all technology as some **extension** of our body, or for the purpose of extending our control over our environment.

Man chose to name the stars with the **instruments** of enlightenment as a new modern era was brought into existence.

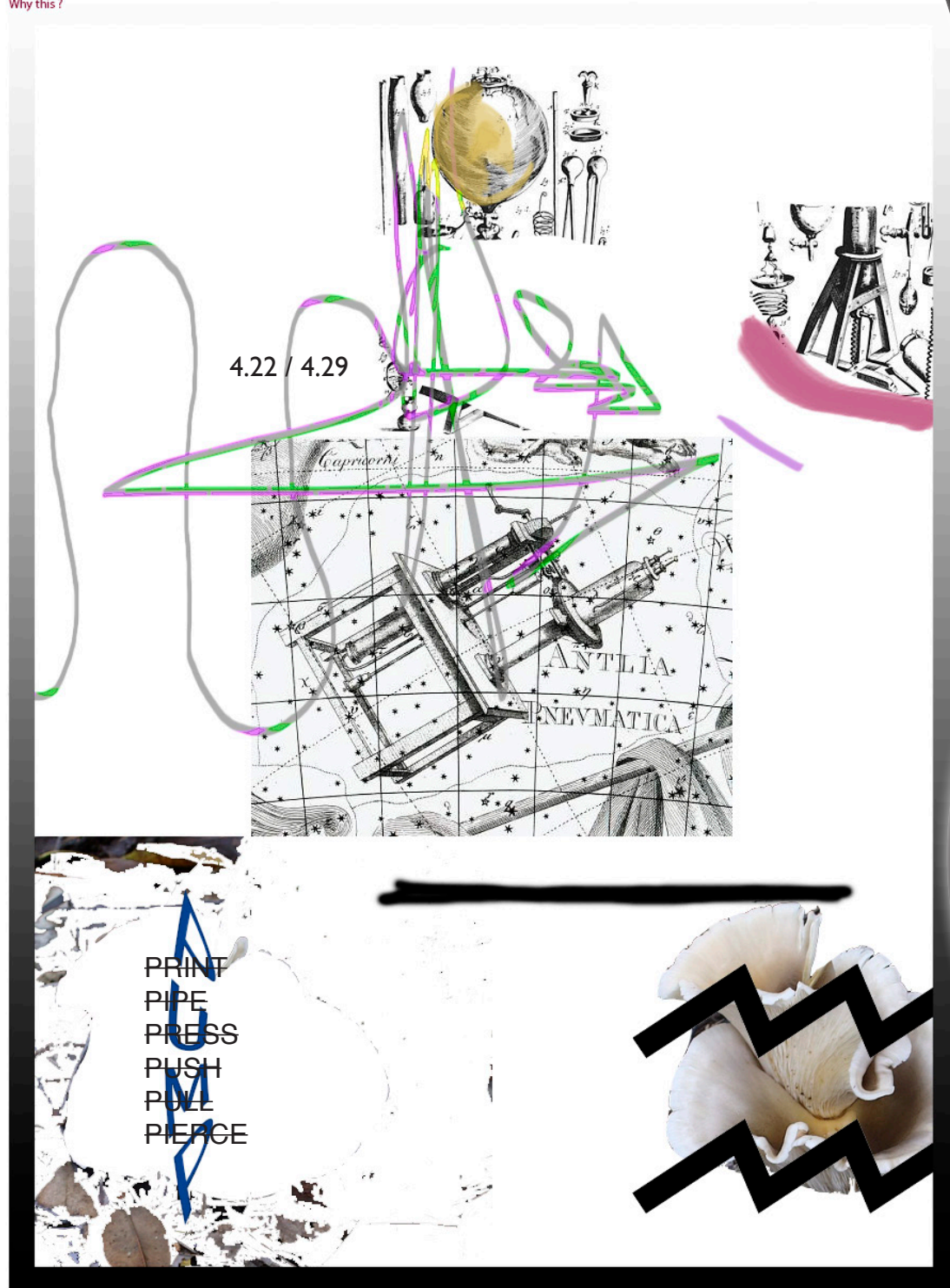
Pump was a basic but powerful **implement** of control, it was regarded highly enough for astrologists to put it amongst the stars.

Pipes and veins. Lines indicating movement of **matter**, and etching is a similar act. But here captured through the movement of my hand translated onto a screen.

