

The work of André Sier has a serial construction and integrates a procedure of actualization of the thought of the author from architectures—algorithmic structures that unfold in various perceptive dimensions of space. *747* is a project whose development fulfills this methodology, as in *struct¹* also developed in successive versions.

747.3 is presented just for one night and is the result of a proposal simultaneously to the artist and to Plataforma Revólver. On one hand, to challenge the author with a different space from that where he has been working, opening other possibilities to the installation of the work and to its spatial constraints up until now proposed. On the other, occupy a gallery with an intervention that is performed in a single moment, irrepeatable, that meets the multifunctional characteristics of the Platform.

747 is the technical designation that Boeing company used to name one of its biggest projects, the large sized airplane that is commonly called “Jumbo”. Boeing's *747*, developed in successive versions, from *747-100* until *747-8 Intercontinental*, was the paradigm of long distance air flights for more than three decades. In a certain way, like a big ship which crosses stratospheric skies, that reified the dream and utopia of Leonardo da Vinci, Bartolomeu Gusmão, or later Lillienthal². This pioneer executed small flights in a flying machine controlled by the movement of his body. André Sier developed the series *747* up until present version *.3*, building from a model based on a flight simulator. It's an inter-relation installation with the viewer/user creating an experience that resembles flying sensation. The succession of 3 versions of this work does not pretend to exhibit variations of the same piece, but modify and construct a progression in the immersive density which each piece summons to the performative side of the participant. This one activates, through devices of image recognition, the possibility of flight in two dimensions entwined in the perception of space: a visual and sonic experience of the landscape that oscillates simultaneously with the feeling of the action of the body that moves in the initial space. This is the action proposal, directed at the subject, that creates an apparent virtual universe, but it becomes real and concrete the moment in which the user controls the flow in an immersive environment re-enhancing the autonomy of his body through an author's strategy that casts aside the use of prosthetics or devices that physically limit the perception of the subject. The action develops as the sensitivity and intuition from the one that commits to the experience, before an untouched universe, that can only be reclaimed by its performative potentiality. André Sier transforms the participant in essential element of his work. Powerful presence of summoning and invoking the means that are inert and tossed of their “magical effect”, in an apology of flight, inebriative and almost dionysical, as and undetermined and stochastic choreography.

As Lillienthal, the author constructs the conditions for the experience. However he knows the greater degree of perfecting his instrument, will find only one chance, the freedom and the ability the subject has to experience.

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¹ From the series *struct*, began in 2001, we see in 2006 a new version, *struct_5*, that departs from a similar principle of the work *747.3* and that it's developed as an interactive device that captures and interferes with the sound and visual movement that occurs in a space. The user may quasi-draw the shape that the sound takes in the space, where the amount of movement, the difference singularities happening between two consecutive frames that the camera captures from peoples interaction, returns, more on the left woofer or on the right, the result of a continuous confluence of sound flow. (cf André Sier in the description of the piece *struct_5* in the catalogue of the exhibition *ArtEscapes: Variacions de la vida en les arts multimèdia*, Universidad Politècnica de València, Vicerectorat de Cultura, 2007)

² Otto Lillienthal was born in 1848 in Anklam, Germany. Was an aviation pioneer and influenced the Wright brothers through the idea and experimentation of a methodology based on the impulsion of the self's body: the jump is the beginning of the flight.