

2018

16th Biennial Symposium on Arts & Technology Exhibitions and Workshops

Ammerman Center for Arts & Technology, Connecticut College

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

**Schedule of Events, Open to the Public
All Events in Cummings Arts Center, Unless Otherwise Noted**

Keynote Address: Krzysztof Wodiczko

"Open Transmission: Media Art, Public Space and Fearless Speech"
February 16, 9:30 a.m., Evans Hall

Commissioned Works:

"Nuclear Winter," Megan Young, Gregory King and Angela Davis Fegan
Featured Artists in Gallery / Installation and Performance
Performances: February 15, 7:15 - 7:45 p.m. and February 16, 1:00 - 1:30 p.m., Galleries

"Speculative Tourism," Shalev Moran, Mushon Zer-Aviv, and Milana Gitzin Adiram
Featured Artists in "Future Perfect" Exhibition, Hygienic Art Gallery, 79 Bank Street, New London
Exhibition dates: February 16 - March 3
Opening: February 16, 4:30 – 9:00 p.m.

"Why Should our Bodies End at the Skin?" Aurie Hsu and Steve Kemper
Featured Artists in Multimedia Performance
Performance: February 17, 5:00 p.m., Evans Hall

Exhibitions and Installations:

Dayton Visiting Artist Featured Exhibition: Natalie Bookchin
"Network Effects" Exhibition: January 22 - March 2, Manwaring, 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

Hygienic Art Gallery, 79 Bank Street, New London
"Future Perfect: Selected Works from the 16th Biennial Symposium" Exhibition
February 16 - March 3
Opening Reception: February 16, 4:30 – 9:00 p.m.

Cummings Art Galleries
Gallery hours: February 15, 16 and 17, 9 a.m. – 8:00 p.m.
Opening Reception: February 15, 5:30 – 7:00 p.m.
Additional viewing hours with selected artists, February 16, 11:30 a.m. - 1:30 p.m., throughout Cummings Arts Center

Concerts:

Multimedia Performances
February 15 and 16, 8 p.m., February 17, 5 p.m.
Evans Hall, Cummings Arts Center

Experimental Sound Performance
February 17, 8:00 p.m., Tansill Theatre

Papers and Presentations:

February 15, 16 and 17, 9:30 a.m. - 4:00 p.m., Oliva Hall
(Paid registration required for full attendance at the daily paper sessions)

Ammerman Center Student Project Presentations and Reception:

February 17, 3:15 – 4:30 p.m., 768 Williams Street

Workshop: "#100hardtruths-#fakenews Poetry Workshop: An experiment in radical digital media literacy given the fact of fake news" Facilitators: Alexandra Juhasz, Kyle Booten
February 15, 12:00 - 1:30 p.m., Cummings 309 (Space limited, sign up required at registration table)

KRZYSZTOF WODICZKO

KEYNOTE SPEAKER

Friday, February 16, 9:30 - 10:30 a.m.
Evans Hall, Cummings Arts Center

“Open Transmission: Media Art, Public Space and Fearless Speech”

“The sustainability and well-being of the democratic process depends on the vitality of the public space. Such vitality depends on creation of psychosocial and cultural conditions for people to fearlessly speak in public, on devising effective media means for their speech transmission, and on inventing affective aesthetic strategies that inspire the speakers’ expression and public reception.

In such a communicative and democratic project, priority should be given to those whose voice has been least heard and whose existential experiences, needs and demands have been least known and publicly acknowledged. In building a better life and advancing democratic society, the voice of marginalized and neglected people must be heard first.

I strongly believe that cultural and artistic projects are indispensable means for expressive articulation and public dissemination. Such projects must necessarily be inter-disciplinary and collaborative, involving many people, organizations and institutions.

In this presentation, I will elaborate on the social, psychological, technological, aesthetic, and design aspects of some of my projects that were developed with less privileged city dwellers to help them appear and be heard in the public space.”

Krzysztof Wodiczko, 2018

Key words: Parrhesia, Trauma Recovery, Cultural Prosthetics, Interrogative Design, Public Projection, Democratic Process

Krzysztof Wodiczko was born 1943 in Warsaw, Poland, and lives and works in New York City, Cambridge, Massachusetts and Warsaw, Poland. Krzysztof Wodiczko is renowned for his large-scale outdoor and indoor slide and video projections on architectural facades and public monuments, as well as in museums and galleries. He has realized more than 90 of such public projections and installations in Australia, Austria, Belgium, Canada, England, Turkey, Germany, Holland, Northern Ireland, Israel, Italy, Japan, Mexico, Poland, Spain, Switzerland, and the United States.

Since the late 1980s, his outdoor and indoor projections have involved the active participation and engagement of marginalized and estranged city residents. Simultaneously, and also internationally (US, Poland, Holland, France, Sweden, Finland, and Japan) he has been designing and implementing a series of nomadic instruments, vehicles and other cultural equipment with the homeless, immigrants, alienated youth, war veterans and other operators for their survival, communication and expression in the public space.

Since 1985, he has held many major retrospectives at such institutions as the MIT List Visual Arts Center, Boston; Walker Art Center, Minneapolis; Museum Sztuki, Lodz; Fundacio Antoni Tapies, Barcelona; Wadsworth Athenaeum, Hartford, CT; La Jolla Museum of Contemporary Art, San Diego; Contemporary Art Center, Warsaw; Zacheta National Gallery of Art, Warsaw; DOX Contemporary Art Center, Prague; Muzeum Sztuki Lodz, Poland (in 2015), and in Foundation for Art Culture and Technology in Liverpool (2016), and Museum of Modern and Contemporary Art in Seoul (2017).

Krzysztof Wodiczko's work has been exhibited in Documenta (twice), Paris Biennale, Sydney Biennale, Lyon Biennale, Venice Biennale (Canadian and Polish Pavillions) in *Magiciens de la Terre* exhibition, Paris, Architectural Venice Biennale (International Pavillion), Whitney Biennial, Yokohama Triennale, International Center for Photography Triennale in New York, Montreal Biennale (2014), Liverpool Biennale (2016) and other international art festivals and exhibitions.

He received the Hiroshima Art Prize "for his contribution as an international artist to the world peace." He is also recipient of the College Art Association Award, Skowhegan Medal for Sculpture, the Georgy Kepes Award, MIT, the Katarzyna Kobro Prize, and "Gloria Artis" Golden Medal from Polish Ministry of Culture.

Krzysztof Wodiczko is a former director of the Center for Advanced Visual Studies and the head of the Interrogative Design Group at MIT (1991-2010). Since 2010, he has been a professor, and a coordinator of Art, Design and the Public Domain post-professional programme at the Graduate School of Design at Harvard University. In 2010-2013, he was a visiting professor at Warsaw School of Social Psychology (SWPS), and since 2013 he works also as a visiting professor

at the Media Arts Department of Academy of Fine Arts, Warsaw.

Among the books authored by Krzysztof Wodiczko, are a collection of his writing projects and interviews titled, *Critical Vehicles*, published by MIT Press (1999), a comprehensive monograph of his work titled, *Krzysztof Wodiczko (2012)*, *September 11: City of Refuge (2009)*, *the Abolition of War (2013)*, and *The Transformative Avant-Garde and Other Writings (2016)*, all published by Black Dog Publishing, London.

