

2018

Future Perfect: Selected Works from the Ammerman Center for Arts & Technology 16th Biennial Symposium

Ammerman Center for Arts & Technology, Connecticut College

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AMMERMAN CENTER FOR ARTS AND TECHNOLOGY
16TH BIENNIAL SYMPOSIUM ON ARTS AND TECHNOLOGY
"INTERSECTIONS"
FEBRUARY 15, 16 AND 17, 2018

AMMERMAN CENTER FOR ARTS AND TECHNOLOGY
The Ammerman Center is a community of students, faculty, staff, artists, and scholars dedicated to exploring the dynamic relationships between the arts, technology, and culture through experimentation, research and creation.

The mission of the Ammerman Center is to inspire and foster the production of creative, scholarly, collaborative, and interdisciplinary work by offering innovative educational experiences such as courses, workshops, symposia, colloquia, internships, mentoring and advising.

For full symposium program: www.conncoll.edu/cat/symposium2018/

SYMPOSIUM EXHIBITIONS:

Dayton Visiting Artist Featured Exhibition: Natalie Bookchin
"Network Effects" Exhibition: January 22 - March 2,
Manwaring and Joanne Toor Cummings Galleries
Artist's Talk: February 15, 4:15 – 5:15 p.m., Oliva Hall
Opening Reception: February 15, 5:30 – 7:00 p.m., Joanne Toor Cummings Galleries
Connecticut College, 270 Mohegan Avenue, New London

"Intersections" Exhibitions and Installations
Gallery hours: February 15, 16 and 17, 9 a.m. - 8 p.m.
Opening Reception: February 15, 5:30 - 7 p.m.
Additional viewing hours with selected artists, February 16, 11:30 a.m. - 1:30 p.m.,
throughout Cummings Arts Center, Connecticut College

"Future Perfect: Selected Works from the 16th Biennial Symposium" Exhibition
February 16 - March 3
Opening Reception: February 16, 4:30 - 9 p.m.
Hygienic Art Gallery, 79 Bank Street, New London

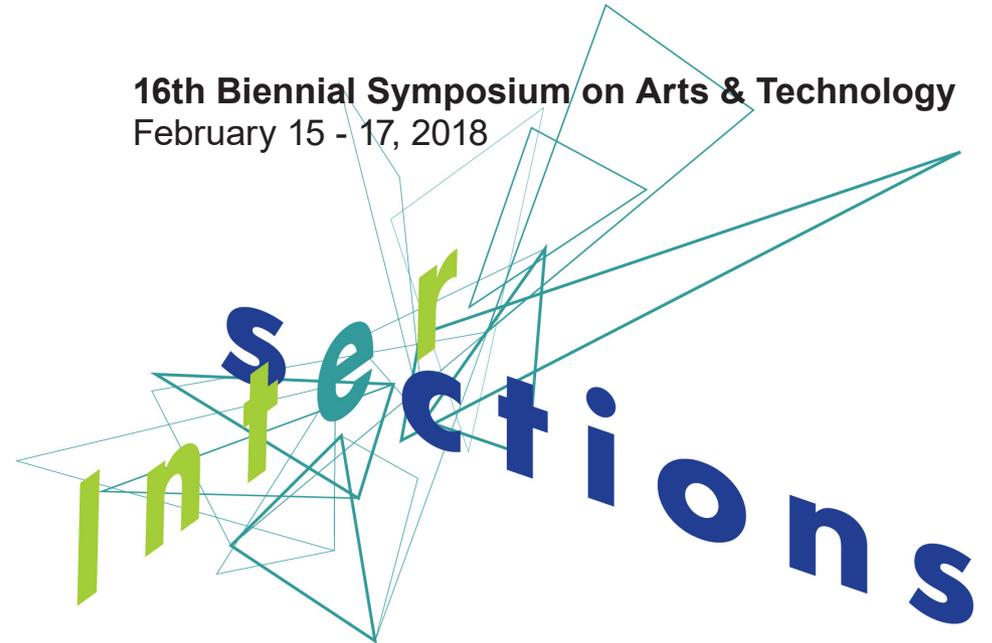
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16th Biennial Symposium on Arts & Technology
February 15 - 17, 2018



Future Perfect

Selected works from "Intersections"
the Ammerman Center for Arts and Technology
16th Biennial Symposium

February 16 - March 3, 2018



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Future Perfect

SELECTED WORKS FROM “INTERSECTIONS”, THE 16TH BIENNIAL SYMPOSIUM ON ARTS & TECHNOLOGY

February 16 – March 3, 2018
Opening February 16, 4:30 – 9:00 pm
Hygienic Art Gallery
79 Bank Street
New London, CT 06320

“Future Perfect” is organized by the Ammerman Center for Arts & Technology at Connecticut College and hosted by the Hygienic Art Gallery.