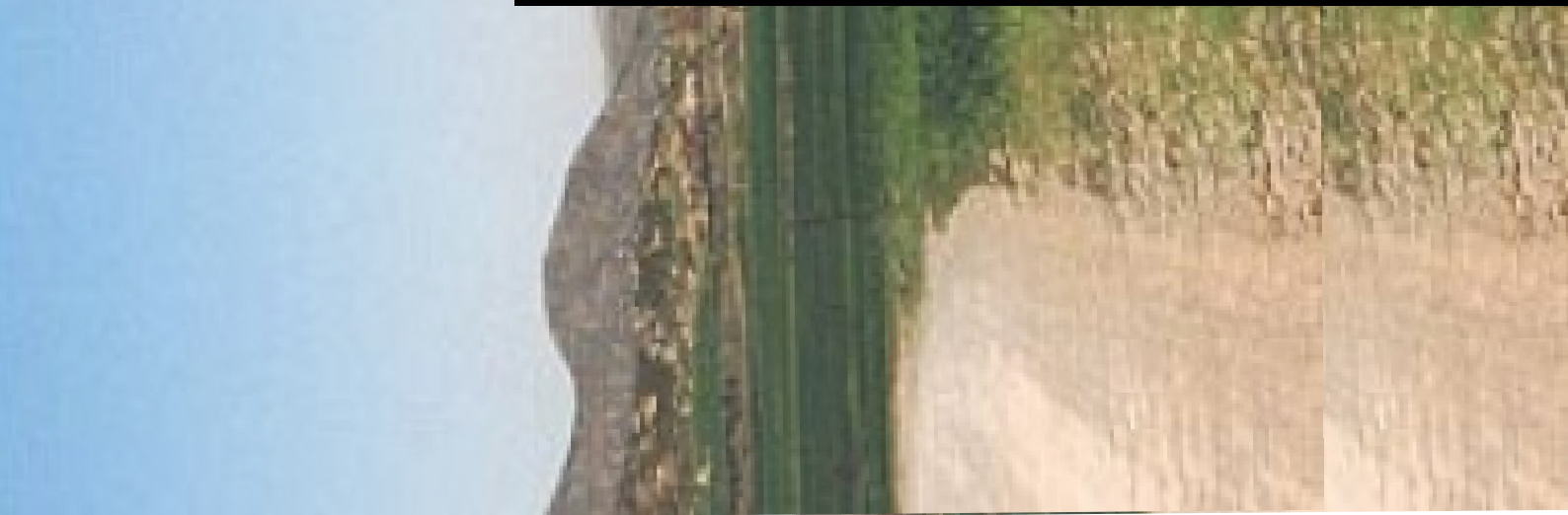
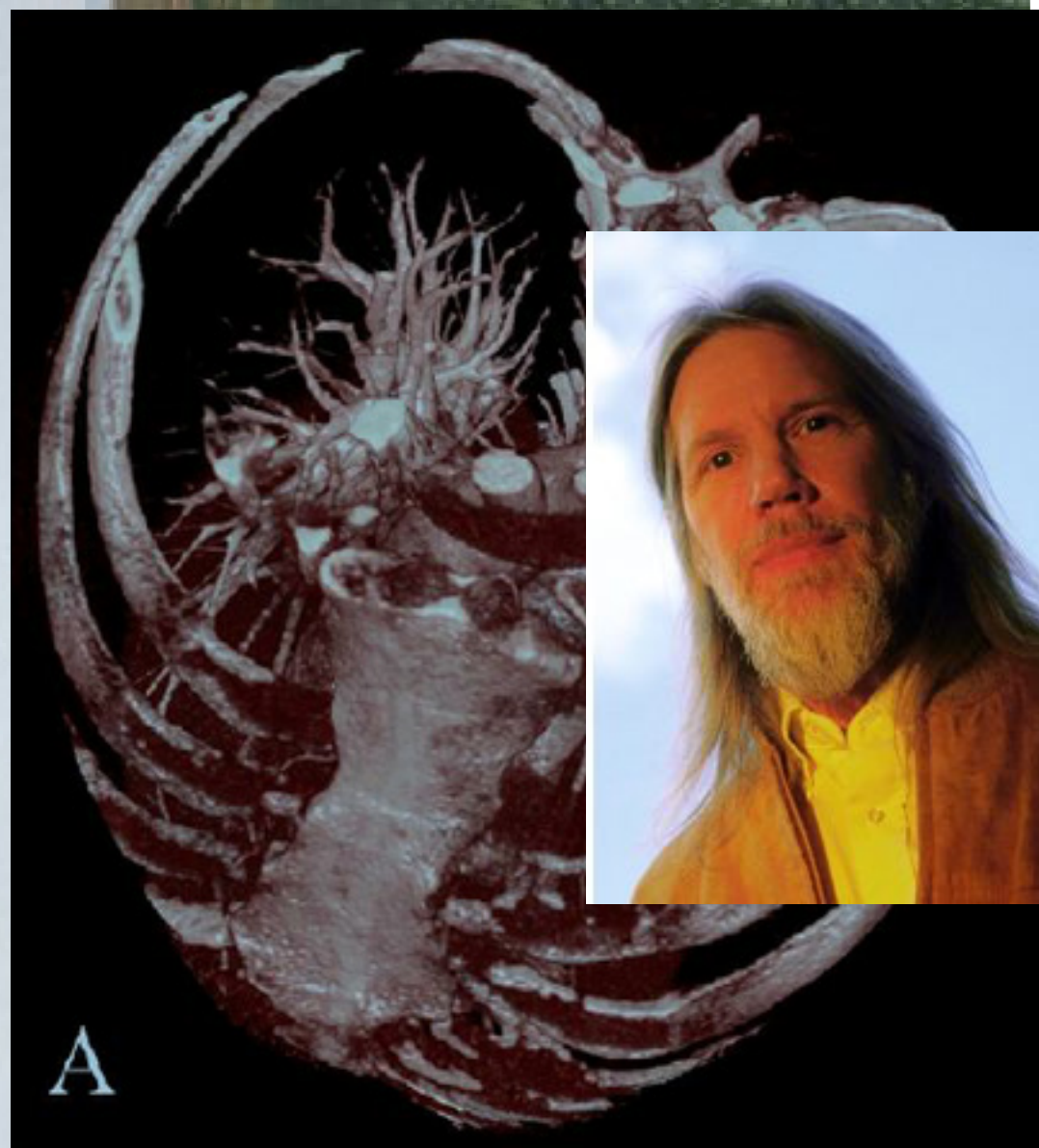
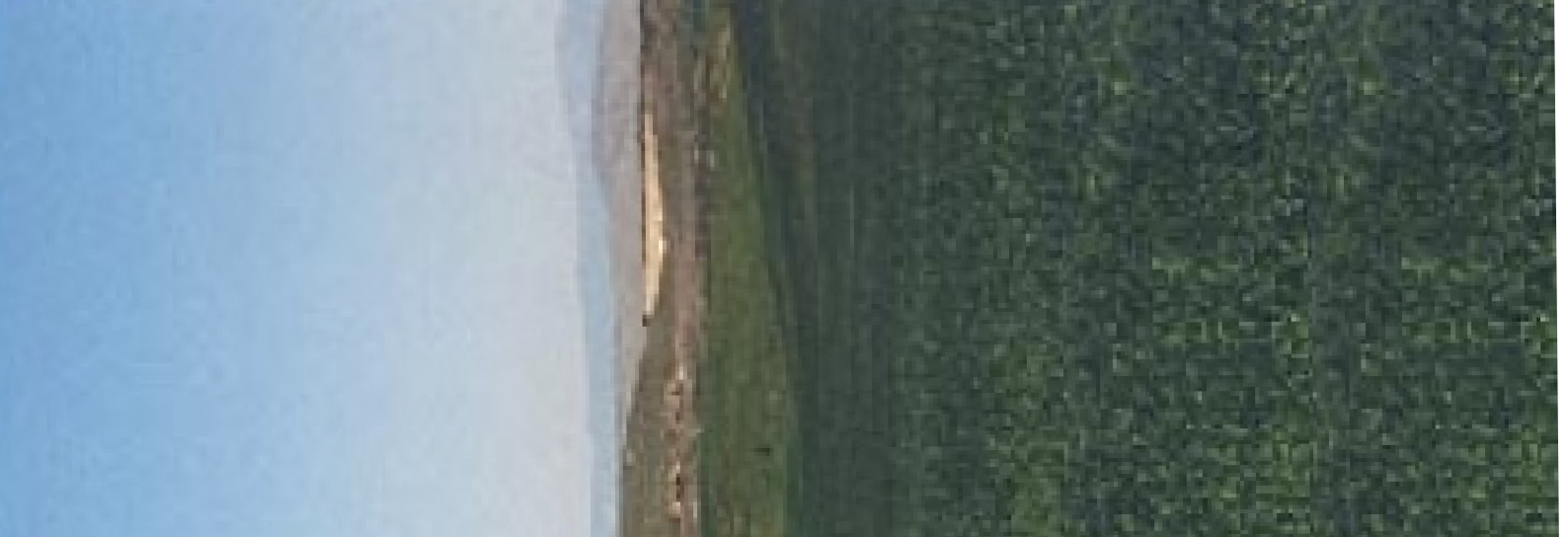
All these ways of **transcribing** thought into digital which some see as a non-material, digitalising as an act of dematerialising an object like its some sort of shrink-ray.

