



David Van Eyssen

Encounter

MOCA London

29 September - 26 October 2024



Encounter

MOCA London are excited to announce their first augmented reality exhibition *Encounter* by the renowned California based artist David Van Eyssen. Visitors will enter what appears to be an empty gallery except for a QR code. Once they scan the QR, it will allow them to download the Hoverlay app on their phone, and see the work in real time.

On their phone screen they will discover a life-size car crash in the MOCA space. This is an augmented reality (AR) work of the highest order. Visitors will be able to walk around the two cars and their drivers who have shot through their windscreens and are suspended above the viewers' heads. One car appears to have crashed through the front window of the gallery. From outside (page 15) viewers can see the back end of the car protruding through the window. This incredibly life like work has been geolocated by the artist so that it can only be seen at the MOCA Project Space.

Van Eyssen started by creating a series of scans of damaged cars in body shops across Los Angeles. He then digitally stitched the scans together. Later he scanned two professional models, dressed in suits, against green screen in his studio (page 5), which were then added to the scene. The tragic drivers appear to be caught in an embrace above the twisted metal. Van Eyssen then added reflective spheres and animated shards of glass to the overall digital sculpture which is over 26 feet long (page 10/11). Finally, Van Eyssen added the brutal sound of a real car crash to the work.

Additionally for MOCA London's Autumn WEB exhibition (September & October), we will exhibit Van Eyssen's *A Record of Impermanence*. This online exhibition includes a range of works including *A Dis/Appearance*, *All Frequencies Are Loud With Signals of Despair*, *A Construction Sight*, *A Slim Volume of Poetry in No Particular Order* and *In The Present Absence*. This will run in parallel with *Encounter* opening 29 September at MOCA London's Peckham project space.

The digital processes that Van Eyssen employed in his *Encounter* installation have been expanded on for his series of large luxe prints, *Figures In Flight (And Falling)*, based on the underlying structure of the work. Van Eyssen

found that, by stripping away the surfaces of cars and figures to reveal a reddish orange wireframe, new imagery emerged (see cover and inside cover) which interested him aesthetically. He has worked with specialist printers to create works on paper that have a raised surface (the red/orange lattice), transforming the two dimensional image into a relief which he denotes as 2.5D. These prints are in a way sculptural works similar to *Encounter*. They push the boundaries of what sculpture is or can be, and the prints also give an insight into the extremely complex way that the augmented reality work was brought into being.

Most visitors will be confounded by the experience. They might have seen a virtual reality (VR) or AR work in the past, but nothing on this scale, complexity or ability to shadow reality. The crash is visceral and hits you hard as the metal that crumples before your eyes. The flying glass looks sharp enough to cut you, and you have to duck around the work to completely see and understand how it works in the room. It is very easy to suspend disbelief and walk around the empty gallery as if it were the scene of a violent accident. The suspended embrace is touching, and for a digital work it is amazingly human and humane.

Van Eyssen was originally a painter and installation artist in London before moving to Los Angeles where he became a pioneer in online entertainment and advertising, before becoming ill. He has said that “During several years of cancer treatment, I took photographs of myself with my phone, recording surgeries and side-effects, and using the camera to confirm my existence.” He is now recovered but the experience has stayed with him, and he has expanded his practice of self portraiture. For his series, *A Slim Volume of Poetry In No Particular Order*, he temporarily installed and broke large mirrors across Los Angeles. These startling works hide as much as document, and the viewer must work hard to seek out Van Eyssen’s image. The violence stilled in the fractured image has a clear bodily parallel. Van Eyssen employed current technology to explore time, memory, and impermanence. AI techniques are used in *DisAppearance* where sections around the edges of four self portraits were extended until the figures recede into an imagined vista.





Van Eyssen fuses his instincts as a painter with his experience as a filmmaker in projected and screen-based sound and motion works. He has extended his practice to include virtual and augmented reality, photography, lenticulars, and generative extrapolations that incorporate photography and AI modelled on his own work.

