GLITCH

IS THE
IN THE   SOUL
MACHINE

# CONTENTS

CURATOR STATEMENT

Glitch is the Soul in the Machine is an international exhibition showcasing emergent forms of new media art that playfully reveal the way digital technologies influence our perception of reality even as they corrupt the practice of everyday life. If, as conference exhibition curator Mark Amerika suggests in his "Glitch Ontology" manifesto-performance, "Glitch is the soul in the machine," then how do works of contemporary art reveal what is broken, dysfunctional, hacked and cracked in our information-saturated culture?

The GLITCH IS THE SOUL IN THE MACHINE exhibition coincides with the annual International Digital Media and Arts Association (iDMAa) conference, to be held on the campus of Winona State University in Winona, Minnesota, from June 24-27, 2021. This exhibition features works by artists around the world and is free and open to the public when they register.

SPONSORS AND CREDITS

CURATOR: Mark Amerika (Founding Director, Intermedia Art, Writing and Performance, University of Colorado).

SITE HOST, GALLERY LIAISON, AND JUROR: Roger Boulay (Art and Design, Winona State University).

JURORS: Dena Eber (Digital Arts, Bowling Green State University), Heejoo Kim (Digital Media and Design, University of Connecticut), Adriana Knouf (College of Arts, Media and Design, Northeastern University), Talan Memmott (Creative Digital Media, Winona State University), Ellen Mueller (Director, MFA Program, Minneapolis College of Art and Design), Élika Ortega (Spanish and Portuguese, University of Colorado, Boulder).

CONFERENCE CHAIR: Davin Heckman (Mass Communication, Winona State University).

BRANDING, IDENTITY & CATALOG DESIGN: Emma Brezina and May Hayes

The event is made possible through the financial support of iDMAa and the Winona State University Foundation. Additional support is provided by Creative Digital Media (Winona State) and iDesign (Winona State).
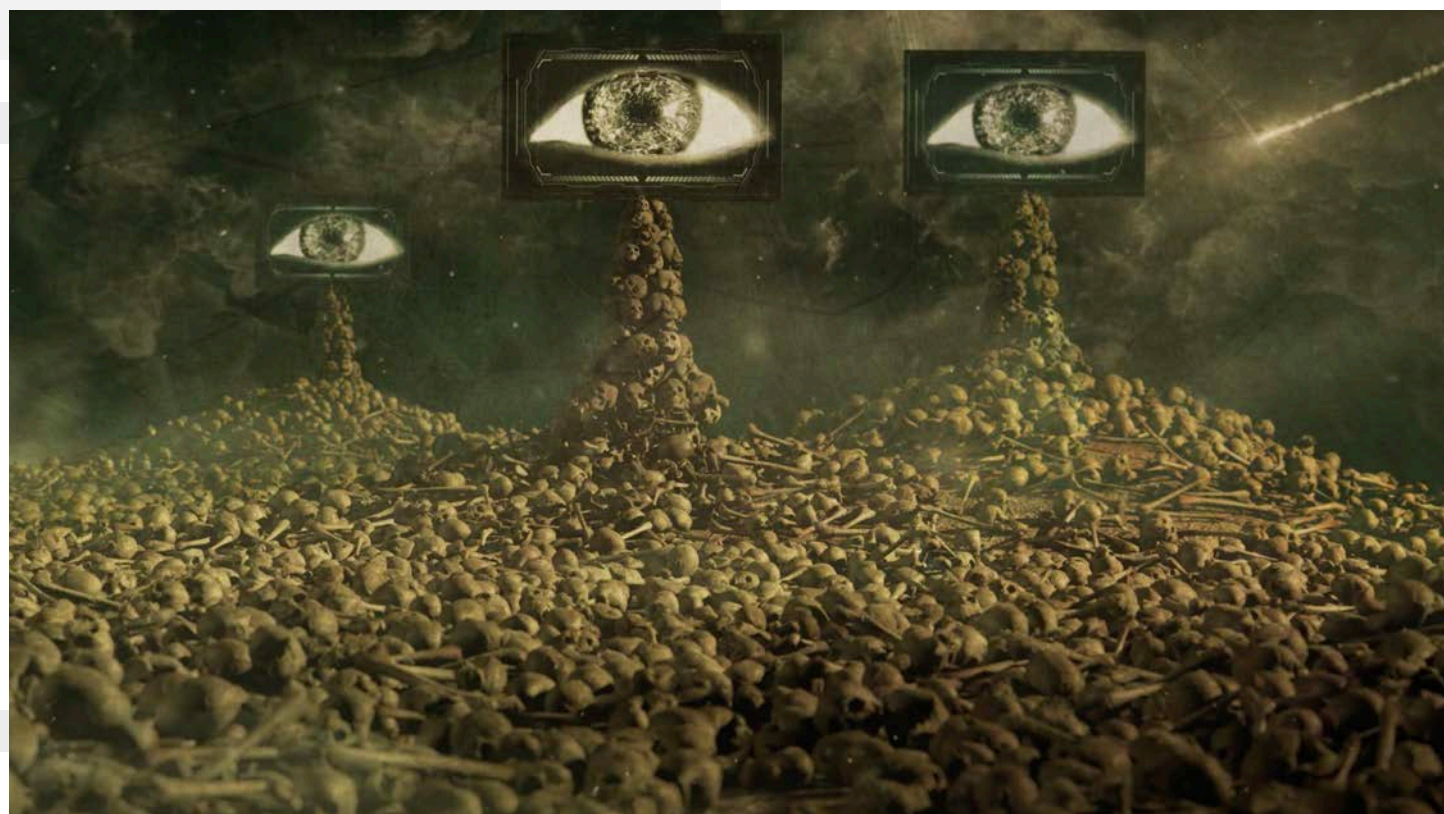
ALESSANDRO AMADUCCI

DISCUSSION ON DEATH

2006–2018

VIDEO, 00:06:00

In digital age the idea of limit doesn't exist anymore, and so vanishes the concept of death too. We think we can be forever young, or immortals. The bodies change and transform, the science promises new models of efficiency: the solution is a pill. In the labyrinth of mirrors in which we re-create constantly the image of ourselves, we give birth to ourselves: creatures already available to the final mutation. A trip around the identities of the self of digital images.
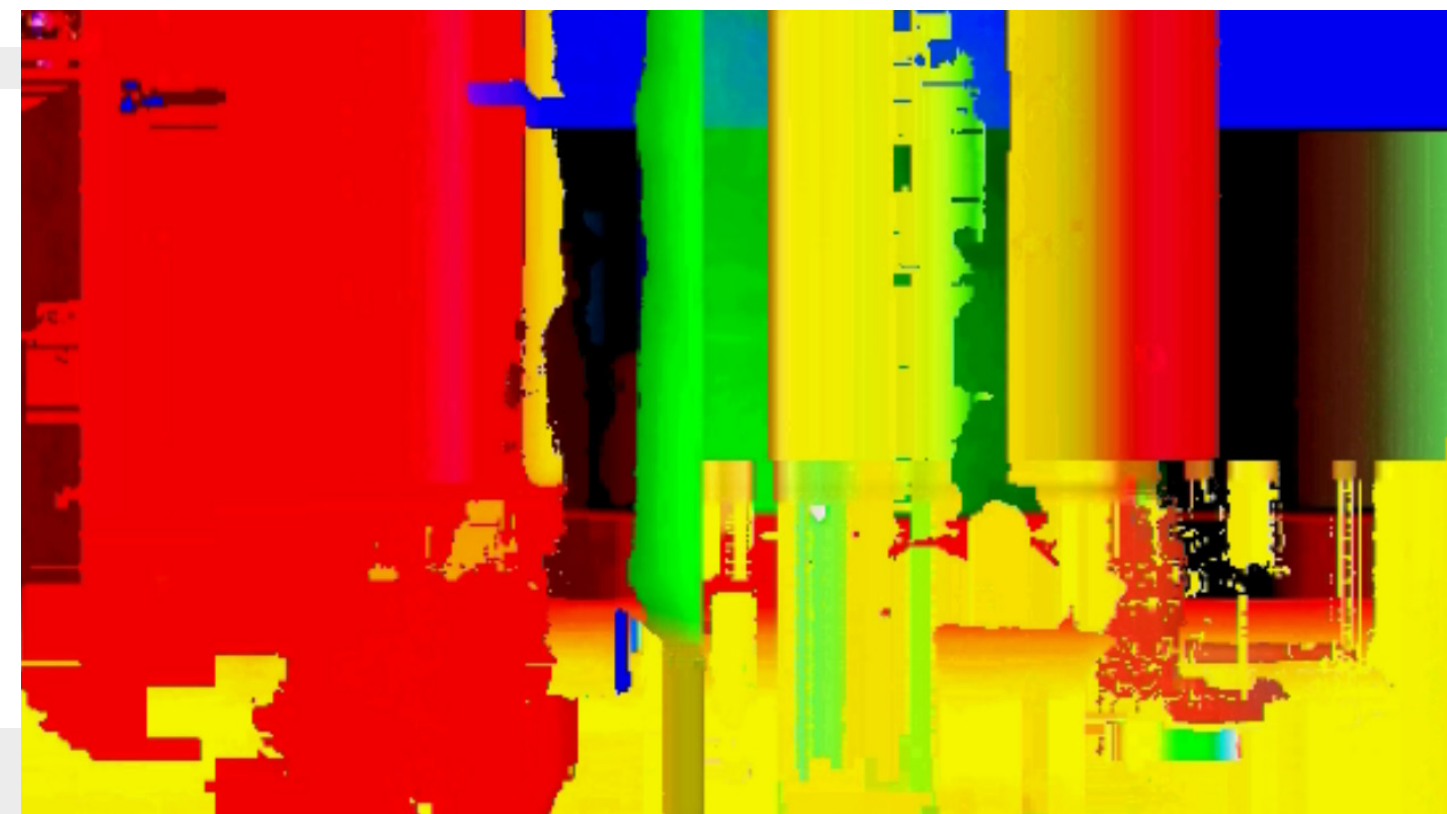
ANDRE PERIM

