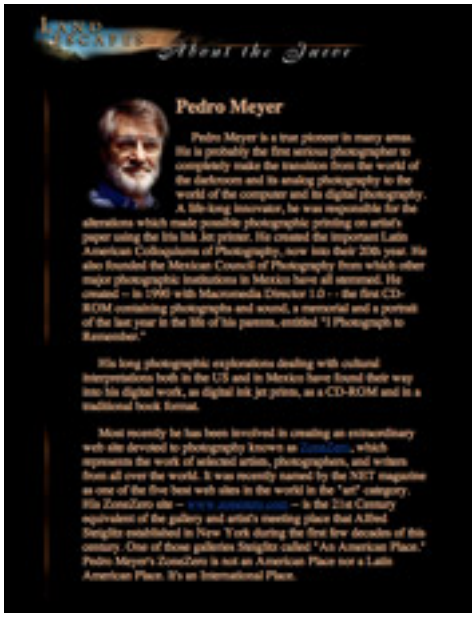
RELACIONADO CON ESTE PROYECTO



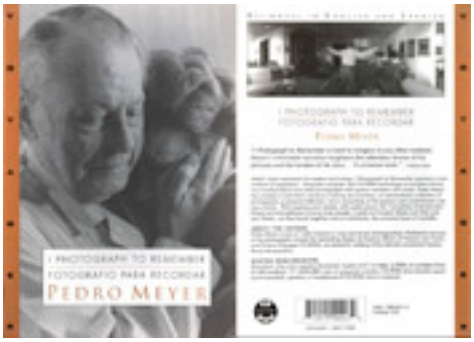
Pedro Meyer

Excerpts from ***Landscapes*** (Disponible en su idioma original)
December, 1998

Pedro Meyer is a true pioneer in many areas. He is probably the first serious photographer to completely make the transition from the world of the darkroom and its analog photography to the world of the computer and its digital photography. A life-long innovator, he was responsible for the alterations which made possible photographic printing on artist's paper using the Iris Ink Jet printer. He created the important Latin American Colloquiums of Photography, now into their 20th year. He also founded the Mexican Council of Photography from which other major photographic institutions in Mexico have all stemmed. He created -- in 1990 with Macromedia Director 1.0 - - the first CD-ROM containing photographs and sound, a memorial and a portrait of the last year in the life of his parents, entitled ***"I Photograph to Remember."***

His long photographic explorations dealing with cultural interpretations both in the US and in Mexico have found their way into his digital work, as digital ink jet prints, as a CD-ROM and in a traditional book format.

Most recently he has been involved in creating an extraordinary web site devoted to photography known as ZoneZero, which represents the work of selected artists, photographers, and writers from all over the world. It was recently named by the NET magazine as one of the five best web sites in the world in the "art" category. His ZoneZero site -- www.zonezero.com -- is the 21st Century equivalent of the gallery and artist's meeting place that Alfred Steiglitz established in New York during the first few decades of this century. One of those galleries Steiglitz called "An American Place." Pedro Meyer's ZoneZero is not an American Place nor a Latin American Place. It's an International Place.



Excerpts from CD ROM (Disponible en su idioma original)
I Photograph to Remember
by Pedro Meyer
1991

"Five hundred people in business suits sat in the audience at Digital World. They knew all about computers for number crunching or word processing or game playing, but the idea of the computer as a medium of creative expression had never occurred to them. When ***I Photograph to Remember***
was shown for the first time, nobody left the room. Many cried. In the hands of artist Pedro Meyer, the computer was revealed for the first time as a stunningly personal and powerful tool. But there is not an ounce of sensationalism, not a wasted syllable, not a gratuitous image in this family memoir.

We come away not as voyeurs but as privileged witnesses to what the author calls the 'complicity of tenderness' between his mother and father. We're grateful, too, that it opens a way for us to learn and think about death, such a taboo subject in our society."

Where are the HyperNONfictions?