Krzysztof Wodiczko's work is being presented as a part of the internationally distributed PBS television series, *Art in the Twenty-First Century, Season III*, <http://www.shoppbs.org/product/index.jsp?productId=2077665>.

Wodiczko received his Master's Degree in Industrial Design from the Academy of Fine Arts Warsaw (1968), and has doctorates Honoris Causa from the University for the Arts, in Poznan, Poland (2008) and from the Maine School of Art, USA (2007).

COMMISSIONED ARTISTS

Connecticut College's Ammerman Center for Arts and Technology commissioned three original works to debut during "Intersections," the Center's 16th Biennial Symposium on Arts and Technology, February 15 to 17, 2018.

The artists were selected for their unique abilities to incorporate the symposium theme, "Intersections," while combining at least one area of creative expression with a major technology component, including subject matter, medium, tool or environment. The selected teams are granted a week-long funded residency which includes presentations, classes, student involvement, campus interaction, and performance or presentation of the completed work at the symposium.

Megan Young, Gregory King and Angela Davis Fegan, "Nuclear Winter"

This interactive sculpture installation with live performance interventions will utilize digital surveillance to retaliate against any perceived "assault" on whiteness in the space. Together with hand-made brick structures and paper objects, the system will create a microcosm representing our current political climate.

Gallery installation and performances, February 15, 7:15 - 7:45 pm and February 16, 1:00 - 1:30 pm, Cummings Art Galleries

Shalev Moran, Mushon Zer-Aviv, and Milana Gitzin Adiram, "Speculative Tourism"

The Speculative Tourism group worked with local writers from various disciplines and backgrounds to develop and present at the symposium a collection of interactive, guided, audio walking tours through their own speculative future visions of New London, Conn.

Installation will be in the Hygienic exhibition, "Future Perfect," Opening, February 16, 4:30 - 9:00 pm
Hygienic Art Gallery, 79 Bank Street, New London. Show runs February 16 - March 3

Aurie Hsu, Steven Kemper, "Why Should our Bodies End at the Skin?"

This live performance by a sensor-equipped belly dancer, with robotic percussion and live sound processing, will explore questions of fluidity between organism and machine. Of note: Kemper's mother and grandmother graduated from Connecticut College in 1969 and 1936, respectively. He is eager to debut an original work at the college he knows so well.

Performance will be presented in a multimedia concert, Evans Hall, Cummings Arts Galleries, February 17, 5:00 pm

EXHIBITIONS AND WORKSHOPS

Dayton Visiting Artist Featured Exhibition: Natalie Bookchin

"Network Effects" Exhibition: January 22 - March 2, Manwaring, 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

Hygienic Art Gallery, 79 Bank Street, New London

"Future Perfect: Selected Works from the 16th Biennial Symposium" Exhibition

February 16 - March 3

Opening Reception: February 16, 4:30 – 9:00 p.m.

Cummings Arts Galleries: Exhibitions and Installations

Gallery hours: February 15, 16 and 17, 9:00 a.m. – 8:00 p.m.

Opening Reception: February 15, 5:30 - 7:00 p.m.

Additional viewing hours with selected artists, February 16, 11:30 a.m. - 1:30 p.m., throughout Cummings Arts Center

Workshop: Alexandra Juhasz and Kyle Booten

"#100hardtruths-#fakenews Poetry Workshop: An experiment in radical digital media literacy given the fact of fake news"

February 15, 12:00 - 1:30 pm, Cummings 309

Sign up required at registration desk in Oliva Lobby. Lunch will be provided for participants.

DAYTON VISITING ARTIST

DAYTON VISITING ARTIST FEATURED EXHIBITION: NATALIE BOOKCHIN

"Network Effects"

January 22 - March 2, Manwaring, 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's Dayton Visiting Artist, Natalie Bookchin, is a Brooklyn-based artist whose critically acclaimed films, multi-channel media installations, and online works investigate the seismic impact of the digital tools, platforms, and algorithms that increasingly determine the shape and texture of contemporary life. Bookchin is considered a pioneering media artist and a virtuosic editor who creates mass portraits of the shared self. Her montages are composed of fragments of found videos from YouTube as well as those of her own making and suggest a modern equivalent of the ancient Greek chorus, where ordinary people comment and reflect on the deeds and missteps of society and the powerful.

The exhibition "Network Effects" will present media works by Bookchin made over the past decade on themes ranging from mass isolation and unemployment to the rise of white nationalism in America. It features *LONG STORY SHORT*, a film that deploys a dizzying multiplicity of frames and voices and features deeply moving, unadorned testimony from over 100 people facing poverty in America. Also on view will be *NOW HE'S OUT IN PUBLIC AND EVERYONE CAN SEE*, a riveting and racially charged account of an unnamed man, drawn from an archive of video blogger's rantings and musings as they describe, judge, and prescribe the places and positions of black men in America. Other works in the exhibition address the blurred lines between public and private space in our "always on" society.

"Network Effects" is one of the featured exhibitions for the 16th Biennial Symposium on Arts & Technology organized by the Ammerman Center for Arts & Technology at Connecticut College. The symposium, now in its thirty-second year, is a forum for multidisciplinary dialogue at the intersection of arts, technology and contemporary culture. Additional support provided by the Connecticut College Studio Art Department and the Dayton Visiting Artist fund.

"Long Story Short"

2016, 45 min, Courtesy Icarus Films.

In the moving and immersive *LONG STORY SHORT*, over 100 people at homeless shelters, food banks, adult literacy programs, and job training centers in L.A. and the Bay Area discuss their experiences of poverty: why they are poor, how it feels, and what they think should be done about American poverty and homelessness today. While individuals whom Bookchin filmed in separate spaces appear on screen in their own visual spaces, mirroring the isolation of their experiences, words flow between them like a musical ensemble. Together in the film for the first time, Americans who are rarely acknowledged or listened to form a virtual collective.

"Now He's Out in Public and Everyone Can See"

2012/2017, 24 min, Courtesy Icarus Films.

A riveting account of an unnamed man whose racial identity is repeatedly redrawn and contested by masses of impassioned vloggers. This intricately edited, deeply political film explores our new social landscape, one where cascades of disinformation, rumors, and insinuations spread wildly across electronic networks.

"An absolutely staggering work of art ... A stunning reflection of a society that is grappling with the notion of African American men as threats; that there might be places where they should and shouldn't be." - LA Times

"Inventive and revealing." - New York Times

"Testament (4 Chapters)"

2009 - 2017

Testament presents a series of collective expressions of the shared self. The series reflects on the peculiar blend of intimacy and anonymity, of the simultaneous connectivity and isolation of contemporary social relations.