BROKEN RAINBOW

VIDEO, 00:04:45

"BROKEN RAINBOW" is an animation video art work produced using several techniques such as data bending and digital deterioration.
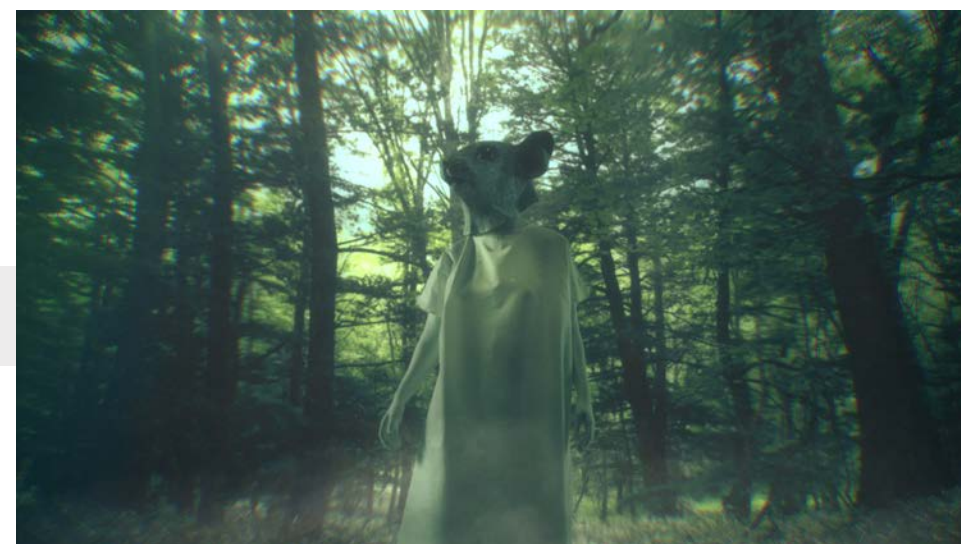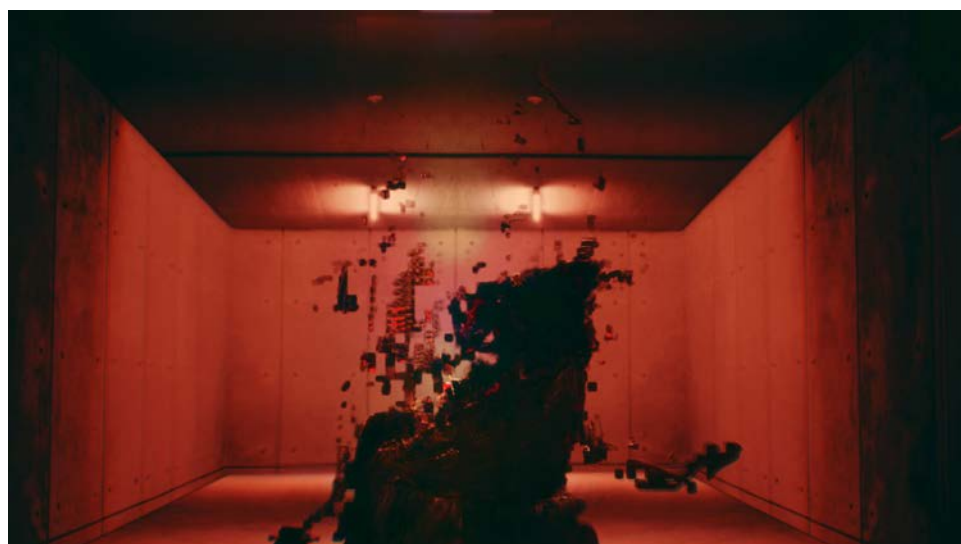
APOTROPIA // CRISTIANO PANEPUCCIA
ANTONELLA MIGNONE

ENTELECHIA OBSCURA

2021

SINGLE-CHANNEL VIDEO, 00:04:00

Entelechy is the Aristotelian term used to indicate the inner purpose inherent in every being or reality, a kind of state of perfection of something that has achieved the purpose for which it was predisposed.

While the game itself is rather simple to win on a temporary basis, the game runs for the entire time it is installed, and does not sit idly by if a player is not present. Without satisfactory participation, the game will repeatedly activate the lose condition, tallying an astronomical number of losses on the win/lose counter. Without constant attention and collective organization, the losses quickly surpass the wins, rapidly reaching a threshold from which the tide cannot be turned, and the game cannot be 'won.' The game itself is ultimately indifferent to the presence of an interactive force—it neither celebrates, nor rejects human presence.

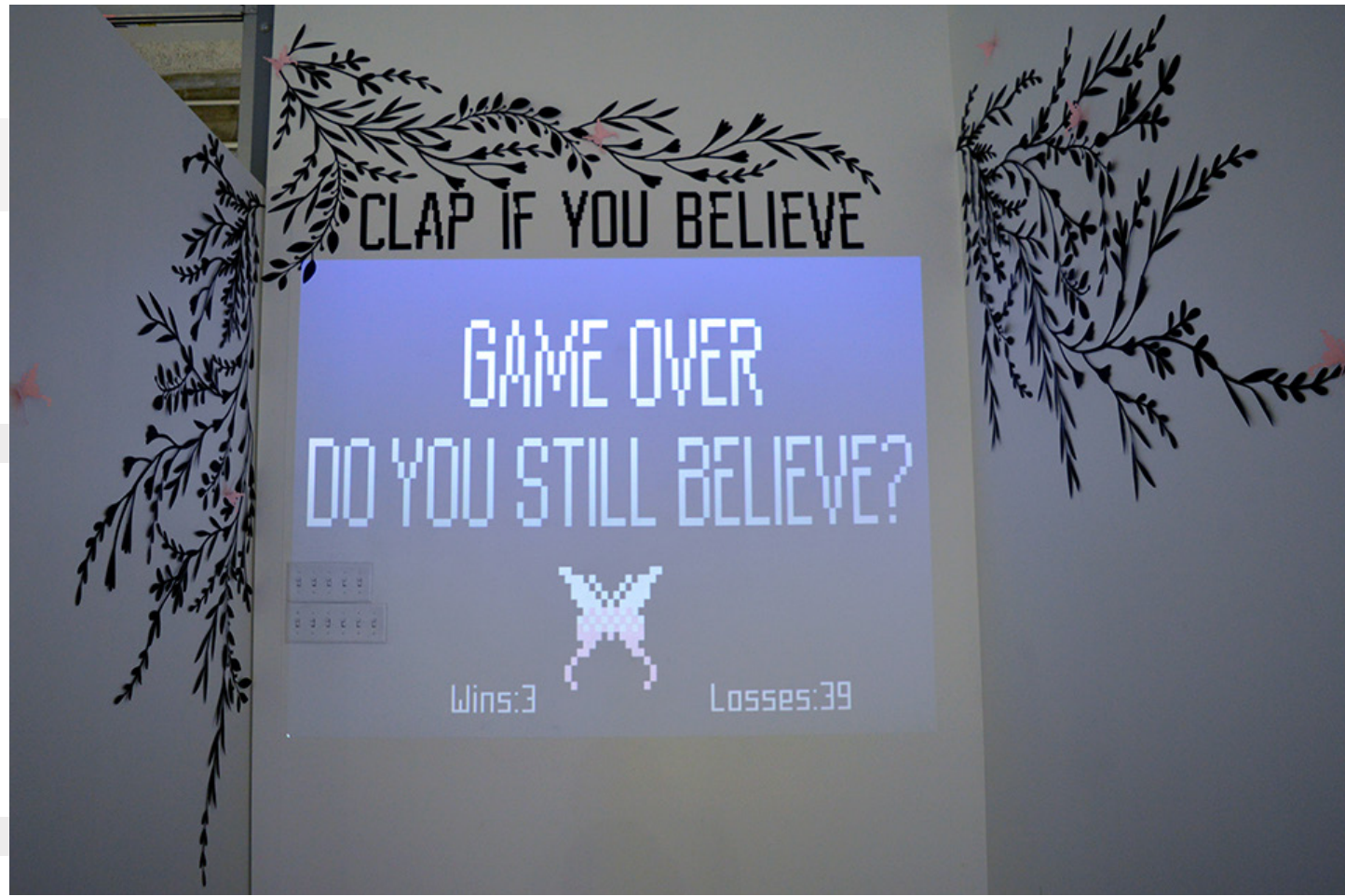By disrupting a very basic mechanic in gameplay: that is, that the game must have a human player present, Believe exposes the illusion of choice inherent in electronic games, and invites participants to consider questions of agency and futility in interactive media. What does it mean to play a game that cannot be won? Does the player(s) have access to meaningful choices?

AUTUMN BROWN

BELIEVE

1 MAC COMPUTER WITH INTERNAL MICROPHONE,
1 HDMI PROJECTOR, PROCESSING3

Believe is an interactive installation which takes the form of a game which plays itself, with or without a living player present.

The game has a deceptively simple set of instructions: 'clap if you believe in faeries.' Using audio-responsive input, the game triggers either a win or lose condition dependent on the vigor of the participant(s) claps, and offers a congratulatory or discouraging message based on if the win condition has been met.

The futility inherent in the work is further highlighted by installed papercut elements, which break the boundary between virtual and physical space, disrupting the separation of the game realm,—relegated to a digital projection,—and reality. The morbid display of dozens of dead faeries is symbolic of the ultimate futility of the game itself, and serves as a visual manifestation of the inevitable fate that player intervention can delay, but not stop. The lurid pink and black palette and simple, low-fi graphics transform into a grotesque metaphor for the inevitability of mortality itself, serving as a surreal memento mori for all participants.