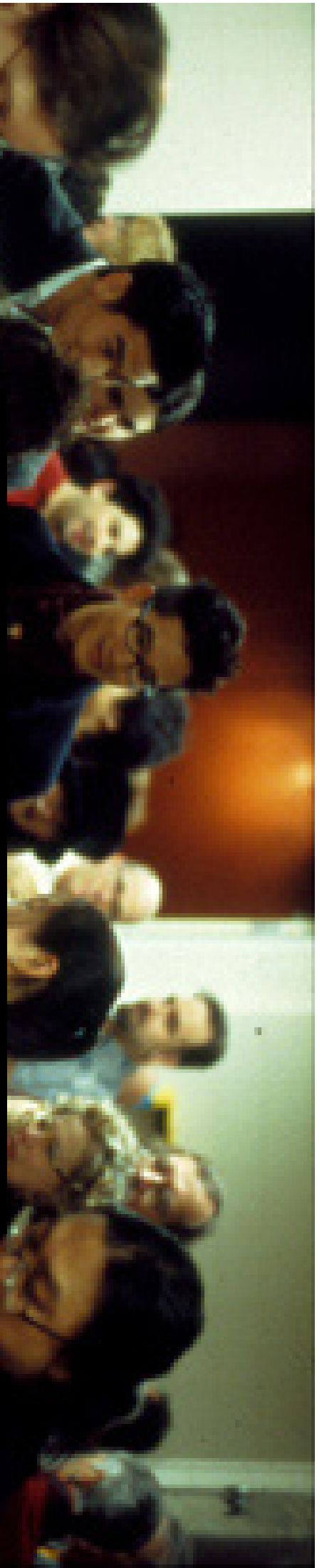
But all this digital fluff needs to be contained, in a file, in a box on a piece of paper on a screen a USB or a zine perhaps. These act as **vessels** to transport information along certain lines or just to store them indefinitely.

Why this ?



