

## 'A to $\Omega$ [Alpha to Omega]'

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'A to  $\Omega$  [Alpha to Omega]' is composed from many different video sources of sunrises and sunsets found on the internet. Despite their various authors and filming locations, they all have exactly the same subject. The idea is that when one experiences a sunset or sunrise this is happening simultaneously in other locations, as a serial event around the world. The conditions such as season and location in which sunset and sunrise occur vary depending on the exact coordination in the world. Usually, the time duration of sunset and sunrise is between 2 minutes and 8 seconds minimum to 5 minutes maximum. This corresponds to the difference of 0.5 to 1 degree in longitudes which equals to 111.3 km distance in equator.

As implied by the phrase 'Alpha to Omega' each video channel displays a series of sunrise and sunset cycles in units of one start and end. This relates to the sequence of beginning and ending but also originates or shares a morphological similarity with the ancient greek letter 'A', ' $\Omega$ '. In combining this material into multiple channels, this work builds a new understanding of Guy Debord's 'spectacle' inspired by an ambivalence towards the mediating image. Additionally, because of the tacit acknowledgement of 'sharing' involved in the act of posting a video on the internet, I consider this video to be the result not of appropriation, but of an 'antisocial collaboration' with unwitting collaborators. This mirrors the feeling of simultaneous togetherness and removal brought by the internet; that sense of being alone in a crowd; of individuals gathered together, looking at a single point in the distance. The sunset and sunrise, as a strong natural phenomenon generates an individual channel, it provides a personal experience attached to a certain feeling of loneliness in front of nature. The work induces on this feeling and also places in the observer a feeling of solidarity.

In the media aspect, the work attempts to provide the viewer with the experiences of 'starring in' the flat screen and further 'contemplating' it. In the context of the technological experience we use a screen 'to watch' or 'to look at' but realising that it hasn't been considered an object for 'starring in', as it faithfully functions as a medium to convey visual contents. Consequently, the matter is always its technological performance such as the number of pixels or the technical capacities it embeds. By juxtaposing these notions the work emphasizes the transition from a raw encrypted source to a humanistic sensation.

The installation consists of internet footage that when expanded inevitably leads to pixelated images. The lengths of video were reconstructed by computation since most of the video sources are very short between 3 to 10 second time-lapse footages. Sound is composed by data processing, analysing the colour patterns in the video. Through these conditions the installation as a whole reflects on the subtle movement of the images and colour transitions, constantly reminding that this is digitised information. Therefore, this setting induces the viewer to experience staring at an unnatural object and by extension to the experience of contemplation.