By characterizing the synthetic worries of various sophistication as variously evolved creatures we are engaging the empathy of the viewers. It is one thing to experience a text generating neural network failing into mode collapse, which is a state where the system generates the same unchanging output no matter the input e.g. a string of the same repeating vowel. It is a whole other thing to watch a mode collapse personified by one of our critters: as we watch this creature struggling to get a word out we can't stop ourselves from feeling like we should help it finish the sentence. The mode collapse glitched text result of 'aaa aaaaaaa' becomes a living wail. The critters in Ecology of Worries appear alive not because of any sort of omniscience a tech evangelist might expect from a digital assistant, but due to their very real flaws. The creatures become uncanny through a juxtaposition of familiar and abstract concerns.

# CAITLIN & MISHA// CAITLIN FOLEY
MISHA RABINOVICH

ECOLOGY OF WORRIES

SINGLE-CHANNEL VIDEO, 00:04:00

Ecology of Worries asks the question of whether we should teach a machine to worry for us, and is enabled by an archive of actual recorded worries we've been collecting from people since 2016. The video consists of hand drawn critters. Some critters are driven by synthetic worries generated with TextGenRnn neural network trained on the transcribed worries archive. Other characters are driven to worry by a novel machine learning system called Generative Pretrained Transformer 2 (GPT-2), which was dubbed by commentators as the AI that was too dangerous to release (but it was released anyway). The creatures' performance of the worries spans a gradient of intelligibility, reflecting on the evolution of machine learning systems. The resulting manifestations of the algorithms—with glitches intact—are presented in an audiovisual bestiary.

Training is the aspect of machine learning that engages the most important political dimension of this technology. Silicon valley fraternity bros scrape photos of their classmates, or grab celebrity faces from the wild to train their AI! Even well intentioned people often do the easy thing without anticipating problems down-stream. Biased data imbues the machines with the biases of their creators. The wide deployment of AI by US social media companies across much of the world has made the voices of Alexa, Siri, and Google Maps ever more recognizable. Ecology of Worries defamiliarizes the peppy digital assistant voice by training these creatures to worry on our communal woes (albeit reinterpreted by a machine). If a machine takes up our worry, does that at least mean it has really heard us? If we bare our soul to machines, don't we risk them doing the same to us? The Eliza effect, discovered in the late 60s, led people to perceive a chat bot as intelligent and worth confessing to. Ecology of Worries flips the dynamic to have the machines confess to us and put us in an awkward, thoughtful, and sometimes hilarious state of mind.
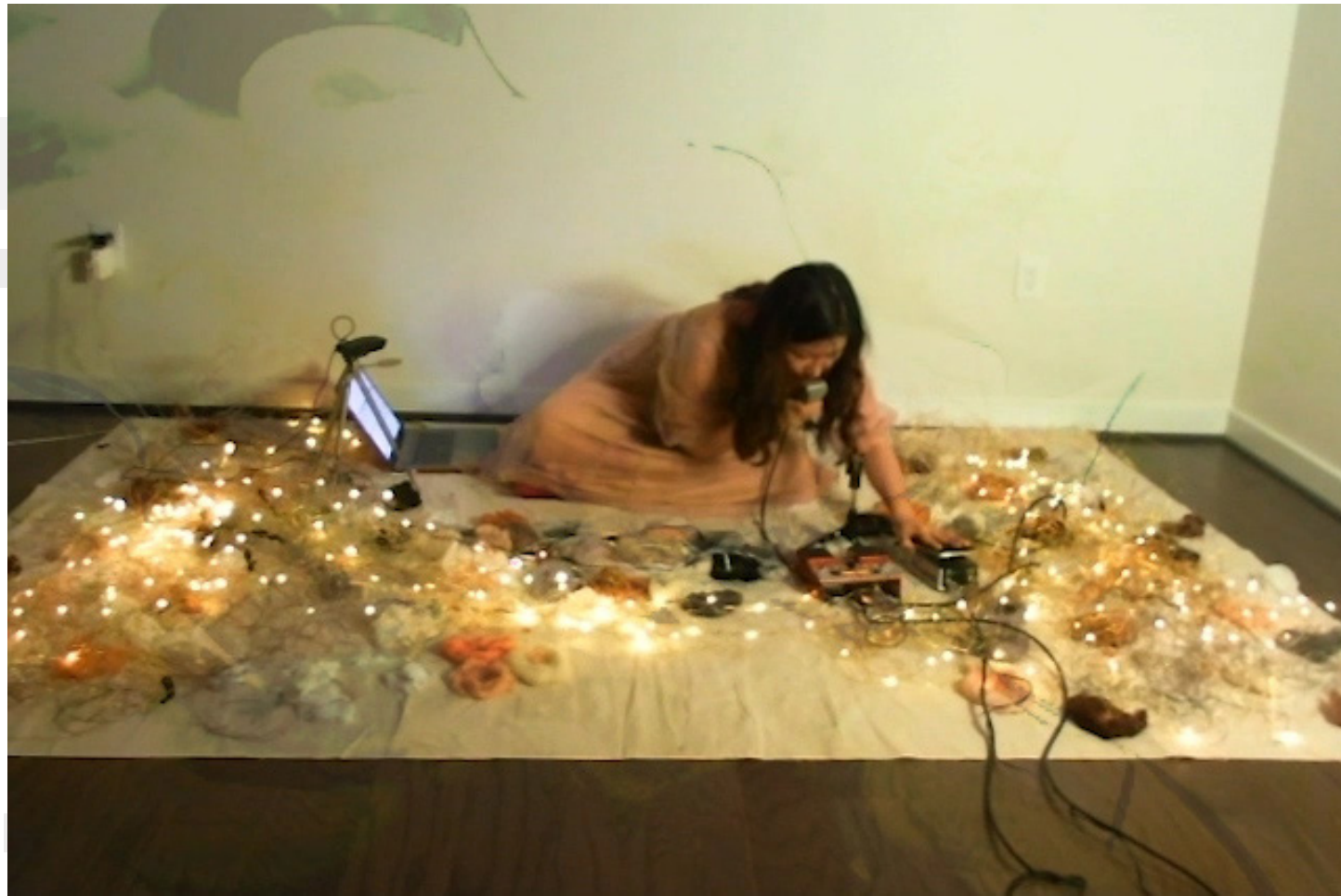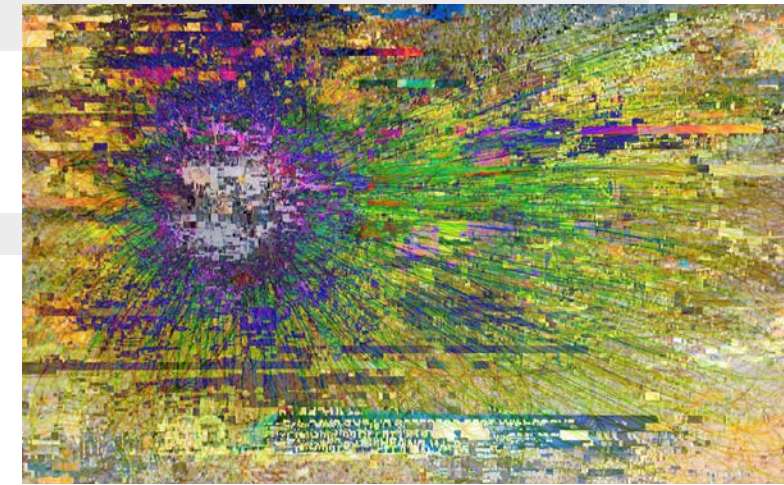
CECELIA SUHR

DEMISTIFYING THE NARRATIVE

DOCUMENTATION OF PERFORMANCE, SINGLE-CHANNEL VIDEO, 00:11:26

Demystifying the Narrative is an experimental voice improvisation performed on a handmade e-textile interactive instrument. This work is situated at the intersection between sonic art performance and a mixed-media/textile installation combined with a new electronic musical interface. Reflecting on the turbulent and notable year of 2020, this work critically explores the dominant narratives in the cultural and media landscape through an abstract expression of sounds and visual representation via handmade installation. Upon touching each button (made with a ball of steel wool) with a fingertip, it will trigger a pre-recorded audio sound file. While performing on this new custom made audio-visual e-textile instrument, my voice is improvised via a looping station.

Overall, this work captures the sounds of repetition, repudiation, contradiction, and omission while representing chaos, instability, despair, and unsightly beauty via a large-scale interactive installation. In doing so, it electronically combines a collective and individual outcry.

CHER CORNETT

SIGNAL DISRUPTED WITH SPRITES 1 & 2

GICLEE PRINT ON ARCHIVAL FINE ART PAPER, 27" X 17"

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EUGENIO TISSELLI

JAGUAR OF NUMBERS

AUDIO OF LIVE RECORDINGS OF PERCUSSION AND KALIMBA ALGORITHMICALLY MANIPULATED USING AUDIOMULCH, 00:06:47

The entities we perceive as parts of the hyperobject we call nature - rocks, trees, rivers, insects - are, for a computer, mere masses of points without entity: without object or subject. These points congregate and disperse freely in its vision: the algorithm knows nothing about the forms that engender being. Thus, the perspective of the digital animal is always already granular, multiple and recombinant: an artificial perspectivism where every object is potentially all objects: grains of dust changing color, fluttering on a plane of light. Each grain carries multiple natures within it, as many as the algorithm desires. To perceive - and thus, to represent - nature as the digital animal does is to break with the notions of entity, being, body, space, or form. The jaguar of numbers rips apart the flesh of the world.

CORRINA ESPINOSA

BATTLE OF THE GLITCHES

2020

SINGLE-CHANNEL VIDEO, 00:01:58

This video was made specifically for GLITCH IS THE SOUL IN THE MACHINE, the iDEAs Exhibition at the 2020 iDMAa Broken Media Conference.