The exhibition is free and open to the public, and is one of the featured exhibitions in “Intersections”, the 16th Biennial Symposium on Arts and Technology. The symposium, now in its thirty-second year, is a forum for multidisciplinary dialogue at the intersection of arts, technology and contemporary culture.

CURATORIAL STATEMENT

Art has always engaged with the future. But all too often, the future it told of was the same as the history it portrayed: a tale told by the winners, by those in power.

In a time defined by exponentially shorter feedback loops between reality and science fiction, the question of who is doing the speculating, and what kinds of stories they are telling, is increasingly important.

The work in this show is selected out of submissions around the theme of Intersections. The theme seeks to question categorizations, to experiment with new and emerging mediums while deferring to the original definition of Intersectionality, as coined by legal scholar Kimberlé Crenshaw in relation to the intersecting dynamics of race, class and power that affect our lives, expressed through the myriad identities that we all inhabit.

The artists in Future Perfect speculate on present and future fusions and intersections between our rich internal worlds, our multitudes of bodies, relationships, social structures and histories. Technology, science, and media all play a role in these speculations, often as both medium and subject matter.

One such technology is perhaps the most iconic of our culture’s future-obsession: Artificial Intelligence. It has been just-around-the-bend for the past several decades and is still not truly here, but under the hood, the model that developers are following has undergone a significant transformation in recent years. From the classic sci-fi-derived ideal of an impartial, objective, all knowing Intelligence driven by human programming, it has shifted to using neural-network software resembling a rudimentary living brain to study and program itself from the ground up out of vast amounts of human-made or human-selected data. This process results in systems that are frequently biased and sometimes uncannily human-like.

Visions of a present and future generated by such systems, and the vast pools of data that drive them, feed much of the work in the show. Some of the works engage with this data-scape in a mystical fashion, drawing on it to predict wars (Maps for a Future War), or create hybrid avatars (GANymedes). Other work imagines cultures that eke out a living in a flooded dystopian world by literally harvesting data (Barrierland).

Another group of works deals with the world of human emotion and behavior, and the way it is increasingly quantified, leveraged and technologically engaged. These range from an “emotional first person shooter” featuring virtual pop-star Hatsune Miku (Project H.E.A.R.T), to the reenactment of scientific and behavioral experiments (Canvassers, Forced Leisure, Psych Asthenia 3: Dupes).

Downstairs, we take a look behind the scenes, at the infrastructure of our data-rich techno-culture, the machinery that gives it life, and the strange feedback loops and absurd excesses it can take on (Blue Dot, I Touch You and You Touch Me, How Much Memory is Needed).

Two pieces in the exhibition, deal not with the future but with the past, albeit in a “futuristic” manner, exposing historical trauma so that it may not be repeated (Realidad VE, Desire Miners: Mercedes and Zombar).

Lastly, our featured Commission project, Speculative Tourism, presents a different, more direct approach to imagining the future of this particular place, by creating a series of guided tours in future New London in collaboration with both recent arrivals and long-time local residents.

Nadav Assor, Curator

ARTISTS

Angela Ferraiolo
“Maps for a Future War” (2017)
Live-Computed Installation

Eric Gee and Alex Lee
“Project HEART” (2017)
Biosensor-driven virtual reality art game

Eunsu Kang
“Ganymedes” (2017-2018)
Projection on 3D printed face

Luis Mejico
“I will hurt you” (2017)
Performance for video

Veronica Mockler
“Canvassers” (2016)
Single channel video

Shalev Moran, Mushron Zer-Aviv and Milana Gitzin-Aidram
“Speculative Tourism” (2018)
Location-based audio tour

Juan Pablo Pacheco
“Blue Dot” (2016)
Three channel video, silent

Mina Rafiee, Jason Brogan, Magnus Pind Bjerre
“Barrierland” (2017)
Single channel video, digital prints

Joyce Rudinsky and Victoria Szabo
“Psych asthenia 3: Dupes” (2017)
Art videogame

Laura Skocek and Christoph Gruber
“Forced Leisure” (2015)
Interactive installation

Jack Stenner
“Desire Miners: Mercedes ‘n Zombar” (2017)
Single channel video

Jeff Thompson
“I touch you and you touch me” (2016-2017)
Interactive sculpture

Jenny Vogel
“How much money is needed” (2017)
Live streaming video installation

Ricardo Miranda Zúñiga
“Realidad VE” (2017)
Virtual reality documentary environment

EXHIBITION CREDITS

Hygienic Gallery: Director, Sarah McKay; Associate, Juanita Austin
Curator: Nadav Assor
Center Director: Andrea Wollensak
Center Assistant Director, Symposium Coordinator: Libby Friedman
Installation manager: Brian Dimmock
Ammerman Center for Arts and Technology, Connecticut College
Additional support by Connecticut College’s Office of the President, Center for the Critical Study of Race and Ethnicity, the Office of Institutional Equity and Inclusion, and the Office of the Dean of the College.
Laura Skocek & Christoph Gruber’s installation supported by the Federal Chancellery of Austria.