Arbitrary asembly "PUMP/ANTLIA"

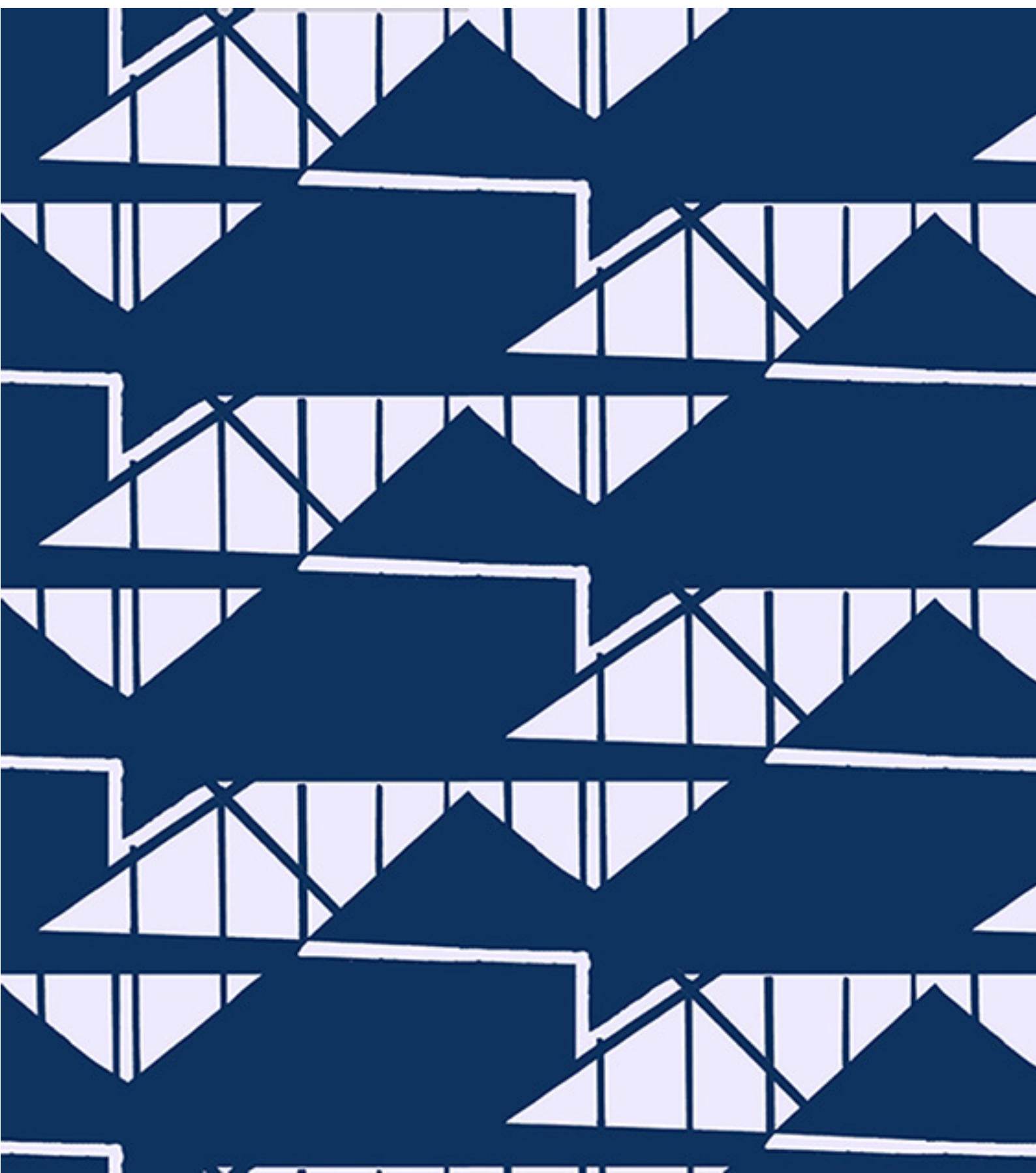




FROM IDEA TO PATTERN



REPETITION FROM EXISTING FORM



//Designs by Anine Svane Olesen//



//Edward May//

Painting in 2017

Representational painting is a visual depiction of physical existence. We visually understand the physical environment through colour, so when we look at a representational painting, if there are colours which mimic the physical environment, then the physical environment has been represented through paint. When we paint, we are applying colour, thus giving us the ability to capture something which exists as colour using colour; if we want to paint the clouds (which are white), then we will use white to paint them. Representational painting allows us –through colour– to capture what we are seeing in front of us, so that when we can no longer see the physical reality, we have a physical body of colour which is representative of the visual physical reality.

Painting is able to visually represent the “objective physicality” of physical existence through application of colour but it is also able to embody the non-objective and the non-physical. By using different painting techniques such as impasto/ thin glazes, heavy/light brushstrokes, hard edge/soft edge we are able to use the physical body of coloured paint to create something which goes beyond the objective and representational and is an embodiment of more than the physical.

If we use all of the elements as described above (impasto/ thin glazes, heavy/ light brushstrokes, hard edge/soft edge) within a single painting, we have the ability to access the physical and the non-physical, the rational and the irrational and the objective and the non-objective.

Why would we bother to paint the landscape? When we experience it in its full physicality, it is a much fuller experience than any painting could be. And if we like the landscape so much, wouldn't it be better to work with the land itself? There is a chance to break from the solitary act of landscape painting and towards a participatory art in which we work with the land, rather than from it.

When I paint something using a digital medium, it exists only digitally. When I print this digital painting, it exists physically as a “thing” but is still flat and is made up of a single layer. When I make a copy of this painting using physical paint, using thin glazes to create a painting without brush strokes, I have a flat painting but one which is made up of more than a single layer. In order to increase the physical presence of this painting, I can paint it using impasto, so it is no longer physically flat, the paint has been applied more thickly which results in something which has a three dimensional surface. In order to further increase the physical properties of this painting, I can remove it from the surface on which I am applying the paint and use paint or another material to build something which is the same as the first digital painting which I have produced - but exists in the more physical form of a sculpture. In order to take this one step further, and create something beyond sculpture, I must create something living, or something which is not constrained to a single object but is an art form based upon a temporal activity (which may or may not create art objects).

Why would I bother to make art?