People are strange things. Oh, the absurdity! Bold & brazen phantoms festooned in withering skins, assured the music will last forever! We dance, dance, dance—boogie until Thanatos (Death) snatches us right up out of our shoes. I really like people. I want to make art and tell stories as fascinating as they are.

"Battle of the Glitches" is a piece of broken media art. It stems from a vintage educational film dramatizing a seemingly "broken relationship." It has been artificially colored, layered into a he-said-she-said overlap, and datamoshed to emphasize the raw emotion and discord between the feuding couple.

FRED MAHEAUX

FLESH INTOLERANCE
2019

LOOPING VIDEO INSTALLATION, 00:07:31

Flesh Intolerance is an experiment in hyperstition blending the ideas of the Cybernetic Culture Research Unit and innovation in gene editing, what I defined as CRISPRpunk. Datamoshing, circuitbending and codec manipulations were used on captures of paper collages and applied on 3D surfaces to reach a hypnotic stream of video data suggesting the baudrillardian horror of the human mass. File is available in hi-res H264 or Pro-Res.
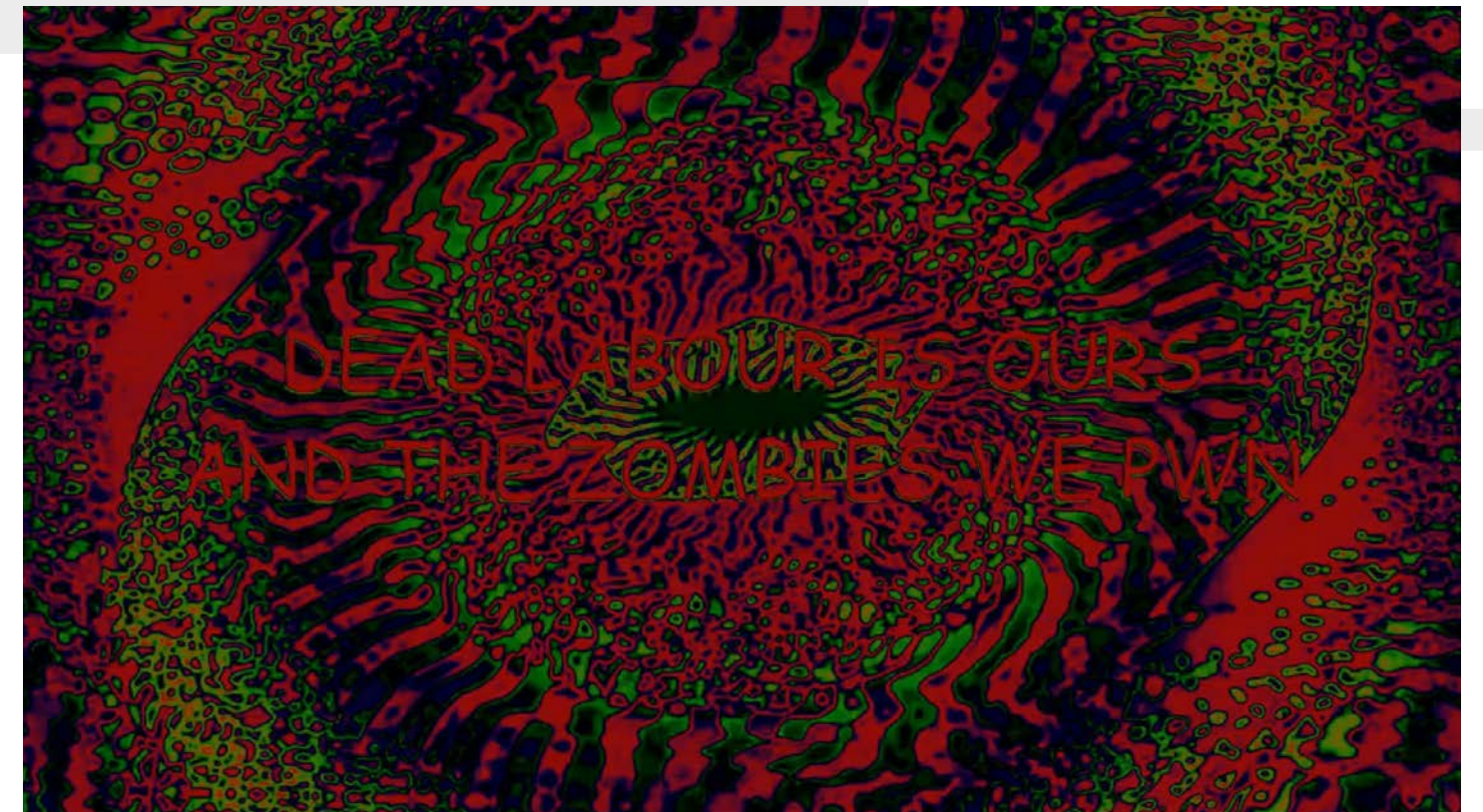
JERRY GALLE

AGITSENT

ONLINE WORK

ABSTRACTION OF LEFT VS RIGHT/textual promiscuity

Should we embrace uncertainty and chaos in the form of internet abstraction such that it resists the rationalist tendencies of capitalism? Troll the adherence of rationality.

AGITSENT is a derailed AI-meme-machine that continuously generates meme-like content online. The project makes use of several algorithms to generate its content, and relies heavily on the use of machine learning. The AGITSENT-pages reload automatically, so the viewer can sit back and experience the project. Albeit that there is also the possibility to interact with the software, with for instance an AGITSENT chat bot. A meme-chat is going on in the background and often pops up during the automated sessions. This chat serves as a vehicle to peak inside the software to communicate some of its machine generated choices.
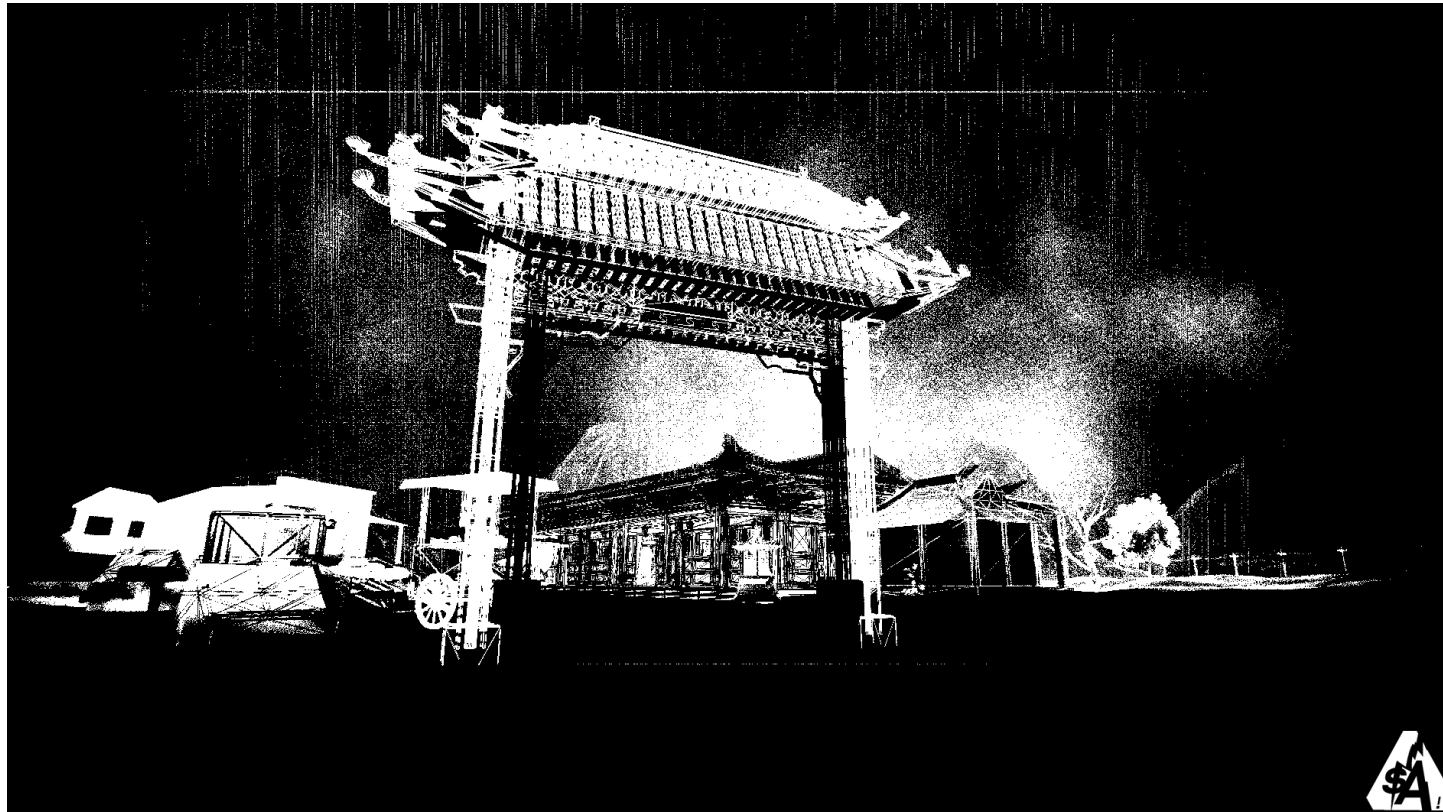
50% of profits from 鬼鎮 (Ghosttown) Spirit Simulator donated to Indigenous causes and organizations.
鬼鎮 (Ghosttown) Spirit Simulator is a Glitch Art Game featuring experimental Noise Musics by artists and musicians including Morher, 洪梓倪 Hung Tzu-Ni, Cyrus Pireh, Josh Spelman-Hall, Gunshop, and jonCates.