Excerpts from ***Where are the HyperNONfictions?*** (Disponible en su idioma original)
by Hilmar Schmundt
September, 1999

[...] So why not use the novel online-media instead or on top of it? There are two ways to explain this. The first is a mediacentric explanation: Maybe the spatial metaphors used to describe hypertext are not just metaphors, but technical reality. For good reasons most hyper-NONfictions are visual stories that choose a distinct topography as topos: Pedro Meyer's ***I photograph to Remember,***
Art Spiegelman's hypercomic MAUS on CD-ROM or the New York Times' interactive photoreportage about Bosnia. So maybe
hyper-NONfiction
has to be visual and topographical, not literary, not narrative in a linguistic sense. I would suggest another approach, though. One that does not see technology as the determining factor, but as a tool, a weapon in an age-old struggle against the anxiet.

Photos on Disc (Disponible en su idioma original)
October, 1999

Introduction/Disclaimer

Most of the discussions I hear about photography and CD-ROMs concern when or whether they will replace books as the preferred mode of photographic presentation. There are partisans on both sides who love to create apocalyptic/utopian scenarios concerning the death of print culture and the glories of the digital world to come. Although the nature of the arguments make for enjoyable reading (the commodity of authorship v. rhizomatic informational imperatives), not much has been said about the actual fate of photography and photographers on real-life CD-ROMs. Have CD-ROMs given photographs a new informational existence? A new aesthetic position? What is it exactly that CD-ROMs have to offer? A careful viewing of five CD-ROMs provides some answers and some questions too.

The Persistence of the Individual

I Photograph to Remember, Pedro Meyer, Voyager, 1991 Pedro Meyer's ***I Photograph to Remember*** , one of the first photo CD-ROMs, is a narrative of the his parents' death. It utilizes a simple interface through which the viewer can access single black and white photographs or start the narrative from any particular image, each of which is accompanied by its own voice-over by Meyer. Besides establishing a simple audio-visual information framework, Meyer's use of audio emphasizes CD-ROMs' lineage from slide shows rather than from books. For one thing, an image viewed on a computer monitor has more in common with a projected slide than with an image printed on paper, especially in terms of luminosity range, but also in terms of objecthood/commodification. More importantly, the text-audio-visual format used by CD-ROMs owes a lot of its communication strategies to multiple-projector audio-visual slide programs (the original multimedia). What's interesting about Meyer's CD-ROM is that he absolutely refuses to include any of the technological glitz we've come to expect of multi-media slide shows or digital multimedia - fades to multiple images, lots of buttons, background information, colorful graphics, rock muzak, Quicktime movies, etc.

I Photograph to Remember

feels like someone using one projector to show slides and talking about each one, about as primitive a form of multimedia as we could obtain. It's a calculated risk - in exchange for the bells and whistles of a more complicated (and interactive) interface, Meyer has opted for narrative and artistic coherence. For Meyer, narrative isn't an organizing structure, it's the human part of documentary, less a way to access information than a way to identify with experience.

Even though the photographic documentation of death by cancer isn't a new topic, and Meyer's photographs aren't breaking any new aesthetic ground, ***I Photograph to Remember*** remains a unique CD-ROM. Unlike most other CD-ROMs, which are complicated social productions of technological teamwork and corporate group think,

I Photograph to Remember

remains an intensely personal endeavor. From Meyer's own voice on the audio track to the (almost exclusive) use of his own photographs, Meyer's CD-ROM makes a case for the importance and shape of the individual artistic voice in the age of intricate interactive interfaces. Instead of constructing a technological interface, Meyer constructs a character, the photographer photographing his parents' deaths, the storyteller. It's slow, it's simple, and it works. Which is not to say that by concentrating on his own photographs, his own experience of his parents and his parents' death, Meyer doesn't miss a golden opportunity to capitalize on what multimedia might bring to an examination of what was tumultuous and historically complex about his parents lives (they were Jewish refugees first from Germany then from Franco's Spain and eventually became early importers of Japanese goods to Mexico). But maybe we should be satisfied with the fact that Meyer did what he did - produce a successful personal statement in a medium that is notoriously impersonal, and demonstrate that individual voices are just as important to the digital world as hyperactive interfaces.

What is Digital Storytelling ?