"Mass Ornament"

2009, 7 min

"With a keen eye for detail, a terrific sense of timing and a killer instinct for editing, [Bookchin] has clipped and combined hundreds of vignettes from YouTube and set them to the soundtracks from Busby Berkeley's *GOLD DIGGERS OF 1935* and Leni Riefenstahl's *TRIUMPH OF THE WILL*. [...] To watch the split-screen extravaganza is to feel as if you are at once enjoying a god's-eye view of a vast, everyday parade of vulnerable human beings and also an intimate part of a democratic drama that is deeply moving." - LOS ANGELES TIMES

HYGIENIC ART GALLERIES

“Future Perfect”

Selected Works from “Intersections”: The 16th Biennial Symposium on Arts and Technology

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 Ammerman Center 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

ANGELA FERRAILOLO

"Maps for a Future War" (2017)

Live-Computed Installation

"Maps of a Future War: Flight" is one screen in a series of ongoing artist's maps aimed at developing an emergent narrative derived from a hierarchical artificial society. A system of agents, signals, and boundaries interact in a digital environment to produce stories about migration, or accounts of flight, from conflict, poverty, danger, injustice, or oppression. Narrative is produced by genetic computation on text blocks that acting as agents are allowed to drift across boundaries, graphic elements, and area textures. These text blocks, or text agents, can sense signals from other map elements, boundaries, or their larger regional environment to evolve or mutate and in turn affect certain types of organization in the map world. Like many artificial worlds,

Flight operates over a two-dimensional field of map elements, principally agents, regions, and border elements, each of which develop based on signals and traces received and incorporated from the environment. Agents have a series of environmental sensors that detect the belief context of their surrounding environment similar to that described by Holland.

This sensory information is passed as signals to a rule based schema that allows internal processing on active messages. Each text agent can send and receive multiple signals in order to maintain or cycle through a series of predetermined belief states. Texts can undergo evolution, with fitness tested according to how well agents are cohering to their internal belief schemas.

The principle components of Flight are: a series of regions and borders that can send and receive signals regarding local events, object element contexts, or the overall environment, a set of text agents that can express themselves narratively through texts printed to the screen, a system of sensors that detect agent based and environmental sensors, an agent set of rule-based schemas that evolve while determining each agent's next desired state, and a fitness test that judges each agent's coherence to its own schema while evolving based on information from the world. As a result of their own internal signal processing, agents construct texts, or narrative output, indicating their current belief state. Agent texts are also matched and replicated based on a fitness test that allows evolution and mutation of texts and schemas the crossover and mutation of which will in turn allow the overall map to evolve. As proposed by Aylett, this approach assumes the lack of a set of initial goals for the narrative agents at work in the system, and instead relies on each text agent's internal schemas and belief drives for the emergence of narrative.

Angela Ferraiolo is a visual artist working with systems, narrative, and generative processes. Her work has been screened internationally including SIGGRAPH (Los Angeles), ISEA (Vancouver, Hong Kong), the New York Film Festival, Courtisane (Ghent), the Australian Experimental Film Festival (Melbourne), and the International Conference of Generative Art (Rome, Venice, Florence). New projects include further experiments in urban screen, generative art, CAS, aLife, and ambient media.

ERIC GEE and ALEX LEE

“Project HEART” (2017)

Biosensor-driven virtual reality art game

“Project H.E.A.R.T.” is a biosensor-driven virtual reality artwork developed by Erin Gee in collaboration with Alex M. Lee. A twist on popular “militainment” shooter video games, the artists invite VR participants to experience the work while manipulating their excitement levels in order to influence a holographic pop star performance on a virtual battlefield. The goal is to manage your enthusiasm in order to successfully direct the holographic avatar, Yowane Haku (a Hatsune Miku derivative) in a “combat therapy” mission, locating the soldiers ‘in need of moral support’ and inspiring them with song to continue in the chaos of the battlefield. Your positivity and energy drives the pop music forward as the soldiers battle not only against a group of enemy soldiers, but also against their own lack of confidence and rising anxieties. The dialogue and interactions of the work are intended to highlight the limits of technologically mediated empathy and sincerity in VR, which are often championed as the new frontier of interaction in virtual contexts. Who this war is for or against is left intentionally vague. The colorful landscape of the game is built from photogrammetric processes taken from geopolitically resonant sites found on Google Maps, creating a dreamlike background for dialogue and self-help on quotidian struggles as one manages their emotional states to continue onward in their quest.

Alex M. Lee is a digital artist (b. 1982) who utilizes 3D animation and the potential of simulation technology in order to visualize and abstract the notion of time, space, and light - culling from concepts within science, science fiction, physics, and modernity. He received his BFA (2005) and MFA (2009) from the School of the Art Institute of Chicago. He is currently assistant professor in the Digital Arts & Sciences Department at Clarkson University located in Potsdam, NY

Erin Gee is a Canadian artist and composer who explores digital culture through metaphors of human voices in electronic bodies. Working across musical performance, choral composition, robotics, and audio art, Gee's practice is distinguished by an interdisciplinary approach to sound in art and music, as well as in areas of technology, science and engineering. Her work has been shown internationally, most recently at MediaLive Festival, USA (2017), Hamilton Artists' Inc. Canada (2016)

EUNSU KANG

“Ganymedes” (2017-2018)

Projection on 3D printed face

“GANymedes Vox” is an interactive installation that reacts to the visitor. Ganymedes was “the loveliest born of the race of mortals” and was brought to live among immortals “for the sake of his beauty” in the Iliad by Homer. This work, GANymedes, was created by Artificial Intelligence (A.I.) and came to live among us, human beings. The GAN (Generative Neural Network) system, which is one of Machine Learning (ML) methods that was used in this work, learned human faces with no distinction of ethnicity, gender, or age differences and created androgenic and ethnically ambiguous faces. This GANymedes is one of them. Using other ML methods and 3D printing it got its voice and its physical presence. The

visitor is invited to wave their hands in front of its face. GANymedes will change its face and voice in response to the visitor.

Eunsu Kang is a media artist from Korea. She creates interactive audiovisual installations and artworks using Machine Learning methods. Her work has been invited to numerous places around the world including Japan, China, Switzerland, Sweden, France, Germany, and the US. Her researches have been presented at conferences such as ACM, ICMC and ISEA. She is currently an Associate Professor of New Media Art at the University of Akron in Ohio, USA.

LUIS MEJICO

“I will hurt you” (2017)

Performance for video

Love. In September of 2016, I was asked to put together a body of work for an Instagram residency, @performancearthouston. I was collaborating with Tyler, my partner at the time, on Following, a project that explored the ebbs and flows of a queer, long distance love mediated through technologies. How is love communicated across screens? How are bodies translated into digital forms - and how do these forms engage with one another?

In these videos, you will find honesty. I Will Hurt You is an empath's efforts at garnering reciprocation from his lover. What Tyler and I tried to discover with Following was not how to communicate feeling. What we sought to learn was how to communicate devotion, yearning, and honesty across a great distance. And though each work may be a shifted view, a lens blurred, a word unspoken or a page unscrolled, each work admits a truth: love.

Luis Mejico is a multidisciplinary artist and independent curator. He has performed and exhibited work at the Art Institute of Chicago, Museum of Contemporary Art of Chicago, Queens Museum in New York, Mana Contemporary Chicago, Links Hall, Zhou Brothers Art Center, The Oak Park Art League, The Uptown Arts Center, and Jan Brandt Gallery, among others. His first solo show, I will hurt you, recently opened in February 2017.