"Wherever you are, you are on Indigenous land." - The Decolonial Atlas

JON CATES & EVAN MEANY

鬼鎮 (GHOSTTOWN) SPIRIT SIMULATOR

SOFTWARE

"Hey tumbleweed, yer system clock's a tick'n...!"
Drift in the Glitch Western world of 鬼鎮 (Ghosttown) Spirit Simulator where Old West meets Ancient East in this experimental Glitch Art Game experience by jonCates and Evan Meaney. Times stand still, frozen.

Are you on the set of a Silent Film, err are you onscreen in a simulation of an abandoned (?), broken down, and glitched out ghost town? Eitherway, Out West, under Gold Mountain, you navigate amidst the fantasies of the Settler Nation. Press spacebar to float weightless. Press C to sink. Depart and return for the shootout at high noon, but remember:
you can never step into the same 鬼鎮 (Ghosttown) twice...

KAREN KROLAK

DICTIONARY OF NEGATIVE SPACE

WEBSITE, AUDIO TRACK

www.DictionaryofNegativeSpace.com is an ongoing, online exhibit of entries and illustrations from the Dictionary of Negative Space, an interdisciplinary lament for the words that the English language lacks for lamenting. It was inspired by my experiences in the aftermath of a car crash that killed my mother, father, and older brother in 2012. My father was an early prospector of the information age and I launched this site on June 1,2018, a day that should have been his 78th birthday.

Previous to that fateful August afternoon, I had been the type of person who could talk to a stump for hours according to my mother. Afterwards, though, I struggled just to find a way to answer the ubiquitous question: how are you? In organizing this odd dictionary, I chose not to name the words, to leave them as blank spaces so that people would feel the awkward pauses that survivors face. Even that word, survivor, fails me on a daily basis. It makes it sound as though I just won some kind of ridiculous reality television show and not that I lost the three people woven into every single definition in my life.

But, it wasn't just me or the English language whose glitches are documented in this dictionary. While there were ordinary people who helped us in extraordinary ways, there were also so many people who responded with an almost inhuman level of callousness. One of those conversations inspired my Audio illustration for [125]. (https://dictionaryofnegativespace.com/portfolio/125/) This sound piece recreates an actual phone call that I had with an HR person. I used the voice of online translation software to play the part of the woman at the HR department because I could only understand her callousness by imagining her morphing into a slave to her algorithm.

in memory of...
LIL OZZIE 11-09-2016 — 11-25-2017
a true scavenger and brave mouse. MAY HE REST IN PEACE ♥

KARIN DENSON

## CALIFORNIA BROWN PELICAN NO.1 & NO.2

2019-2020

ACRYLIC ON CANVAS, 48" X 36"

California Brown Pelican No.1 and No.2 are consecutive acrylic paintings on canvas, 36" x 48", from 2019 and 2020, respectively. Using glitch techniques and aesthetics, these works bridge vicissitudes in today's digital technologies and in our ecological systems.

Ever since I moved to California, I have been fascinated by this particular species of pelicans, whose only breeding colonies are just around the corner from where I live in Silicon Valley, on West Anacapa Island and Santa Barbara Island. In 1970 the Californian brown pelicans were listed as an endangered species, but after the State of California banned the pesticide DDT the population has remarkably increased and is believed to be stable for now.

Yet, given the volatility of environmental and climatic changes and challenges at any time, but especially now, this is far from certain. It's the inherent instability of ecosystems that moves me, and that I seek to express in my art: the impermanence, transience, and volatility of a species; of a moment in a movement; but also of my perception. At the
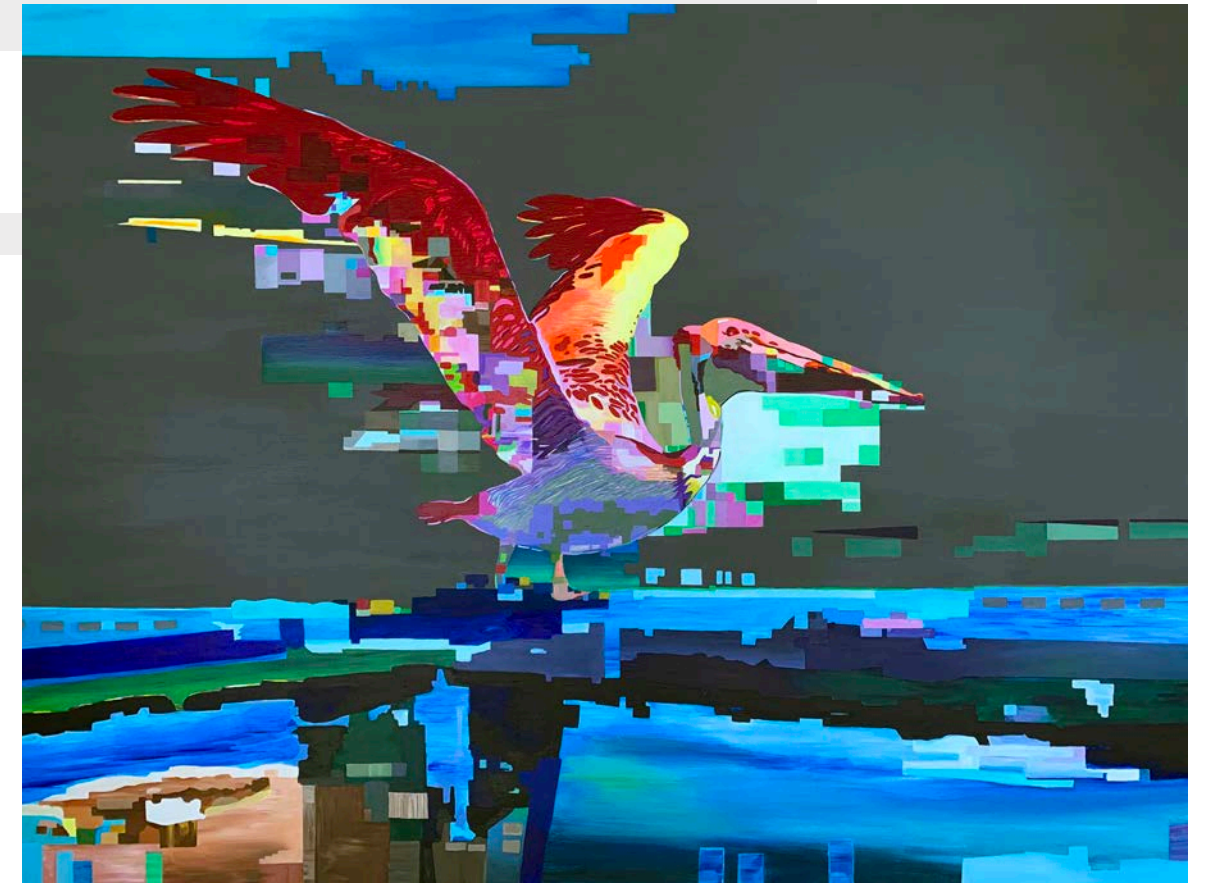
same time, I am fascinated with the increased instability that emerges within our digital technologies and the unpredictable outcomes and aleatory effects that may arise either through voluntary mechanisms and interfaces or through accidents and contingencies, such as the malfunctions that produce the visual glitch. These works attempt to think these natural and technological agencies together.

The paintings depict two different movements of a single pelican which I observed taking flight at the Santa Barbara Pier. I took pictures and videos on my iPhone, edited them in a nonlinear digital video editing program, and deformed the raw data by sonifying it in an audio editing program (Audacity), before exporting the data back into visual form.