When I can see art in that which is around me. On the short walk to university every day I look at the sky, the houses and the stone walls. What appears to exist as non-art, appears to me, to be much more like art than some of the art produced as art by artists.

The theoretical understanding of what art can be and what art cannot be changed during the 20th Century. The idea that art must be based within a medium such as painting or sculpture was shattered. Today, art is no longer constrained by a medium. Instead, it is constrained by a cognitive understanding. Art is only art in the minds of those who believe it to be art. The only way that one is able to distinguish art from non-art is through one's understanding of what art is.

A misunderstanding of what art is and what art is not can be damaging to artists trying to make art. Although the boundaries between art and non-art have been destroyed, there is still a distinction between what art is and what art is not. Why is this? Context is perhaps the most fundamental element to this understanding, if anything appears within the context of art (whether this be fitting in some way to art history, or appearing in a space where art is viewed) it will be considered to be art, if it is not within the context of art, it may not be considered to be art.

Artists making art, as art, and not as non-art, are making work for the market. This market may not be monetary, the artist is not necessarily making the work for a financial gain, but is making work to fit within the context of art. Artists making art, as art, are producing something purposefully to fit within the context of art. Is this restraining? Perhaps. One needs to remind themselves that the boundaries have been broken. Anything can be art. So why do artists still make art?

Is it for the enjoyment that the artists gets during the making of the work? Is it for the enjoyment of seeing the finished work? Is it the enjoyment of producing something original? Is it for the financial gain? Is it a response to the world? Is it to give others insight into different perspectives and experiences? Or is it for something deeper than this?

If you make art, as art, then you will be an artist. If you make non-art, as a non-artist, then you may not be considered to be an artist within the context of art. But you may still be making art.



//Edward May//

Information about Energy

Sources: International Energy Agency, Chris Goodal: *The Switch*: 2016, Bloomberg, Bloomberg New Energy Finance: New Energy Outlook

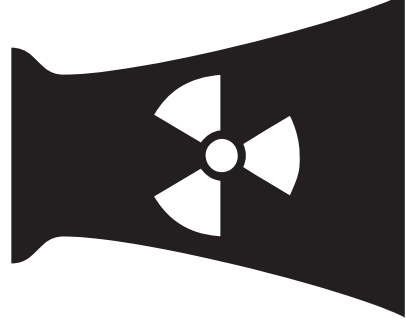
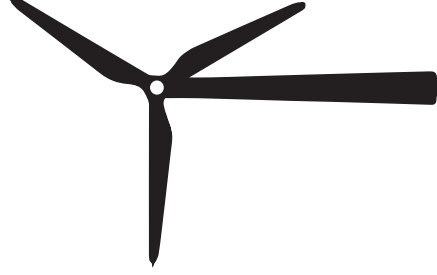
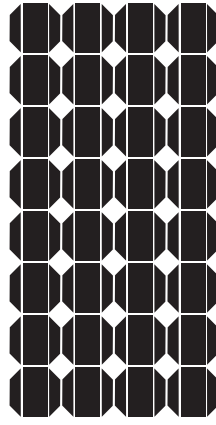
We have the ability to give everybody clean, cheap energy. 90,000 terawatts of solar energy hits the earth surface every year. This gives us enough power every 90 minutes to provide the current total energy needs of the world for a year. The world today is using an average of 15-17 terawatts at any one time and this is predicted to rise to 30 terawatts per year by 2030. 3 kilowatts per person per day can provide a decent standard of living. Energy demand is close to a peak in rich countries.

The growth of renewable energy

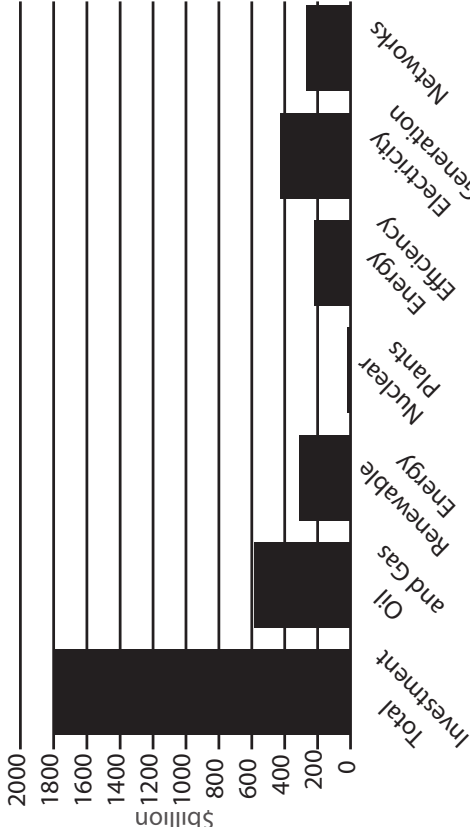
In 2015, renewables surpassed coal to become the largest source of global electricity capacity and this growth will continue over the next 5 years. Globally, 2.5 wind turbines and 30,000 solar panels will be installed every hour. Renewables are expected to cover more than 60% of global power capacity growth over the next 5 years and exceed 7,600 terrawatt hours in 2021. This is equivalent to the combined generation today in the USA and the EU.