In most cases, we use the term "digital storytelling" to call attention to a balance between an historically grounded, human-centered appreciation of good storytelling skills and a sophisticated grasp of the creative potential of a new set of digital tools. Practitioners of this art form include anyone concerned with producing creative work on a computer who has a high appreciation of the narrative arts (poetry, storytelling, theater, fiction, essays, film) informing their design. Most of us realize that a good story tends to work no matter what the medium. The "digital" distinction will become less and less relevant.

Using Digital Tools to Tell Stories

As we have found in our own work with digital video, digital media give artists a richer and more flexible palette for creativity at a much lower cost than analog equivalents. As multimedia trainers and educators, we believe digital technology is an unparalleled medium for encouraging a person's initial foray into storytelling and narrative literacy. Toward enhancing this tool set for both professionals and consumers, the digital storytelling community is engaged in an ongoing dialogue with the developers of storytelling software and hardware applications. Over the years, we have participated in product development discussions with several companies including Apple Computer, Hewlett-Packard, Iomega, Adobe Systems, Macromedia, and Radius, Inc.

Excerpts from ***What is digital storytelling*** *(*Disponible en su idioma original)
by Joe Lambert and Nina Mullen
May, 2000

Interactive Digital Storytelling

The advent of laserdisc and CD-ROM technologies ushered in the era of interactive storytelling through rich multiple media. CD-ROMs have been associated primarily with the computer game market. While games undoubtedly have narrative attributes, we have only met a small number of game developers that view the narrative concerns of their work as more than trivial. The success of Myst demonstrated that significant attention to story could make a huge difference in

how an audience responds to the "puzzle" aspects of the game. A large number of academic and noncommercial artistic efforts have created CD-ROMs with specific narrative concerns?and a few have found their way into the commercial arena. Abbe Don created We Make Memories, an extraordinarily rich exploration of four generations of women in her family, as an interactive laserdisc installation. Abbe shares our interest in stories from the personal archive.

Pedro Meyer's ***I Photograph to Remember,*** one of many excellent narrative works published by Voyager, Inc. between 1991 and 1996, documents Pedro?s parents? final struggle with cancer. It remains one of the most emotionally compelling stories of this form. We also count as colleagues Greg Roach and Jon Sanborn, who have developed a number of commercial titles that explore interactive video. Greg?s Quantum Gate titles?and most recently the development of the X-Files CD-ROM by his company, Hyperbole?and Sanborn?s Psychic Detective CD-ROM push the use of film/video on a CD-ROM to the limit. We have been particularly impressed by I Am a Singer by Megan Heyward, Mauve Desert by Adriene Jenik, and, most recently, Ceremony of Innocence (an adaptation of Nick Bantock?s Griffin and Sabine trilogy) by Alex Mayhew. In all of these interactive narratives, like their hypertext equivalents, navigational design is a critical part of their aesthetic success or failure.

The more artistically successful have a consistent navigational mechanism for the users to stay in touch with the story arc?such as the ability to see the story as a linear event from beginning to end. They also tend to create a dialogue with the user that deepens or extends the user?s emotional connection to the story line?either by calling for their direct participation as characters that can shape the story?s resolution, or in inquiring about the users response to material that is presented.

Web-based Storytelling

The Web has mirrored the hypertext and CD-ROM multimedia authoring worlds with a myriad of different narrative experiments. There are purely hypertextual works, works that use text and a minimum of images, and increasingly media-rich work that approaches what has been done in the fixed media arena. Many of us point to Joseph Squier?s *"Life With Father"* as an early, but inspiring example of a moving and effective Web story. A couple of phenomena have dominated the storytelling uses of the Web. The first is the Web serial, essentially a soap-opera format Web site, with daily or weekly updates. Yahoo! lists about 120 Web serials. The first major serial

of this genre was "
The Spot,"
a look behind the lives of some youthful Southern Californians, aimed at the
"Baywatch"
or
"Melrose Place"
fan. There are ways for the audience to interact with the story line, or in the case of "The Spot," with the characters. Jon Sanborn recently launched his
"Paul Is Dead"
Web serial, a complex mystery that invites the users to uncover the truth behind the death of a rock star.