The final glitched/databent video served as the source for my acrylic paintings, which capture but continue to transform an image that arose through the particular and contingent configuration of my computer, its software, and available memory and processing power. Throughout the painting process, which interfaces these technical contingencies with the human ones of my own limited memory and perception, I allow environmental factors to continue influencing each new stage of the work towards its completion. In this way, analog and digital processes converge, with the specific temporalities of computational and perceptual processes transforming one another. Together, these technical and embodied agencies create unpredictable new realities that deviate from my original idea or source, distributing the glitch back into the natural environment.
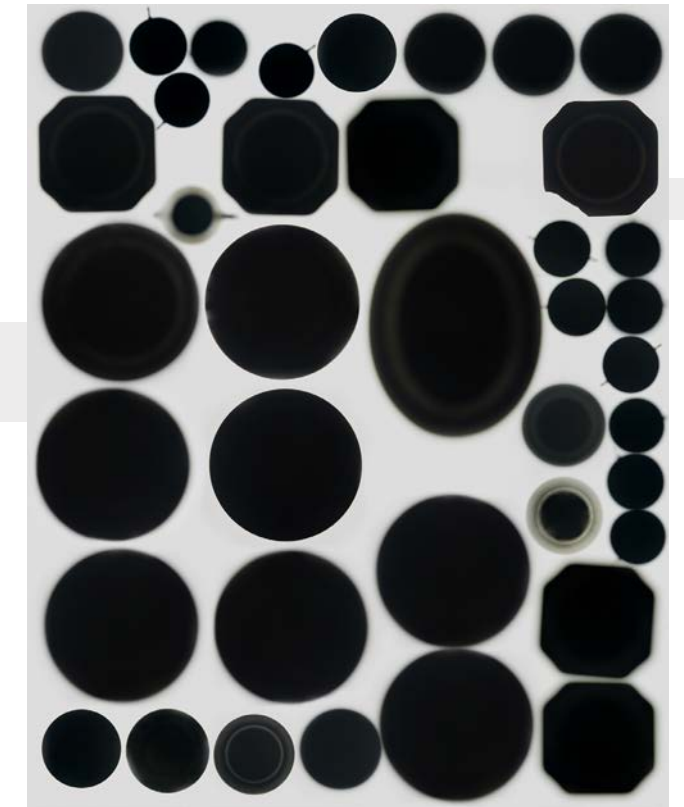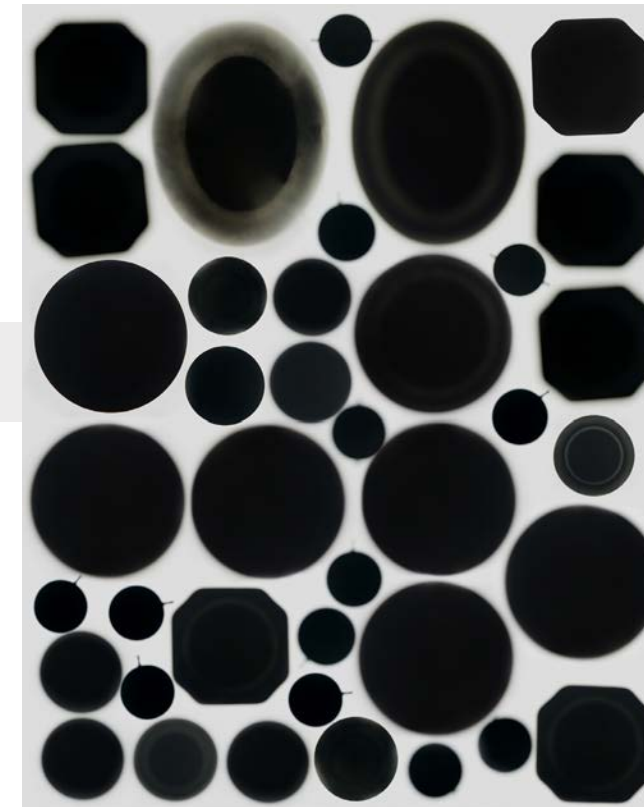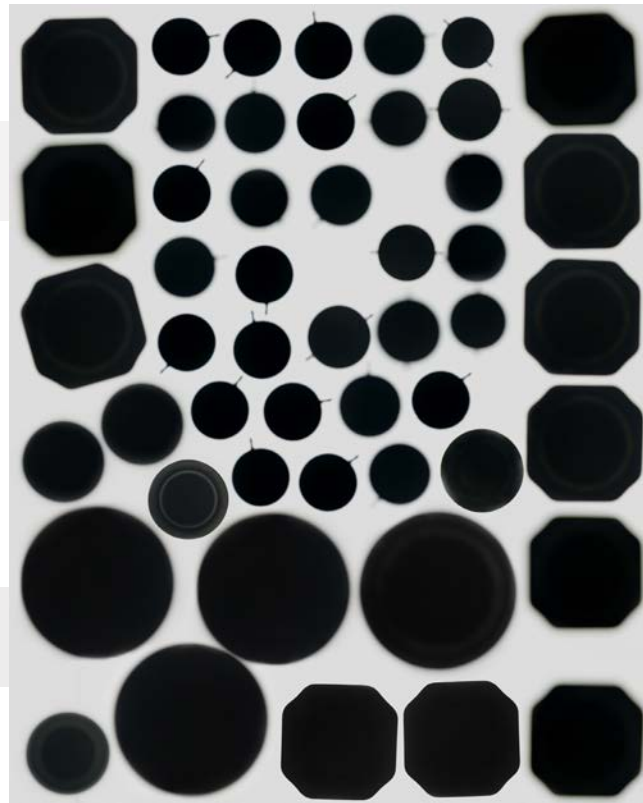
KATHLEEN HAWKES

MAY DAY

2019-2020

INKJET PRINTS

May Day was my great grandmother's birthday (1900) and my great grandfathers birthday (1896). She was a Swiss immigrant, he an Irish immigrant. They met at a May Day dance in New York. They were married a few years later in May, 1920. I use the chipped remains of their wedding china to make improvisational photographic compositions. Like many inherited china sets there are dishes long missing and broken. I arrange the surviving pieces as repeated photographic elements over and over in an infinite number of variations and visual relationships. I am looking for fugitive balance between presence and absence. The work speaks to a sense of precariousness and the emotional weight of inheritance and loss.

My photographic works reflect one moment in a long, slow process of erosion. I use photographic technology the wrong way–backlit and out of focus–to make objects appear as though they are sinking, fading away, or just out of grasp. I digitally stitch photographs together to create an unrealistic view of time and space. Objects are suspended in a reality where it is unclear whether they are waxing or waning, concave or convex, fleeting or persistent.

I propose a site-specific installation, titled "May Day," involving wall panels covering a small room, alcove, closet, or on movable walls in a gallery space. I want to create an intimate space, resembling a mausoleum, ideally in a small room of roughly eight by eight feet or smaller. I am flexible with scale/size, because I will tailor wall panels specifically for the space. Each wall panel will be a unique improvisational china set composition (like those pictured in my example images). Each will be 60 inches tall and 4o inches wide (though width may vary depending on size of exhibition space). There will be four inches of space between each panel. Depending on the size of the exhibitions space, roughly eight wall panels will comprise the installation.

The example images submitted with this proposal give you a sense of what the wall panels will look like. However, the final work will be designed and created specifically for the exhibition space.

The wall panels will be printed on matte adhesive inkjet paper, which I have used for exhibition in the part. The adhesive is not permanent and doesn't damage the walls. Due to unique installation requirements, and because I live in Winona, I plan to help with the installation of my work. I would be happy to participate in the conference and/or an artist talk, panel or round table.

KIMBERLY BLEVINS

FRACTURED PROCESS 1, FRACTURE PROCESS 2

DIGITAL PRINTS, 13" X 19"

These are a series of photographs of my television. My cable box has a glitch stuck inside only on certain channels. These are images of the first Presidential debate that was held in the summer of 2019. These images to me, represent the fracturing of the democratic process in this country.

Glit   i   hat   hic   b   ray   the   idelit   of ge   der, it is the beauty and
ulta   l the   n   nd pain of crashing and s ipping, which
atel   m hasizes the fragilit   f   nder.

KRISTEN LILLVIS

GLITCH

2019-2020

TWINE 1.4.2, HTML 5

Twine game that explores glitches in terms of technology, digital humanities, gender, identity, and the body.

As a physical extension of the "PrEParedness Series", the installation and sculpture "Hunt, Hide, Hey!" is a riff on commercial retail language as an access point for the consumption of visual culture and coded language. The patterns created as part of the "PrEParedness Series" are made into undergarments, suit and jacket linings, dress shirts, ties, and accessories available for seamless grassroots integration into a rural population accompanied by the language and academic discourse that fail to recognize the same rural, queer identities.

MARC MANKE

"PREPAREDNESS SERIES" AND "HUNT, HIDE, HEY!"

2019

FABRIC, THREAD, CUSTOM TEXTILES, WOOD, GRIDWALL, WALLPAPER, FOUND GARMENTS, FOUND TEXTS, METAL DIMENSIONS VARIABLE

The "PrEParedness Series" is a collection of digitally generated and printed textile patterns proposing a new relationship between the visual culture of rural culture and queerness. Using the images of camouflage and PrEP (the colloquial name for the medication Truvada), the project consists of a series of patterns that can function as a new coded language for rural queer men or as a tool for passing in a heteronormative environment.
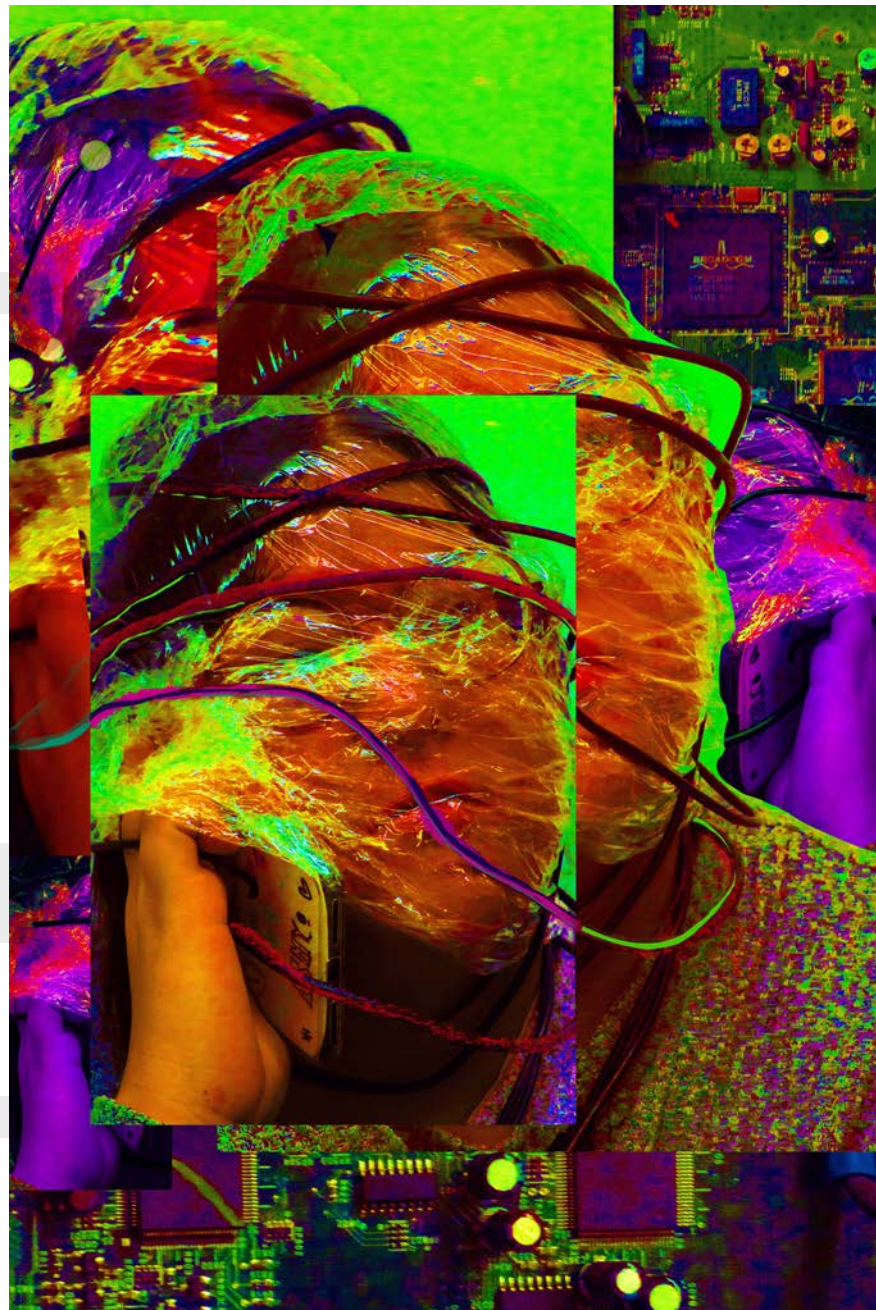
MARIA ANHOLZER

SPACE JUNK

2019

ARCHIVAL INKJET PRINT

Space Junk is a digital collage that describes tensions between our addiction to technology that threatens our empathy for each other as people.

