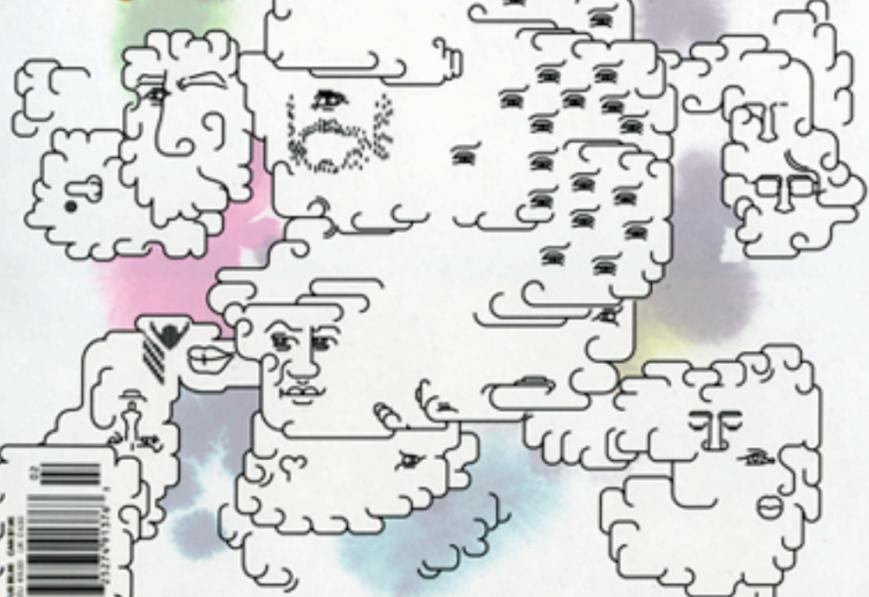


res

going places:
10 creators to watch in 2006

- dougal wilson
- takagi masakatsu
- martin de thurah
- fluorescent hill
- eclectic method
- impactist
- ghislain poirier
- maringa zurkow
- nash edgerton
- keita takahashi



www.res.com plus: martha colburn art school confidential pink mountaintops squeak e. clean

res 10: impactist



Words: Dayna Crozier
Photo: Shawn Records

"You always start from something real," explains Daniel Elwing, one half of Portland, Oregon-based motion graphics duo Impactist. "You always try to find where you can bring in real elements, so there's a natural connection with people."

This philosophy helps Elwing and partner Kelly Meador summon a tangibility with their collage-like work, which almost deceives the viewer into thinking he or she can reach out and touch objects as they flash by onscreen. The duo's fine arts orientation also helps. "[We've] done so many different things. I think a lot of people limit themselves," Elwing says. "If somebody's mainly a motion graphics person, I would always assume they could draw the human form. But I think a lot of times they can't, it's so computer-centric."

Impactist's out-of-computer techniques establish texture through a combination of paper (Meador took papermaking courses in college), photography and film. The duo sent paper airplanes flying through the air in its "We Take" promo for the Poison Arrows and turned fluttering books into birds in *Ranch*, created for the World Wildlife Fund. Similar techniques appear in personal projects like the eerie *Camp Adair*, in which liquid shadows ooze over moving photographs, and *Papers*, with its cut-up paper flowers that hint at human-kind's impact on nature. These tactile visuals evoke the wonderment of life's simple moments. "Everybody has busy lives," says Elwing. "Everybody has to

drive somewhere." The duo sees motion graphics spots as ideal vehicles for making these everyday vignettes transcendent. "In the end, it should be an enjoyable little moment," Elwing explains. "If you don't have a story, at least it might remind you of something."

Of course, Meador and Elwing have an easier time discovering these moments together than most, since they're not only partners, but also married. "That's what happens when you work with somebody for 20 hours a day!" Elwing jokes. The couple met in 2000 while both were working for Nike, and has been collaborating for the past four years, turning life into a constant art project. Now represented by Hornet, Elwing and Meador are seeking opportunities to explore new approaches. Since they often create music for their projects, it's no surprise that they hope to delve further into music video. "So much of our work has been connecting strong visuals with strong audio," Elwing says, "that it only seems natural to branch into that area." Lately, they're also attracted to Web-based motion media campaigns that eschew conventional notions of what advertising should be. "This willingness to experiment and commit to new ideas," Elwing adds, "is what gives us encouragement as designer-directors working in the future."

> www.impactist.com
> www.robotsonstrike.com

the 2006 res 10

Meet the 2006 RES 10! For the ninth time, we present our annual selection of international and emerging artists who will impact the worlds of film, video, design, advertising, music and media art in the upcoming year and beyond. As always, we've chosen our list wholly unscientifically, culling it from hundreds of nominations and sourcing it from recommendations, solicitations and personal discoveries. Selecting just 10 is never an easy task, but these diverse creators stood out for their abilities to stretch beyond the bounds of a given medium, to deliver unique content, and above all, to exhilarate, amuse, and inspire us. Subscribers can browse this issue's RESDVD for unique content from each member of the RES 10. And stay tuned for several upcoming events around the globe to celebrate these innovative creators. >>



(L TO R) STILLS FROM CITY SNO, CAMP ADAIR, THE POISON ARROWS' "WE TAKE," AND RANCH.