Findings from the 2015 Bloomberg New Energy Outlook (NEO) report

1. Coal and gas prices stay low. A projected supply glut for both commodities cuts the cost of generating power by burning coal or gas, but will not derail the advance of renewables.
2. Wind and solar costs drop. These two technologies become the cheapest ways of producing electricity in many countries during the 2020s and in most of the world in the 2030s. Onshore wind costs fall by 41% and solar PV costs fall by 60% by 2040.
3. Asia-Pacific leads in investment, representing 50% of all new investment worldwide. Despite slower growth in the near-term, China remains the most important center of activity.
4. Electric car boom. EVs increase global electricity demand by 8% – reflecting BNEF's forecast that they will represent 35% of new light-duty vehicle sales in 2040, some 90 times the 2015 figure.
5. Cheap batteries everywhere. The rise of EVs further squashes the cost of lithium-ion batteries, boosting power storage and working with other flexible capacity to help balance renewables.
6. A limited 'transition fuel' role for gas outside of the US, with only 3% growth in gas demand for power to 2040, and generation peaking in 2027.
7. Coal's diverging trajectories. Coal generation plummets in Europe and peaks in 2020 in the US and in 2025 in China; however it increases 7% globally due to rapid growth in other Asian and African emerging markets.
8. 2°C scenario. On top of the forecasted \$9.2tn investment in zero-carbon power, an extra \$5.3tn is needed by 2040 to prevent power-sector emissions rising above the IPCC's 'safe' limit of 450 parts per million.

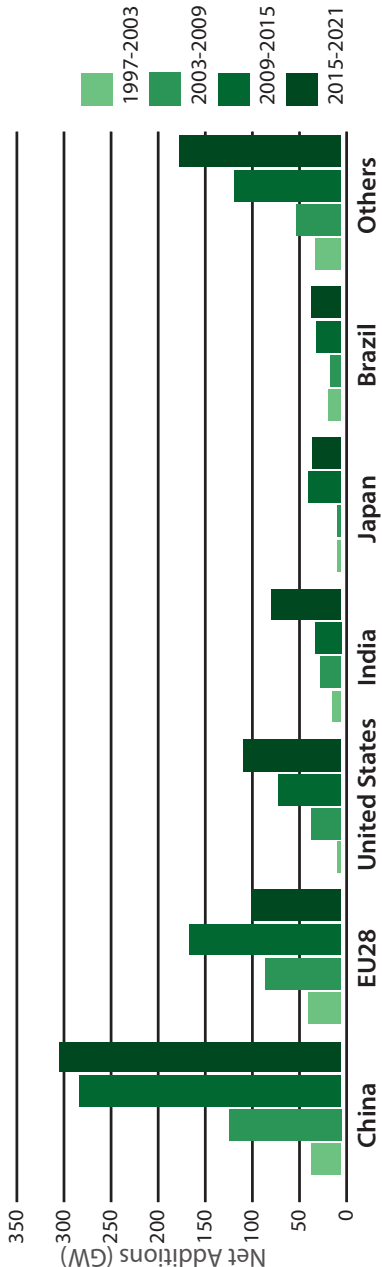


Total energy investment in 2015



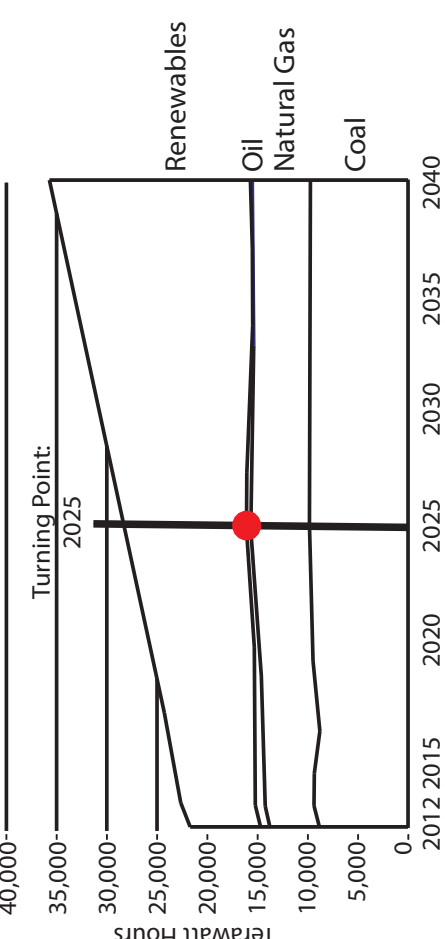
The Clean Energy Boom, By Country

Global renewable electricity net additions to power capacity from 1997-2021

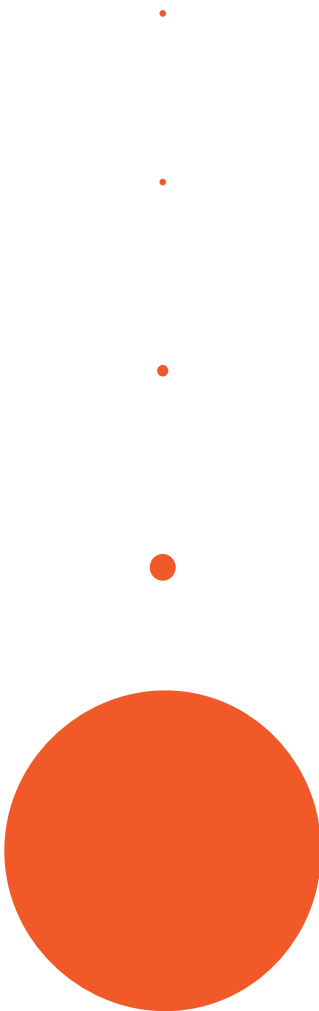


Electricity is approaching peak fossil fuels

Power generation has never looked so clean



Annual global energy capacity from renewable sources



Solar: 90,000 Terawatts Wind: 870 TW Biomass: 90 TW Wave: 7 TW Hydro: 7 TW

Solar forecasts

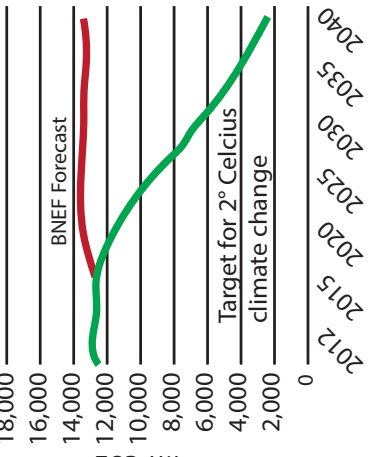
Solar power installation forecasts have been frequently revised up by the IEA