MARK C. MARINO AND ROB WITTIG

GL1TCHCOIN: CRYPTOCURRENCY FOR POETS

TWITTER-BASED WORK, VISIBLE ON SCREENS VIA HASHTAG SEARCH

Introducing Gl1tchCoin: Cryptocurrency for Poets! Gl1tchCoin is a cypto-grammatical currency that places your digital assets where your mouth is. By contrast to conventional cryptocurrencies, Gl1tchCoin uses human procedurally generated text as the basis for an online poetic economy (i.e., it's a writing game). Gl1tchCoin is a play on contemporary cryptocurrency speculation in which procedural generation becomes the basis for an online economy.

The goal of Gl1tchCoin is to create wealth out of rich collaborative linguistic play on a social network. When machine reading is all that separates from the AI's trawling and trolling for us, we must connect in the glitch.

In Gl1tchCoin, participants will follow a simple set of procedural rules called the Writer's Blockchain. Through an iterative process of 3 changes per turn over Twitter (#gl1tchcoin), Gl1tchCoiners coin their phrases, which rise and fall in value according to critical response in Critics Coiner. As a person produces Gl1tchCoins, their semiotic wealth increases, a growth whose only enemy is deconstruction, which is a form of linguistic short selling. Play with a partner or by your lonesome.

"There may be no money in poetry, but now there's poetry in money!"*
(*All of the above text available for purchase in our NFT store)

MATT ROBERTS

DAZZLE CAMOUFLAGE
DUAL-CHANNEL VIDEO PROJECTION, CUSTOM SOTFWARE

Dazzle Camouflage is a mode of camouflage that uses confusion rather than concealment as its method. Developed in the early 20th century, Dazzle Camouflage was often added to naval ships, which were painted to feature perplexing black and white patterns. In these uncertain times with access to immense amounts of information and when terms such as fake news, deep fakes, alternative facts are becoming part of our lexicon, we often find that the true meaning of our inquiries as with all our desires is concealed by confusion.

To participate a user can enter a search word or hashtag to search Twitter. The frequency of the word on Twitter is used to generate black and white patterns. The software will continue to search for the word on twitter and create more complex patterns as the frequency of the word increases.

MEZ BREEZE
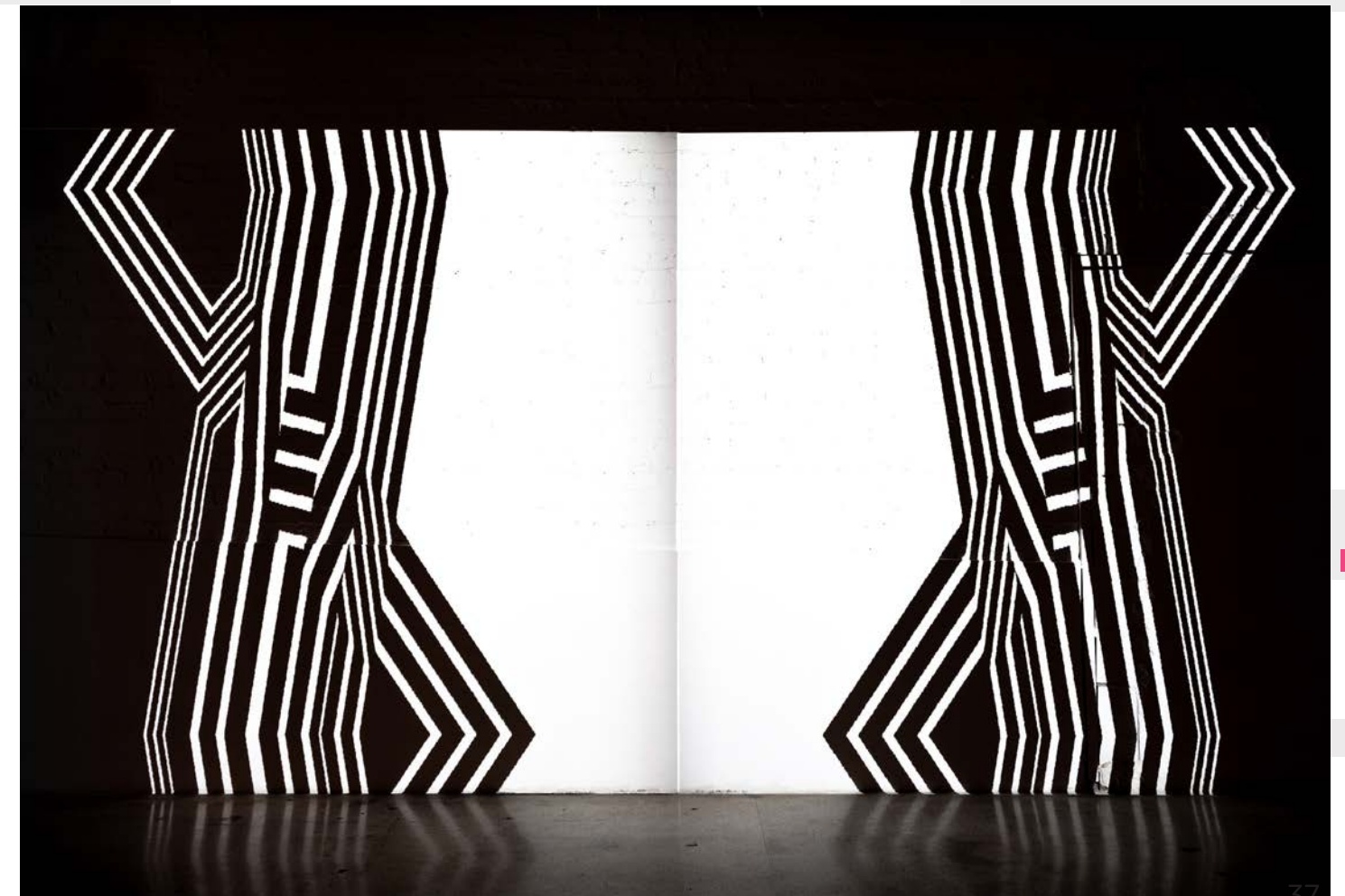
V[R]IGNETTES: A MICROSTORY SERIES

VIRTUAL REALITY SOFTWARE AND HARDWARE

Originally titled A Million and Two, V[R]ignettes is a series comprising virtual reality crafted microstories. Each individual microstory, or vignette, is designed to encourage a kind of "narrative smearing"—where traditional story techniques are truncated and mutated into smears (kinetic actions and mechanics, collage-like layered building blocks, visual distortions, dual-tiered text annotations) that require a reader/interactor to make active choices in order to navigate each microstory space (storybox). The microstories presented are part of the ongoing V[R]ignettes Series.

PATRICK LICHTY

SEMANTIC CARPET & SENTIENT CALLIGRAPHY

TEXTILE

Semantic Carpet is an AI-generated Jacquard tapestry created from an image from a Generative Adversarial Network model of over 1000 Persian, Afghan, Turkish, and Armenian carpets. This work plays off contemporary artists in the region like Faig Ahmed who are reflecting on formal interventions on the carpet-form. Semantic Carpet relates to the artist in regards to iit being an intersection between the artist's sensibilities as an emerging genres artist and the surrounding culture of the MENA region. In addition, the work has a political dimension as it encodes aspects of the Persian carpet, which is Banned in the USA. However, by transmitting information and having it fabricated in situ uses the Internet to circumvent geopolitical elements.

Sentient Calligraphy is a GAN-created animation created in partnership with Playform.io. It attempts to derive new patterns from a set of 256 calligraphic paintings done between 2018 and 2019. Since I have a history with Japanese calligraphy that has been developed into my own asemic taxonomy, I wanted to feed a large set of paintings into the system to see if patterns emerge, this is one of the trials to determine if there are deeper semantic associations between the paintings.