VERONICA MOCKLER

“Canvassers” (2016)

Single channel video

Mich and Marshall are asked to share a personal story in front of a camera. Both participants come to experience a unified understanding of events when one's story is orally taken on by the other. This continuous one-shot 15-minute documentary performance demonstrates our empathetic capacity as individuals. This piece was made in response to recent scientific findings that demonstrate that a 10-minute active one-on-one conversation between two individuals can durably reduce longstanding ingrained prejudice, this case-study being on transphobia in Miami, FL. These findings inspired this performance for video in addition to bringing a new empirical premise to the artist's constant use of human interaction as a conceptual and political device.

Veronica Mockler is a visual artist working and living in Montréal, (Québec). She graduated from Concordia University in 2014 (Bachelor of Fine Arts with Distinction, Prog. Studio Arts). Her practice stands at the crossroads of video art, documentary, performance and advocacy. Her work has been featured locally and internationally in both solo and group exhibitions/screenings (Redding Flagg Gallery (Toronto), Dazibao, Eastern Bloc (Montréal), La Biennale Manif. d'Art Internationale (Québec), Gstaadfilm Festival (Uruguay), and more). Her video work is distributed by Vidéographe (Canada). Veronica has conducted research in Canada, Republic of Ireland, Northern Ireland and Iceland, has worked as a curator (Active Lens Montréal) and as a facilitator for arts outreach (Leonard and Bina Ellen Gallery, Montréal) in addition to receiving private (Ann Duncan Award, CUSRA Award, and more) and public funding (City of Montreal, MEESR Bursary, LOJIQ Grant, and more) for her work and research.

SHALEV MORAN, MUSHON ZER-AVIV and MILANA GITZIN-AIDRAM

2018 Commissioned Artists

“Speculative Tourism: New London” (2018)

Location-based audio tours

“Speculative Tourism: New London” is an audio tour installation set at the Hygienic Gallery in New London, Connecticut. While the tours take place right here, they are very far from right now: each is told from a perspective far into the future, each reveals a possibility of who and what might be here in New London many years from now.

These tours were created during the *Speculative Tourism* workshop, commissioned by Connecticut College's Ammerman Center for Arts and Technology. Each audio tour in this collection was created and narrated by Connecticut College and New London community members. Each tour presents a different future and a different perspective for the city of New London and the world. The *Speculative Tourism* group aims to free the political imagination, while shedding light on local identities and reacquainting ourselves with our lived environments; using fiction and speculation to reveal different ways of taking responsibility for our habitats and our future.

Shalev Moran is a game designer, curator and artist. Shalev's interest lies in experimental narrative design, and the possibilities offered by intersecting game design with other media crafts like installation, performance, music and cinema. He is the Games Curator for Print Screen festival. His works have been exhibited internationally, and he has presented in events such as Screenshake, A MAZE, GIC Poznan and Casual Connect. He teaches Game Narrative Design at Shenkar College.

Mushon Zer-Aviv is a designer, educator and media activist. He explores the boundaries and biases of techno-culture as they are redrawn through politics, art, networks and interfaces.

His work has been exhibited in museums such as MoMA and SFMoMA; in festivals such as Ars Electronica and Transmediale; and awarded prizes and grants from PrixArs, Rhizome, Turbulence, and others. He is senior faculty at Shenkar College. Previously held adjunct positions at NYU, The New School and Bezalel Academy.

Milana Gitzin Adiram is a curator and contemporary art advisor for various institutions. She curated the Israeli pavilion exhibition at the 2012 Venice Biennale for Architecture. A jury member for The Israeli Curator Award and Young Artist Award. Milana is the former director and chief curator of MoBY – the Bat Yam Museums (2007-2012) and curator of The Heder Gallery (2003-2007). Currently founding director and chief curator of ZUMU – a mobile contemporary art museum.

JUAN PABLO PACHECO

“Blue Dot” (2016)

Three channel video, silent

Contemporary archives are increasingly based off databases located in vast underground storage facilities, saturated by incommensurable amounts of data. If the Internet has provided us with increasing access to knowledge through its digital reproduction and distribution, what is the real value of information in this era? This 3-channel video installation explores the poetic intricacies of digital archives and memory, using the Internet Archive and its servers as a departing point. The metaphor of the blue dot, a real-time sign of user interaction with the largest digital library in the world, acquires significance through an exploration of different metaphors of the cosmos, water, fluidity, and the origins of knowledge itself.

Juan Pablo Pacheco is an artist, curator and researcher based in Bogotá, Colombia. His work reflects on the archive, memory and the materiality of digital space. He received his BA in Film and Cultural Studies from Connecticut College, and obtained his MFA at the San Francisco Art Institute. He has developed research and projects in the USA, Senegal, France, Spain, and Colombia. He is a professor of visual arts at the Xavierian University, and co-director of Plataforma Bogotá, a media lab on art, science and technology.

MINA RAFIEE

“Barrierland” (2017)

Single channel video, digital prints

“Barrierland” is a nation at the forefront of technologically-driven innovation and automated governance. Barrierland is cooperatively owned and operated by its 650 human inhabitants. Its combination of cutting-edge data science and artificial intelligence-known as *BrAln*- affords its citizens a unique post-work lifestyle both centered on and driven by a leisure activity: Data Fishing. This project aims to create an immersive experience for viewers to have a better understanding of this imaginary world through sets of drawings, texts, short video and fabricated objects. We also hope to be considered for the scholarship so possibly we can fabricate speculative objects and detail drawings.

Mina Rafiee is visionary architect and design technologist. Her body of work explores innovative human/non-human centered experiences through interactions with spimes, spaces & environments. Mina is interested to address & resolve anthropocentric conflicts through the lens of critical thinking and speculative design. Her design process focuses on research and creative multidimensional prototyping.

JOYCE RUDINSKY and VICTORIA SZABO

“Psych asthenia 3: Dupes” (2017)

Art videogame

“Pyschasthenia 3: Dupes” is a videogame art project that examines the quantification of workplace life through a purported 5-Factors OCEAN (Openness, Conscientiousness, Extraversion, Agreeableness, Neuroticism) online personality inventory and its resulting effects on success and self-perception. It is an intended to be a thoughtful and critical artistic intervention that creates an imaginative exploration of this kind of discursive environment. It is satirical and humorous with enough realism to give a viewer pause. This is the fourth work in a series by Psychasthenia Studio, an art collective based in North Carolina, USA that uses new media and interactive, procedural environments to investigate the relationships between psychological conditions and culture. The lead researchers are a new media artist, Joyce Rudinsky and Victoria Szabo, a visual and media studies scholar. Projects are experimental in both form and content.

Joyce Rudinsky is a new media artist. Her research explores various ways in which new media changes how we understand and make sense of our everyday lives as we navigate through an information-based society. Her current work with the art collective Psychasthenia Studio, uses interactive, procedural environments to investigate the relationships between psychological conditions and culture. Rudinsky is a Professor at the University of North Carolina.