World Energy Organisation (WEO) forecast

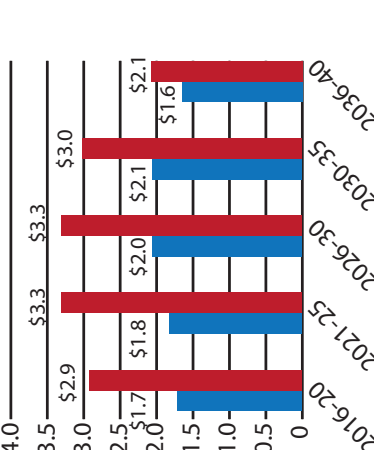


The climate is still in trouble

Global power emissions will remain far too high to prevent excessive warming...



... and clean energy investment will fall short by \$5.3 trillion



Anyone who has read these small zines before may know that they are basically records of the work that we have done over the past 3 years under various different names: Vitamin/ Pro +/ Falmouth art zine and now Hologram and Venta.

The content inside hasn't really been the interesting part for us; it is more the making and recording and archiving process of all our work over time.

The culture of Falmouth interests us; thinking how it has changed with the ebb and flow of individuals the various collectives, figures, groups and collaborations which have run constantly and have been attached to this same place.

The place will not change but the space has. Drastically; in the relatively brief time we have spent here it has become more and more apparent of how the management of the University have been making decisions to alter the space that we live and work within, and whether you think good or bad it is still a very apparent change: money on signs, logos, Chancellor pay, fancy cafeterias etc.

They want to appear on the "cutting edge". They try and achieve this in their design style (look up Anne Carlisle corporate style guide its a fun read trust me). The publications, the logo and the buildings all carry this motif of the 20° angle. And it's fitting as they try and prune away at the tree that was the School of Art.

Cutting MA Fine Art, cutting Contemporary Crafts, cutting Foundation...
(cutting the School of Art)

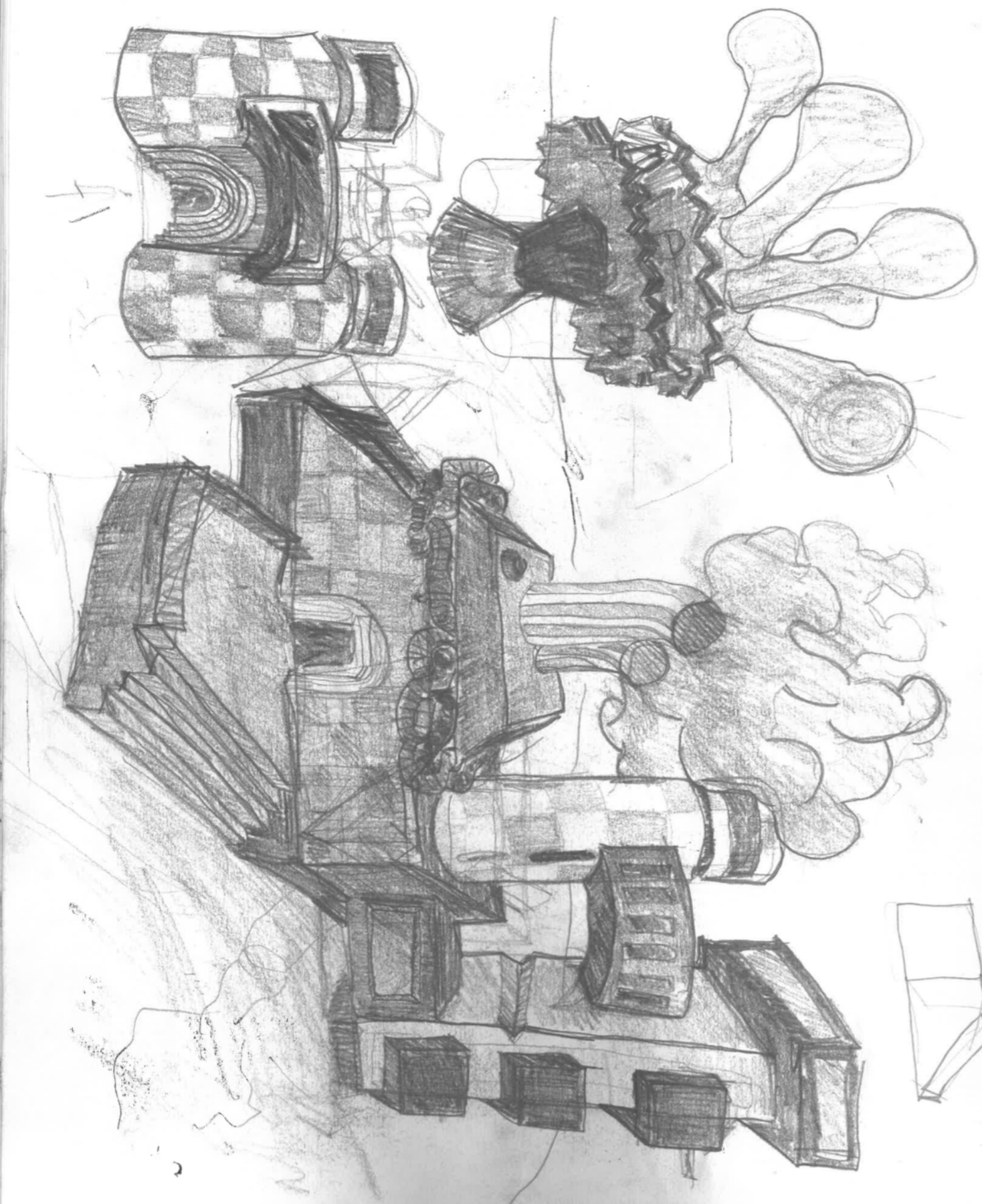
Artists will find ways to create around obstacles, and we have no worries that Falmouth will maintain its unique art community but it is doubtful that the School of Art can stay part of this for much longer. It will continue to push Illustration, Drawing and Fine Art to the side perhaps even combining them into a new "visual arts" similar to certain Dutch models.