The interactive television market will be developing more of these serials as ways to extend the brand of existing television or film projects. The other storytelling phenomenon that has drawn our attention is the Web diary. Justin Hall?s Links is one of the better known examples. For more than four years, we have been able to follow Justin?s daily life and interact with him. He has traveled the country as an evangelist and trainer for self-publishing on the Web. Hundreds, if not thousands, of diaries exist. Many of the sites blur the boundaries between thoughtful literature and exhibitionism, fiction and nonfiction. Part of the Internet?s allure is the fluid sense of private and public it creates. The posting of intimate aspects of life stories invites intense, and often dramatic, interchanges between authors and their audience. Sites like Derek Powazek?s Fray approach this with artful intentions, curating personal essays on many sensitive topics that directly invite readers to respond with personal stories of their own. This type of storytelling interaction encourages community, connecting diverse people through shared experience

ImGis.com

Pedro Meyer

Fotógrafo digital

Pedro Meyer tiene 61 años, nació en España, se ha criado en México y desde hace algunos años reparte su tiempo entre la capital mexicana y la ciudad norteamericana de Los Angeles, en la que en 1990 abrió un estudio. Su larga y sólida trayectoria como fotógrafo incluye más de un centenar de exposiciones, la presencia de sus obras en una veintena de museos de todo el mundo y, en los últimos años, una total entrega a la causa de la fotografía digital, tan temida por la fotografía oficial y que él contempla como la definitiva liberación del arte fotográfico de cualquier compromiso realista. "El tiempo de la fotografía testimonial ha terminado -explica-. Se desmorona una convención que no había sido analizada con rigor y que ocultaba que todas las fotografías son interpretativas. La fotografía digital es el fin del mito de la verdad fotográfica".

Historical Photographs and Multimedia Storytelling

by Charles Williams

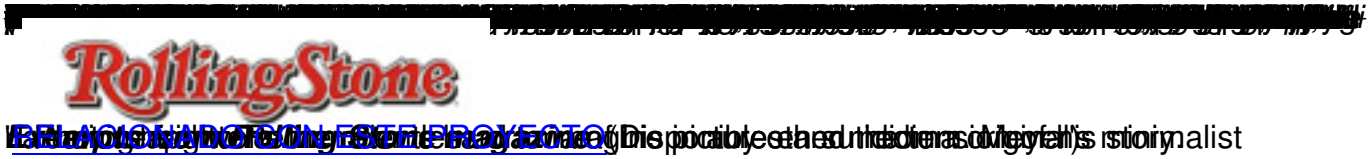
It is difficult to define a historical photograph. Technically, by the time the shutter has completed a pass over the film, the moment is history. By their very nature, all photographs are historical. Webster's New World Dictionary defines "historical" as something based on or suggested by people or events of the past. Still, no definitive time period is indicated. For the purposes of my research, it is sufficient to say historical photographs are those that have documented significant social change or those that were taken in a previous generation.

Likewise, the true meaning of the word "multimedia" is evasive. Multimedia has been defined as any combination of text, graphic art, sound, animation and video delivered by computer or other electronic means (Vaughn, 1994). The definition is imprecise but sufficiently differentiates between traditional mediums such as books and new electronic mediums such as movies and CD-ROMs. When discussing historical photographs, it is important to discuss historical film in the same context. After all, they both are multimedia mediums, and film can be viewed as a series of moving photographs.

So how are historical photographs being used in documentary, multimedia work? In the past decade, Ken Burns, Pedro Meyer and Rick Smolan have been among the most influential producers of photography-based multimedia. Burns has concentrated his efforts in the area of historical presentation. Meyer's work has been of a more personal nature and Smolan has acted as an organizer of contemporary work. All three are producing documentary work through the integration of interviews, music, film, video, and historical or contemporary photographs. Because my work most closely resembles that of Burns, he is my primary focus. Burns chooses motion pictures as his form of multimedia presentation, I've chosen CD-ROM. In the end, we both are telling stories.

Storytelling

Australian Aborigines don't rely on written history. Instead, tribal elders have the privilege of verbally passing down stories to future generations. Storytelling is an art to the Aborigines. Inevitably, details are lost in the translation, but the essence of the story remains. Some would argue the same is true of American history.



Rolling Stone

[illegible] (Disponible en la web de Meyer) [illegible] fotoperiodista