Victoria Szabo is a visual and media studies scholar and digital humanist at Duke University. She works on cultural heritage applications, media history, and computational media art, specializing in mapping, virtual and augmented reality, and games. She directs a PhD program in Computational Media, Arts & Cultures the Program in Information Science + Studies, and chairs the Digital Arts Community for ACM SIGGRAPH.

LAURA SKOCEK and CHRISTOPH GRUBER

“Forced Leisure” (2015)

Interactive installation

A hammock, a symbol of leisure, relaxation and even freedom, is combined with elements of a straitjacket. Textile sensors are woven into the fabric and measure the “degree of relaxation”. Movement and attempts of escape are detected in different spots and transformed into audio glitches, which are used to treat the participant. Time frames for leisure are premeditated in our society, imitating the way we live our work life, thoroughly planned and with the greatest possible efficiency in mind. “Forced Leisure” offers a safe space, a leisure cocoon for doing nothing. The interactive installation plays with the imperative “Relax NOW!”. A person who does not want to abide to that and who wants to get active, is reminded loudly and immediately that now is the time to relax. The title “forced leisure” is borrowed from “leisure theories” and refers to forced unemployment, affecting mostly permanently unemployed persons as well as those that are excluded from working life in the first place (asylum seekers, partly women) or for whom only insufficient measures of inclusion in the job market exist, that would make a meaningful occupation possible for them (people with disabilities).

Laura Skocek has been working as a professional visual artist since she finished her diploma at the University of Applied Arts Vienna in 2009 (department: Digital Arts), and has participated in exhibitions in Austria and abroad.

Christoph Gruber is working as a photographer at the media department at the Information Technology Service of BOKU, University for Natural Resources and Life Sciences Vienna Most recently he took part in the Yami-ichi Internet Black Market at Ars Electronica 2015 and in Schmiede 2015 (Hallein), a festival for cooperative prototyping.

Supported by the Federal Chancellery of Austria.

BUNDESKANZLERAMT  ÖSTERREICH

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JACK STENNER

“Desire Miners: Mercedes ’n Zombar” (2017)

Single channel video

The economic crash of 2008 was tangible to those living in Lehigh Acres, Florida, epicenter of the foreclosure crisis in the United States. Many were first time homebuyers, people of color, young couples beginning families, all desiring their chance at the mythic American Dream. Promises were made, but unfortunately their desires were mere grist for the Desire Miners mill. Generated from site data using visual structure from motion techniques combined with statistical data from the locale, a perpetual loop is created, reminding us that despite technology’s proficiency at abstraction, the outcomes can be physical and painful.

Jack Stenner, Associate Professor of Art + Technology at the University of Florida School of Art and Art History,

synthesizes culture, hardware and software to create conceptual work taking forms such as networked installation and experimental cinema. The challenges society faces are less arguments over facts than they are issues of ideology and power. They are symptomatic of the failure of ideologically-derived power structures inadequate to contemporary needs. To enact change we must question our core assumptions and create new institutions that support well-being and a just society.

JEFF THOMPSON

“I touch you and you touch me” (2016-2017)

Interactive sculpture

We interact with our computers constantly, touching them more than we touch any person in our lives, and grooming them inside and out. For a month, I recorded all interactions with my phone and fed them into a machine learning system, which then output new, learned gestures. These “hallucinated” movements are awkward yet eerily accurate swipes, taps, and typing based on what my computer has learned from my interactions with it. Presented as an interactive sculpture, these new gestures are enacted by a small robotic arm on the visitor’s palm as they sit at a low, altar-like table. This project, like much of my work, chooses not to see new technologies as sites of worry but instead an exploration of a personal, empathetic relationship. By extended the normal, daily gestures of interacting with my phone, first by teaching the computer and then by them being passed on to the viewer, notions of “you,” “me,” and “I” are doubled, enacting the understanding of the machine and at the same time a self- portrait of my interaction. This project was created while artist-in-residence at Bell Labs, and is part of a series of works developed there exploring collaboration with, empathy for, and the poetics of computers and technological systems.

Jeff Thompson is an artist, programmer, and educator based in the NYC area. His work explores collaboration with, empathy for, and the poetics of computers and technological systems. Through code, sculpture, sound, and performance, Thompson’s work uses conceptual processes like remix, translation, and visualization to physicalize and give materiality to otherwise invisible processes. He is currently Assistant Professor of Visual Art & Technology at Stevens Institute of Technology.

JENNY VOGEL

“How much money is needed” (2017)

Live streaming video installation

“How Much Memory is Needed” is a live streaming video installation, which depicts a generic 3D world in which wireframe models continuously fall from a nondescript sky. The models pile up on the ground plane until they fill the frame of the projection, at which point the scene resets and the models begin to pile up again. The models are scraped live from 3D warehouse at regular intervals, so they pile up in the installation as they are uploaded to the repository. The projection is covering a wall floor to ceiling, so that the ground plane functions as an extension of the room’s floor. As the models fall, they will pile up high and eventually over the viewers head. On a small TV screen we get some of the data associated with the falling model, such as the author’s name and the file size. As we are expanding our fascination with building immersive virtual worlds we often forget that this seemingly ephemeral undertaking has actual physical needs. We enter the virtual worlds through small devices, headsets and personal computers, but the amount of space needed to store all the data necessary to build these worlds are leaving real physical impacts in gigantic data centers and submarine cables. How Much Memory Is Needed is inspired by Jorge Louis Borges’ short story On Exactitude in Science, which raises the question of the usefulness of a map that is so exact that it eventually reaches the size of the actual territory. By piling the 3D models in a pile as they are uploaded to the warehouse, the project hopes to create a physical awareness of the amount of data that is continuously uploaded.

Jenny Vogel received her MFA from Hunter College in 2003. She is a 2005 NYFA fellow in Computer Arts and is currently Assistant Professor at the University of Massachusetts. Her work has been exhibited in group and solo-shows in numerous locations and galleries: Storefront Gallery, NYC; The Dallas Museum of Art, TX; McKinney Contemporary, TX; Arnolfini, UK; The Siberia Biennial, Russia; The Swiss Institute, NYC; NYC; Kunstwerke, Berlin; PS1 Contemporary Art Center, NYC.

RICARDO MIRANDA ZÚÑIGA

“Realidad VE” (2017)

Virtual reality documentary environment

“Realidad VE” is a virtual reality application that collapses documentary material with a virtual space. The internationally recognized Venezuelan musician Jose Bergher discusses the history leading to the current political and economic instability of Venezuela. The video interview with Bergher is juxtaposed against a virtual space populated by frantic citizens, a man and woman in heated discussion, a boy sitting against a tree observing the environment around him, soldiers at ease in conversation and paramilitary troops guarding the perimeter. The blank landscape only contains dead trees and abandoned drilling rigs while the citizenry scatter throughout the landscape. Above this world, a video portrait of Bergher is projected into space and the user listens to Bergher’s analysis of Venezuela’s current political and economic situation. The user is able to walk through the environment and observe the citizenry.

Ricardo Miranda Zúñiga approaches art as a social practice that seeks to establish dialogue in public spaces. Having been born of immigrant parents and grown up between Nicaragua and San Francisco, a strong awareness of inequality and discrimination was established at an early age. Themes such as immigration, discrimination, gentrification and the effects of globalization extend from highly subjective experiences and observations into works to tactically engage others through populist metaphors.