The management are fully aware of what they are doing in their continuous expansion; their ideology is set. Their path will not falter without a strong movement of students and staff united against this. Without this counter-culture and with all this surrounding apathy as staff get suspended from their jobs for simply showing widely held views: the School will be lost, the arts will go stale and Cornish culture will suffer.

It could be said that Falmouth is a case of what can be going on with the larger issues of the Neoliberal movements of the wider current situation and that we can learn from the worst to deal with the worst. Hopefully Falmouth can find its countermovement in the student body and we can all work in realising all of these voiced concerns bringing them out of the aggregated moans over a pint or a coffee and into a real resistance.

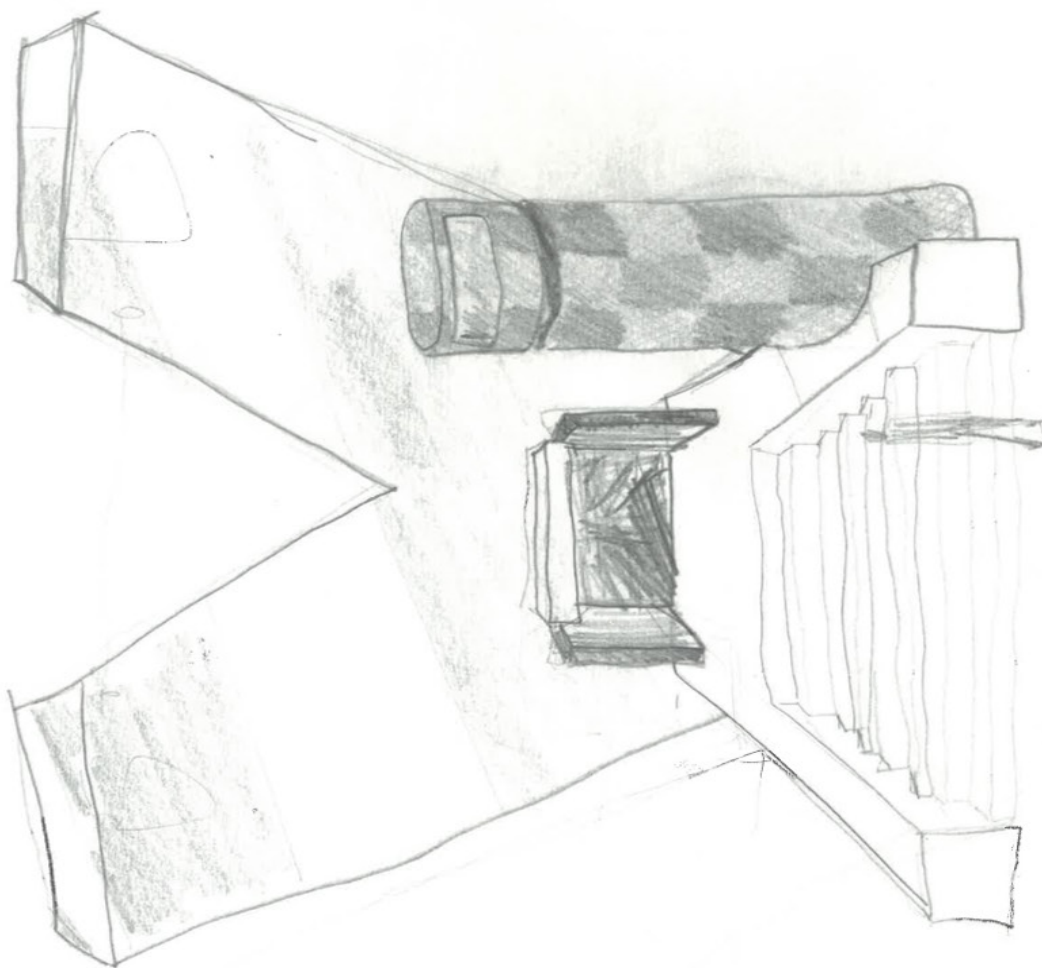
~RIP WOODLANE~





//Oscar Lyons//

Orbis Structures



VESSEL



FRAME



VENTA PRODUCTIONS PRESENTS:

MISSION TO ORBIS

A SCIENCE FICTION EPIC

COMING THIS APRIL...



Venta

