AUTOCINE
CURATOR'S NETWORK
MADRID 2011

SYNOPSIS The actual social and economic context had emptied spaces as a collateral damage of the times, leaving blank areas that before were full of publicity content and market explosives. This project tries to reclaim those spaces again, revolving billboards in open screens to drive back a shared identity experience in an art context... a site specific intervention with several moving image mediums, a conquered drive-in cinema and guerrilla karaoke through types of collaboration within public spaces.

AUTOCINE The drive-in culture cinema started in the 30s as part of a claim for publicity with the development of movie and automobile cultures, reaching its highest popularity in the fities decade where a whole new generation was thirsty to untie some values and experience some freedom along with *rock'n'roll* music. The drive-in then drew attention to the notion that a symbol of a place becomes part of its shared identity, both summing it up and driving it forward.

The actual social and economic context had emptied spaces in many ways as a collateral damage of a situation, leaving blank areas that before where full of publicity content and market explosives. The billboards placed in highways, city streets and parking lots, not so long ago seen as market totems now look deceased.

This project tries to reclaim those spaces again, revolving them as open screens to drive back a shared identity public experience in an art context. Such use of moving image on public space works establishing a relationship with the architecture and the immediate surroundings, underscoring the aesthetic of the built environment and making visible the experience of a specific sharing of identity.

The public space then acts strongly as the place for social construction, a place where negotiate roles, identities and power relationships, interacting between its agents that live it; and video art can take part of this transformation as a great narrator.

AUTOCINE is a community experience, a place for people to gather, where the EXPERIENCE then acts at the same level than CONTENT, motivated by the powerful impulse of being, questioning and taking an active role with your surrounding.

CONTENT Site-specific video art piece. WHAT is seen is directly linked with WHERE is shown and its local context. The final piece will be (hopefully) a reflection and result of the artist's view and shooting after a time living within the community (residency). The content footage may be also made under collaborative modes with local artists, found footage in context... even as part of a curated videoart festival.

DISPLAY **BILLBOARD DRIVE-IN SCREENING**
People gathering around an occupied blank billboard converted into a public screening experience. The video art piece shown adjusts its format to the final screen, having then the original video piece itself and a new one documenting the screening with the audience, as a diptych for gallery/museum exhibition.

VIDEOTAGGING
Small short video pieces and/or animated pieces are screened around the city in different billboards. A final video is edited documenting the interventions along with a scale maquette of the area with micro video screenings.
This two pieces are intended for gallery/museum exhibitions.

'GIF' ANIMATED SCREENS
One particular kind of billboard consists in surfaces made of bars in line. Each bar is a triangled faced piece able to rotate itself at some speed, showing consecutively three boards in the same spot. Covering each side with still image, we have then three images, acting as three frames of an animated gif.

AUDIENCE Audience is half of this project and the one that completes its meaning. We think in active spectators gathering in front of the screening, sitting in their own chairs, bikes, floor... after debates, mobile popcorn... even taking part as soundtrack of the video piece, directly playing different roles. This is what I call **KARAOKE GUERRILA,** where through karaoke modes selected groups can overdub dialogues, texts, create sound fx, interpreting music...

AUTOCINE is able to be installed and screened with a few elements, widely accesible tools and portable equipment and its power needs will depend on formats, degrees of collaboration and final screening locations.

VIDEO SOURCE

- Videoprojector (1500/3000 ANS lumens)
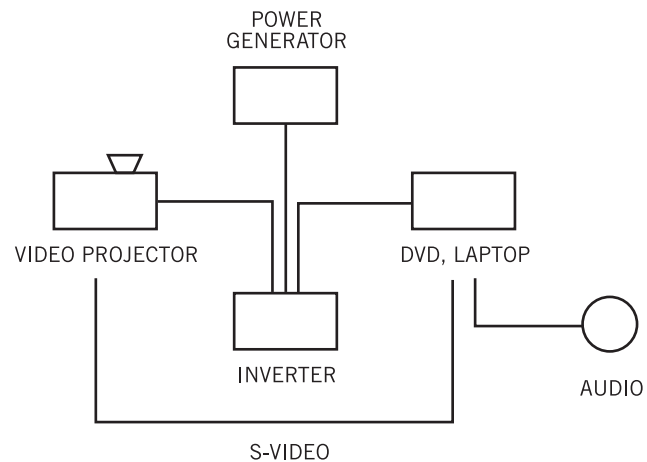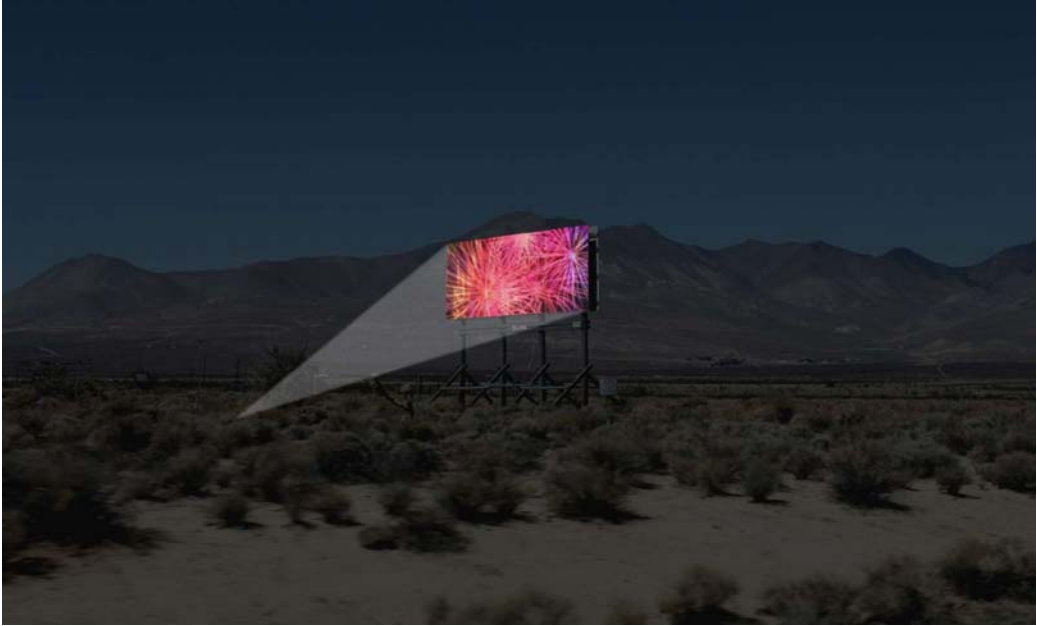- DVD, laptop and other mobile devices

AUDIO SOURCE

- Speakers, PAs
- Headphones, Downloadable Tracks
- Live Performance
- Radio frequencies Transmitter

POWER SUPPLY

Constant flow of 300W
- Power Portable Generator
- Direct 12V plugs from neighbours
- Car Battery through inverter

POWER
GENERATOR

VIDEO PROJECTOR

DVD, LAPTOP

INVERTER

AUDIO

S-VIDEO

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