The works in the Atrium Gallery, the White Box Gallery, and the Salon explore new narratives and imaginaries that question how we interact with data and information. The works both reveal and challenge cultural and political conditions by presenting new ways of thinking, seeing, and being.

SOPHIA BRUECKNER and RACHEL FRIERE

"Embodisuit: A Wearable Platform for Embodied Knowledge" (2017)

Fabric, electronics, software

Atrium Gallery, 3rd floor

The "Embodisuit" allows its wearer to map signals onto different places on their body. Informed by embodied cognition, the suit receives signals from an IoT platform, and each signal controls a different haptic actuator on the body. Knowledge is experienced ambiently without necessitating the interpretation of symbols by the conscious mind. The suit empowers wearers to reconfigure the boundaries of their selves strengthening their connection to the people, places, and things that are meaningful to them. It both critiques and offers an alternative to current trends in wearable technology. Most wearables harvest data from their users to be sent and processed elsewhere. The Embodisuit flips this paradigm such that data is taken in through the body instead. Furthermore, we believe that by changing the way people live with data, it will change the type of data that people create.

Sophia Brueckner is a futurist artist, designer, and engineer. Inseparable from computers since the age of two, she believes she is a cyborg. At Google, she designed and implemented products used by tens of millions. At RISD and the MIT Media Lab, she combined the understanding that interfaces structure thought processes with ideas from cognitive behavioral therapy and embodied cognition to build haptic devices for mental health. Since 2011, she has taught an internationally renowned class on sci-fi prototyping and the ethics of design/invention. Her work was featured by SIGGRAPH, *The Atlantic*, NPR, *Wired*, and more. Her objective is to combine her background in design and engineering with the perspective of an artist to create technologies that inspire a more positive future.

Rachel Freire is an artist and designer who uses the body as a canvas. Her work combines material innovation and electronics with traditional craftsmanship, focusing on provocative narratives, value attribution, and sustainable processes. Freire studied Design for Performance at Central Saint Martins, launching her conceptual fashion label on the catwalks of London Fashion Week 2009. She has been featured by *W*, *Vogue Italia*, *Interview*, and *Make*. She is the textile designer of mi.mu gloves, a gestural interface to compose and perform music with your hands. Her work is designed to tell stories, or to inspire them.

XTINE BURROUGH and LETICIA FERREIRA

"The Radium Girls: A Radically Advancing Tour of Exit Signs" (2018)

Interactive audio, captured voices, bird cages

Atrium Gallery, 3rd floor

"The Radium Girls: A Radically Advancing Tour of Exits Signs" juxtaposes stories about technology used to produce exit signs with the story of the Radium Girls. The Radium Girls were female factory workers of the 1920s who were exposed to radium—using it to paint watch dials—and fell deadly ill. The workers fought (and lost) a long judicial battle over reparations, which did, however, help to establish new worker rights laws and radioactive materials safety laws. *The Radium Girls: A Radically Advancing Tour of Exit Signs* is presented as a self-guided tour of the exit signs in an exhibition space. It presents audio as captured voices in bird cages that hang in front of or near exit signs. The tour mixes facts about the production of the exit sign with historic details to unveil the fate of the Radium Girls.

To Play: Pull the chain from the bottom of the bird cage and the audio will play. Pull it again to stop the audio. The next time the chain is pulled, the audio will start from the beginning.

Credits

Concept, voices, and writing by Leticia Ferreira and xtine burrough. Audio engineer and editing by Frank Dufour.

Technical development and assistance by The Gizmology Lab at UT Dallas, with gratitude to Dale MacDonald and Darrell Keller.

xtine burrough makes participatory projects for networked publics. She is co-editor of *The Routledge Companion to Remix Studies*, author of *Foundations of Digital Art and Design*, and editor of *Net Works: Case Studies in Web Art and Design*. An associate professor in the School of Arts, Technology, and Emerging Communication at UT Dallas, she co-directs *Social Practice & Community Engagement (SP&CE) Media Lab* and *LabSynthE*, a studio that investigates synthetic and electronic poetry.

Leticia Ferreira is a PhD candidate at the School of Arts, Technology and Emerging Communication at the University of Texas at Dallas. She is a research assistant at the Public Interactives Research Lab and a member of Labsynthe. Her research interests are intersections of culture and technology, especially media in public spaces and its cultural and political impacts. Her artistic practice experiments with the conventions digital and analogical media, exploring limits of fiction and reality.

R. DANIELLE EGAN

Home Place Series: “Valissr Street” and “Astoria Park” (2017)

Pastel paintings

Atrium Gallery, 3rd floor

This project began as a response to the toxic xenophobia and Islamophobia of the Trump administration. I am interested in the concepts of home, exile, migration, fantasy, empathy and the feminist self. My hope is to foster identification and empathy in order to fracture the fantasies which promote xenophobia and Islamophobia. My project is guided theoretically by feminist transnational scholars such as Gloria Anzaldua, Aiwa Ong, Audre Lorde, Rosi Bradotti, Sara Ahmed, and Chela Sandoval and is influenced by artists such as Minerva Cuevas, Adrienne Rose Gionta, Ilene Solva, Chantal Joffe, Carol Jazzar and many others. Each portrait is based on a collaborative process that involves an in-depth interview, a digital photograph taken by me and an image given to me that encapsulates the concept of home, broadly conceived, for the woman I have interviewed. Home is defined as anything which evokes a deep emotional presence—the place where one feels most themselves.

For some women, this has been an urban street where they protested the Iranian regime (Vallissr Street), for others a place where they have most palpably missed home (Astoria Park), and for others still a ritual which brings them home—no matter where they are located. I digitally combine my photo with theirs and use this as the source material for my portrait. My main medium is pastel, but I have also incorporated some mixed media (material that is often associate with home—e.g., gold leaf and thread because of its place in the history of Persian art). In addition to the visual project, I am working with the poet Summar West. For those who are comfortable, the interview tape and transcripts become the basis for a poetic response created by Summar which will accompany the portraits in the near future.

R. Danielle Egan is a cisgender, queer, white, feminist, artist, mother, author, professor, psychoanalyst and activist. I am the Fuller-Maathai Chair of Gender and Women’s Studies and a Fellow at the Ammerman Center for the Arts and Technology at Connecticut College and a practicing psychoanalyst in Connecticut. I am interested in the ways in which hegemonic ideas surrounding gender, race, class, nation and sexuality get deployed through affect as forms of social control and the complex ways in which those deemed “marginal” or “deviant” both negotiate this in deeply complicated ways in their everyday lives. I am also the author of two books *Dancing for Dollars* and *Paying for Love: The Relationships between Exotic Dancers and their Regular Customers* (Palgrave 2006) and *Becoming Sexual: A Critical Appraisal of Girls and Sexualization* (Polity 2013) and the co-author with Gail Hawkes of *Theorizing the Sexual Child in Modernity* (Palgrave 2010) as well as numerous peer reviewed art

HEIDI HENDERSON

“Translating Posture” (2018)

Gallery performance

2nd floor Galleries

A dancer takes postural cues from those around, furtively but subtly, reading the bodies of others in the room. The act is one of translation from one body to another. People attending the function become the source language which is then translated into the user or dancer.