He has exhibited in the US and UK with the support of collectors and corporate sponsors including LG, Panasonic, Getty Images and Varjo. His recent VR show, *The Private Life of Public Transport*, had the participation of the Royal National Institute For Blind People in London. His work is in private collections in the US and Europe.

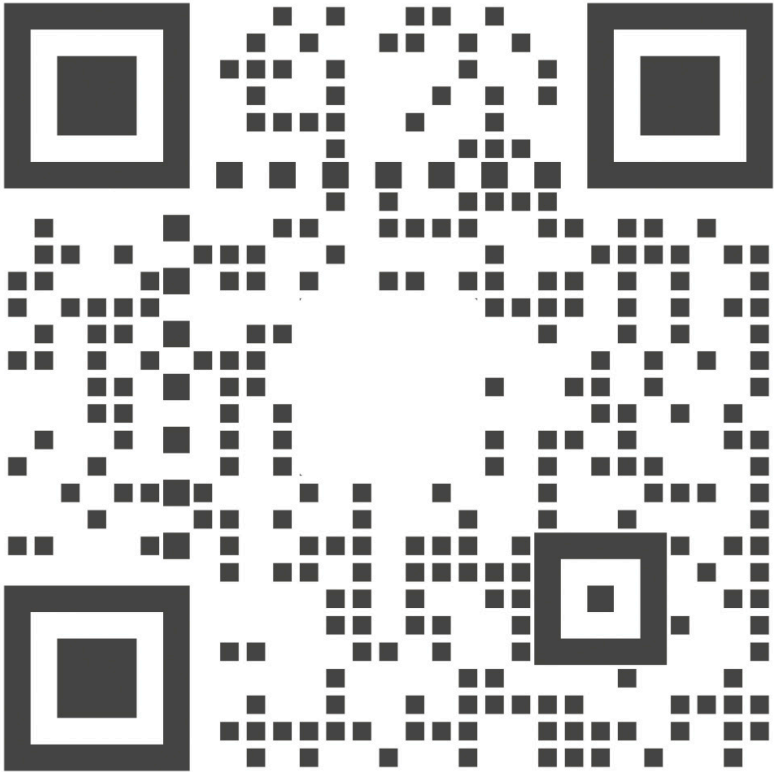
Van Eyssen has two photographic pieces included in my new book *Mirror Mirror* being published by Thames & Hudson in November 2024.

Van Eyssen has said that “when time was running out, it became my subject. And this led me to the exploration of time, memory, and impermanence in my work.”

Dr. Michael Petry













NEW

MOCA
London



DIM

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To view *Encounter* scale model on page 12:

Use your camera on your phone to scan the QR code, select the Hoverlay app when it appears below the QR code.

- Place the catalogue on a flat surface.
- Allow 60 seconds for the Hoverlay app to download.
- Follow the instructions you see on the phone.
- Frame the phone QR code with QR code.
- Make sure your audio setting is switched on.
- Next, move phone back and see the AR appear above the page.

The artist would like to thank:

Hunter Wengilowski - Technical Design and Animation

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Patricia Shea at Patricia Shea Fine Art

Michael Petry and Roberto Ekholm at MOCA London

Last but not least, my son, Khai, and my true friends without whom this exhibition would not have happened.

Work list:

Front and back cover: *Figures In Flight (And Falling) I*, 2024, 2.5D resin print on paper.

Inside front and back cover: *wireframe model for Encounter*.

Page 2: *Encounter*, rendered frame (illustration).

Page 5: *Encounter*, studio assembly.

Pages 6, 8 - 9, 13 and 14 - 15: *Encounter*, site-specific augmented reality screen image using Hoverlay app at MOCA London.

Pages 10 - 11: digital sketch of *Encounter*.

Page 12: QR code for scale model of *Encounter*.

Water provided by **Liquid Death**

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