Heidi Henderson, choreographer for elephant JANE dance, a pick-up company in RI, is a five-time recipient of the Rhode Island State Council on the Arts Choreography Fellowship. elephant JANE dance has performed in London, Korea and NYC, as a part of Jacob’s Pillow Inside/Out Festival and in many venues in New England. Heidi danced in the companies of Bebe Miller, Nina Wiener, Peter Schmitz, and Paula Josa-Jones and in works by Colleen Thomas, Sondra Loring and others. Heidi has been a contributing editor at *Contact Quarterly*, a vehicle for moving ideas. Heidi received her BA from Colby College and her MFA from Smith College and is an Associate Professor of Dance at Connecticut College.

If you are interested in Heidi’s process of making dances, please ask. Or consider visiting elephantjanedance.com where there are helpful words, including a link to an interview of Heidi by Sara Smith, originally published in *Kinebago: A Tour of Movement Arts in New England*.

ELIZABETH JAMESON

“Emerging,” “Celebration,” “Valentine” (2008)

Etchings on paper

Atrium Gallery, 3rd floor

In creating this work, I hope to allow people living with brain disease to view their brains as fascinating and aesthetic. For those who are not yet directly impacted by disease or disability, I hope to create space for a subject that in the end will impact us all. We are not our lesions, or our symptoms. My work drives conversations that work to shift the paternalistic dynamic sometimes present in doctor's offices, waiting rooms, or labs. In the etchings (Celebration, Valentine, Emerging), I depict illness and disability through the lens of neuro-technology and fine art, disrupting the established roles of researchers and their subjects, doctors and their patients. Much of my practice is dedicated to embracing and celebrating what it means to live in an imperfect body. I want to linger in the complexity of disease and disability. My work asks viewers to step into what is typically perceived as an uncomfortable space only to discover beauty, intrigue, and fascination.

Elizabeth Jameson is an artist specializing in the intersection of art and science. As a person living with Multiple Sclerosis, she uses neuro-technology to transform her brain scans into a vibrant, unique form of portraiture that celebrates the imperfect body and brain. Jameson collaborates with scientists, health care providers, and those living with illness, sparking conversation that deepens the understanding of illness as a part of being human. Her work is shown internationally in neuroscience centers, universities, rehabilitation centers and medical schools.

JEFF KASPER

“signs” (2017 – 2018)

Acrylic signage, braille, push button activated sound player, recorded audio

2nd and 3rd floor Galleries

signs is a multi-panel text installation composed of 10 small acrylic ADA-standard signs with braille and site-specific audio that brings participants through an intimate, critical, yet humorous descriptive tour of performing normative masculinity. The piece, installed throughout the Cummings Art Center, was designed to be exhibited in liminal spaces, including the walls of the men's bathrooms, hallways, and edges of the institutional settings—banal spaces otherwise camouflaged in approximation to common signage, such as exit signs and wayfinding plaques. The installation comments on socially 'appropriate' ways to conduct one's body in private/public space and how the design of the environment often subtly aides social management. *signs* pays special attention to the types of language circulated throughout American culture and pseudoscience that dictates how men, specifically, are expected to conduct their bodies in ways that are homophobic, transphobic, ableist, or anti-feminine.

Jeff Kasper (Queens, New York) is an artist and educator with a research-based and public engagement centered approach, spanning individually-driven, conceptual projects, to collaborative works that seek to broaden our understandings of the social environment. His practice is built on an interest in how the design of the material world, science of communications, and processes of management inform the construction of perception, identity, and relationships. He currently contributes to the development of the graduate art program, Social Practice Queens (SPQ) at Queens College CUNY as program associate and guest lecturer on research and community-based practices. In 2018 he also serves as a mentor for NYFA's Immigrant Artist Program in Social Practice.

Kasper received his MFA from Queens College CUNY and is currently a recipient of a 2017/18 SHIFT Residency at Elizabeth Foundation for the Arts Project Space and Public Programs Fellow at CUE Art Foundation. He has been invited to lecture at the MoMA Department of Education, School of Visual Arts, School at the Art Institute of Chicago, CUNY, and The New School. His work has been exhibited at the 26th International Graphic Design Biennial Brno, Czech Republic; The James Gallery; Okno Gallery, Russia; Bronx River Art Center; Artspace, New Haven; Queens Museum; The Graduate Institute for Design, Ethnography & Social Thought; and International Graduate Center for the Study of Culture at the University of Giessen, among others.

LISA MOREN

“NONUMENT 01:: McKeldin Fountain” (2018)

Virtual memorial in augmented reality installation

1st floor salon and Freeman Field Installation: GPS: [41.376266, -72.105710](https://www.google.com/maps/place/41.376266,-72.105710)

The public art project, NONUMENT 01:: McKeldin Fountain is Baltimore's first public monument presented in augmented reality. The story of McKeldin Fountain is an example of the escalating privatization of public spaces world-wide, a trend that continues to diminish access to full participation for ordinary people in everyday urban life.

When viewers hold up a tablet or smartphone like a protest sign, they reveal a full-scale, 3D architecturally correct model of the controversial half-acre McKeldin Fountain that boasted 18 waterfalls in the Brutalist-style and was demolished in January 2017.

Viewers are introduced to the site through an audio tour and may wander the 18 animated waterways, including the infamous double waterfall. Sprinkled throughout the site are 'memory artifacts' guiding the viewer through a game-like experience. Whisper chambers and artifacts trigger ordinary and extraordinary Baltimore heroes who adorn the app with a multimedia world reminiscing on everyday urban experiences from the site including protests such as Occupy Baltimore and Freddie Gray; women's trans picnics; an anime conference; rappers, a former Baltimore mayor; kids swimming in the fountain; and the first-hand memory of an arrest.

INSTRUCTIONS:

1. Open the NONUMENT 01 app on an iPhone 6se or later, or use the tablet provided by the artist.
2. Put on headphones.
3. To *bring back the fountain* at anytime, tap on a protest sign lying flat on the ground.
4. Hold your device like the protest sign, and walk around the half-acre fountain.
5. Tap on hidden "memory objects".
6. If you lose the utopian structure, *bring back the fountain* through the hamburger icon.

nonument01.org, Project Trailer: vimeo.com/227311666, nonument01@gmail.com

Instagram: nonument01:: McKeldin Fountain, FB: www.facebook.com/nonument01/, Twitter: @nonument01

Artist team: Lisa Moren, Director and Co-Producer, Jaimes Mayhew, Co-Production, Martin Bricelj Baraga and Neja Tomšič, NONUMENT founders, along with programming and development team Balti-Virtual. Music by Erik Spangler with "Whisper Chambers" by JMoney fur; 3D models by Ben Shaffer, Ryan Zuber, IRC at UMBC and Look on Media.

Lisa Moren is an emerging media and public interventions artists whose projects have been exhibited widely including the Chelsea Art Museum, Cranbrook Art Museum, Ars Electronica and Akademie der Kunste and in Australia. She is a recipient of a Fulbright Scholar and NEA award. She is a Professor at UMBC and a Saul Zaentz Innovation Fellow at Johns Hopkins University for Film and Media for her collaborative augmented reality app with Jaimes Mayhew and the Museum of Transitory Art "NONUMENT."

STEPHANIE ROTHENBERG

"Trading Systems: Bio-Economic Fairy Tales in the Anthropocene" (2018)

Plastic containers, live matter, analog electronics

Atrium gallery, 3rd floor

"Trading Systems: Bio-Economic Fairy Tales in the Anthropocene" explores the notion of the anthropocene, our current epoch in which human impact has significantly altered the earth's geology and ecosystem, and what it might look like if non-human forces could be put in the driver's seat. For example, what happens when models of non-human ecological systems are used to identify and rethink the dysfunctional systems, the "fairy tales," that are currently troubling our social welfare, economy, and governance? Using biologically inspired designs, the project is comprised of a series of speculative visualizations – whimsical "wetware" biological circuits that move between 2D and physical space realized as diagrams, 3D models and sculptural installations.

Stephanie Rothenberg is an artist using performance, installation and networked media to create provocative public interactions. Her work moves between real and virtual spaces investigating the power dynamics of techno utopias, global economics and outsourced labor. She has exhibited throughout the US and internationally in venues including Eyebeam in NYC, Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, MA, the Sundance Film Festival in Park City, Utah, House of Electronic Arts in Basel, Switzerland, LABORal in Gijon, Spain, Transmediale in Berlin and ZKM Center for Art & Media in Karlsruhe, Germany. She is a recipient of numerous awards, most recently from the Harpo Foundation and Creative Capital. Residencies include the Lower Manhattan Cultural Council Workspace, Eyebeam Art and Technology and the Santa Fe Art Institute. Her work is in the collection of the Whitney Museum of American Art and has been widely reviewed including Artforum, Artnet, The Brooklyn Rail and Hyperallergic. She is Associate Professor and Director of Graduate Studies in the Department of Art at SUNY Buffalo where she teaches courses in design and emerging technologies.

JAMES LEE, HEIDI HENDERSON, and ANDREA BALDWIN

Student participants: Emily Green '18, Rishma Mendhekar '18, Isaih Porter '18

"The Reminiscence, a Story at Connecticut College" (2018)

Interactive media installation, 3D printed sculptures
White Box Gallery, 3rd floor

“The Reminiscence, a Story of Connecticut College” presents a digital (re)creation of posture portrait taking practice in the past with the current generation of students and advanced technology. Although most evidence of past practice had been destroyed, memories from past experience were engraved in people’s minds, who were students during the late 1920s to the 1960s. We called for the current college community to participate in the process of (re)creating the Posture Portraits to raise awareness of this history and to capture our bodily reaction. We obtained data including 2-dimensional images as well as 3-dimensional data to generate abstract visualizations of the photo-taking experience. The physical presence of participants was materialized as a miniature scale sculpture through 3D printing technology and this sculpture is an interface to trigger the presentation of the individual participant’s experience. The work is composed of a wall-mounted display, a collection of 3D-printed sculptures, and a sculpture detection platform.

Andrea N. Baldwin is an attorney-at-law and transnational feminist, who holds a Ph.D. in gender and development studies, and a M.Sc. in international trade policy. Dr. Baldwin is a visiting assistant professor in the Gender and Women’s Studies Department, and the associate director for Praxis at the Center for the Comparative Study of Race and Ethnicity at Connecticut College. Her research interests include transnational feminist epistemology, theorizing pedagogy as a form of feminist activism, and Caribbean cultural studies.

Heidi Henderson, choreographer for elephant JANE dance, a pick-up company in RI, is a five-time recipient of the Rhode Island State Council on the Arts Choreography Fellowship. elephant JANE dance has performed in London, Korea, NYC, as a part of Jacob’s Pillow Inside/Out Festival and in many venues in New England. Heidi danced in the companies of Bebe Miller, Nina Wiener, Peter Schmitz, and Paula Josa-Jones and in works by Colleen Thomas, Sondra Loring and others. Heidi has been a contributing editor at Contact Quarterly, a vehicle for moving ideas. Heidi received her BA from Colby College and her MFA from Smith College and is an Associate Professor of Dance at Connecticut College.

James Lee is a computer scientist and media artist interested in computer graphics, visualization, games, physical computing, and virtual reality. His recent research focuses on virtual humans that aims to design and develop lifelike computer interface by digitizing a real person’s figure as well as his or her nature, including personality and mannerism. Lee received his BS and MS degree in Architecture from Yonsei University, Seoul, Korea, MFA from the School of Art and Design at University of Illinois at Chicago (UIC), and Ph.D. degree in the Electronic Visualization Laboratory, Computer Science at UIC. Lee is Jean C. Tempel ’65 assistant professor in the department of Computer Science at Connecticut College.

Acknowledgements:

This work is a part of the (Re)creating the Posture Portraits research project and is funded by a Faculty Research grant from the Ammerman Center for Arts and Technology, the Jean C. Tempel ’65 Computer Science Assistant Professorship, the Summer Science Research Institute program, and a Research Matters grant by the Office of the Dean of Faculty at Connecticut College. We appreciate the Ammerman Center’s generous support for this project. We also thank the participants who volunteered for the “Re-Production” of the posture photographing event where we collected photographs and 3D data, Connecticut College alumni who were willing to share their posture-photograph experience with us, Shawn Hove and Grzegorz Surman who helped us design and build the framing and shelving, and Andrea Wollensak and Libby Friedman for their ceaseless support for our work.

ALEXANDRA JUHASZ and KYLE BOOTEN

"#100hardtuths-#fakewnews Poetry Workshop: An experiment in radical digital media literacy given the fact of fake news"
Thursday, February 15, 12 - 1:30, Cummings 309
Sign-up required, at Symposium registration desk, Oliva Foyer

Please join Dr. Alexandra Juhasz and a collaborating poet/instructor, Kyle Booten in an innovative, small lunchtime poetry workshop to adapt, transform, extend, translate and make more usable resources from her online digital media primer: [#100hardtuths-#fakewnews](#) Participants will experiment in a local, embodied writing that begins with one of the five alternatives "hardtuths" listed below and moves toward word-bound expressions of individual's and community's truths about social media and fake news outside of the indexical, evidentiary traditions that currently bind us to the technologies that are built upon, reinforce and monetize such expression.

1. fake news r us
2. virality is virility
3. art answers to fake questions.
4. our internet truths trump media lies
5. heed the poet's call: poetry, a time-honored word-based form of truth-telling outside the logics of indexical mediation might be one well-honed literacy practice well-suited to this crisis.

No prior poetry experience necessary. The process is more important than the product: speaking together about our own internet truths and rendering our knowledge as art answers.

Dr. Alexandra Juhasz is the chair of the Film Department at Brooklyn College. She makes and studies committed media practices that contribute to political change and individual and community growth. She is the author of *Learning from YouTube* (MIT Press, 2011). Her current work is about feminist Internet culture including YouTube and feminist pedagogy and community. With Anne Balsamo, she was founding co-facilitator of the network, FemTechNet: femtechnet.org.

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