PAUL ECHEVERRIA

GLITCHTOWN 02: TEXTING WITH RUTH

SINGLE CHANNEL VIDEO, 9:26 MIN

Grandma Ruth was born in Detroit during the early 1900's. Throughout her lifetime, she witnessed the rise and fall of the Great Motor City. By the time of her death, the Internet was in its infancy and the city was entangled in a perpetual state of glitch. Due to the limited availability of archival media, her rich personal history dissolved with her passing. Glitchtown 02: Texting With Ruth attempts to interpret this first-person experience. The film presents a fictional conversation, between the filmmaker and his grandmother, about the history of Detroit.
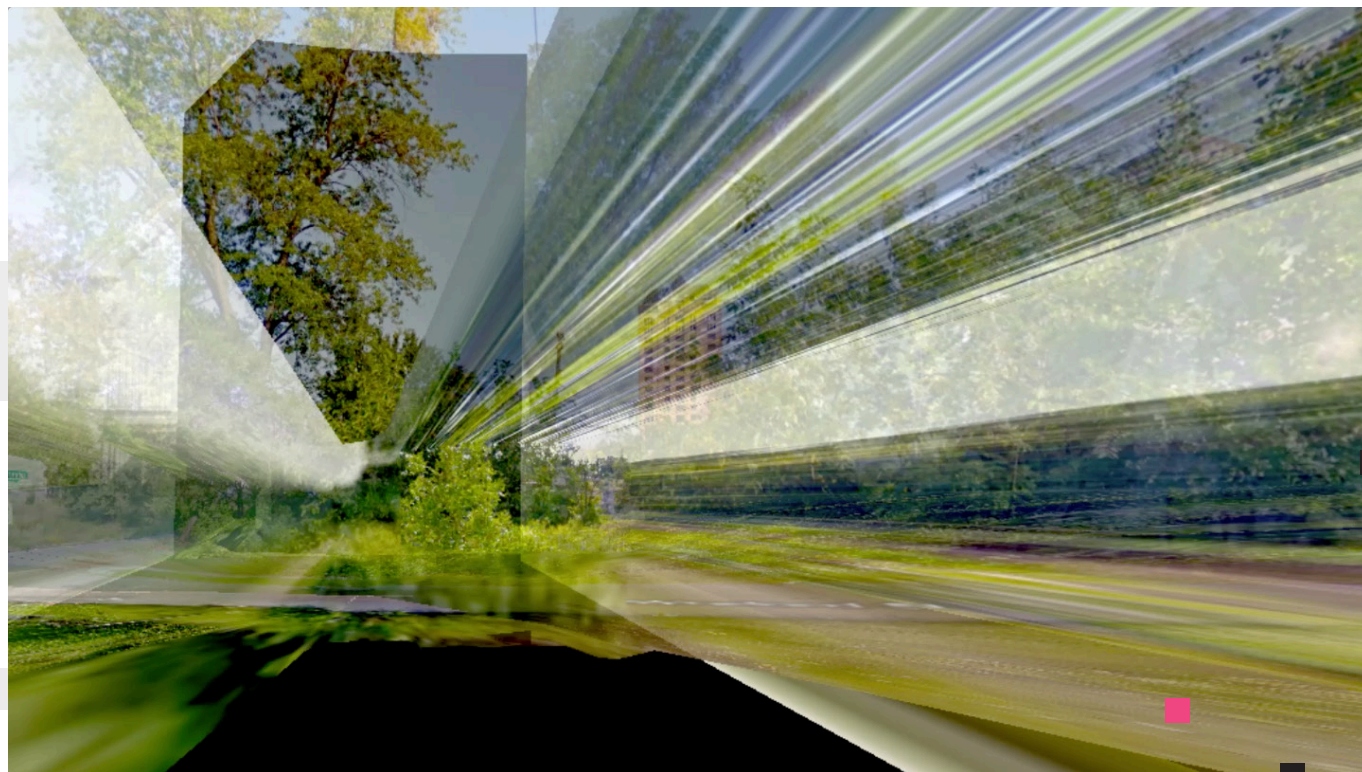
In an attempt to refresh the limitations of childhood memory, the filmmaker presents an experimental version of the Detroit experience. Within the current technological setting, we have the ability to maintain a detailed record of personal historicities. Through the use of email, social media, and text messages, our future relatives will be able to access an ongoing narrative of our daily selves. Conversely, the present generation, for the most part, has limited access to documentation about family members who lived during the pre-digital era. Within the last several decades, we have amassed an archive of digital artifacts that has altered our relationship between the past and the future.

Glitchtown 02: Texting With Ruth places emphasis on this profound moment of digital transformation. Similar to the introduction of the printing press, our accepted notions about lineage and temporality are being fundamentally redefined. Within the current environment, our unpublished digital memoirs are being authored through a daily sequence of posts, selfies, likes, and retweets. Moreover, our perceptions regarding mortality and renaissance are fixed within a trajectory of rapid fluctuation.

RACHEL GREEN

HOMAGE TO NIKE, ATLAS SPUN

HOMAGE TO NIKE OF
SAMOTHRACE: TOY PARTS,
MICRO-CONTROLLERS,
CD PLAYER, PIR SENSORS,
X-BOOM SPEAKER

ATLAS SPUN: KINETIC
SCULPTURE, ALTERED
TOYS, DISCARDED
ELECTRONICS

My sculptures use everyday materials to make a satirical comment on the nature of play and work in the face of rapidly changing technology and a culture where the "must haves" of today become the obsolete trash of tomorrow. I invoke hope through the repurposing of materials and revival of heroic mythologies to promise rescue or sound warnings. Homage to Nike is an interactive sculpture assembled from old toys and electronics that responds to the viewer. Like "Winged Victory", she stands on a pedestal of transport but when activated by the viewer's presence, she can only gyrate to the left and right in time to Dudley Do-right's theme song. Acknowledging the failures of technology, the figure still holds jingling keys to express the courage of hope that arises from the detritus of the present. In a farcical comment on petro-capitalism, Atlas Spun, is an altered toy truck that holds up the world and spins while claiming to have serious power.

HOMAGE TO NIKE

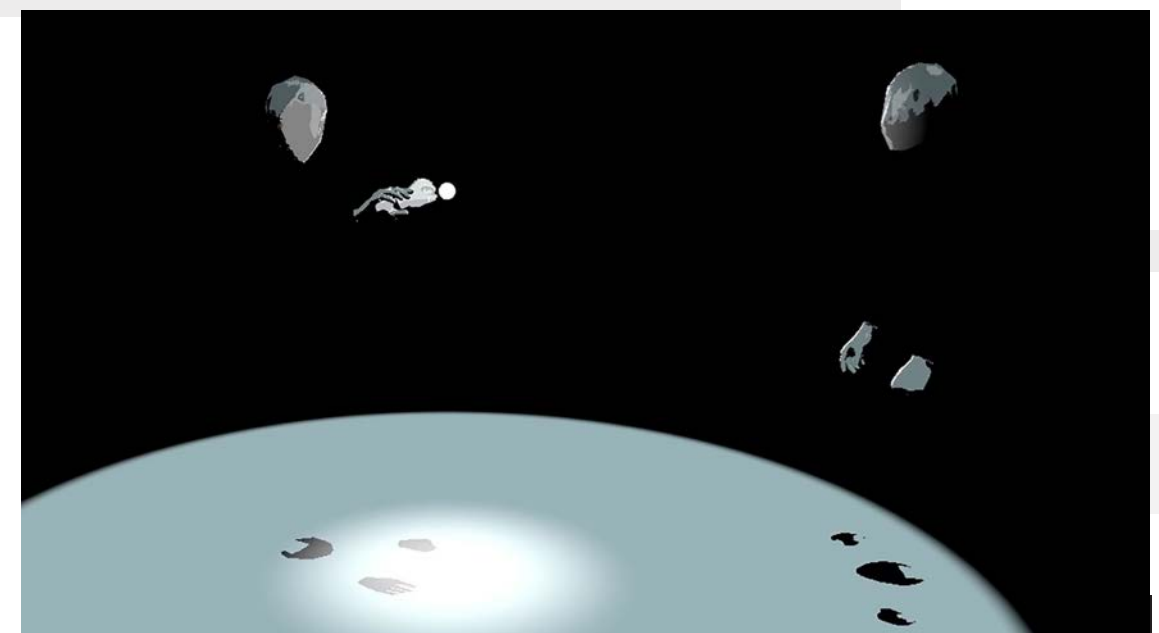ATLAS SPUN

REBECCA FINLEY

RICHARD HOAGLAND

EMBODIED[SELF:OTHER]

VIRTUAL REALITY SOFTWARE AND HARDWARE

Embodiment [Self-Other] attempts a recontextualization of self by embodying the actions of the self as other[s] within the virtual space, through the act of recording and playback of virtual reality tracking data. In this way, the body becomes temporally discrete units experienced in physical relationship to oneself in a continuous feedback loop, intended to trouble past, present, and future as a linear experience. One must think not just about the now, but the previous, and how the now will be experienced in the future. Reconciliation of one's relationship to oneself across time becomes possible.

The work takes the form of a Virtual Reality installation in physical space. A custom software program invites users to enter a virtual world devoid of distraction. Tracking information is recorded , then played back, in units or "cycles". With each new cycle more embodiments of the self occupy the space. Eventually recordings freeze in their final positions, adding static sculpture like poses to the increasingly dense network of interaction. The feed from inside the virtual space is projection onto the user and the wall behind them. The orientation of the virtual camera and real projector are aligned, registering the virtual unto the real to generate a performance each time the application is used.

UNRELIABLE MEMORY

INKJET PRINTS ON ARCHIVAL METALLIC PAPER

Thinking about the current political environment in the United States, it seems many people are experiencing the same events in dramatically different ways. From the Brett Kavanaugh hearings to Harvey Weinstein as well as the president's ever-growing list of accusers, women are being made to question their experiences and memories. I am also interested in the Rashomon effect and how people remember the same experience differently based on their own perspective. In this project, I am manipulating damaged digital photographic files to represent the distortion of truth and our inability to accurately remember without filling in the missing gaps with our own edits. I am layering these images much like we do when we remember past events.

RYAN D. LEWIS

EVERTED SANCTUARIES VII, EVERTED SANCTUARIES VI

SINGLE CHANNEL VIDEO, DURATION: 6:10 MIN

Everted Sanctuaries is a series of stop-motion animated video works exploring the topic of introversion. I have selected two works that combine processes and inspiration from both new and old media.
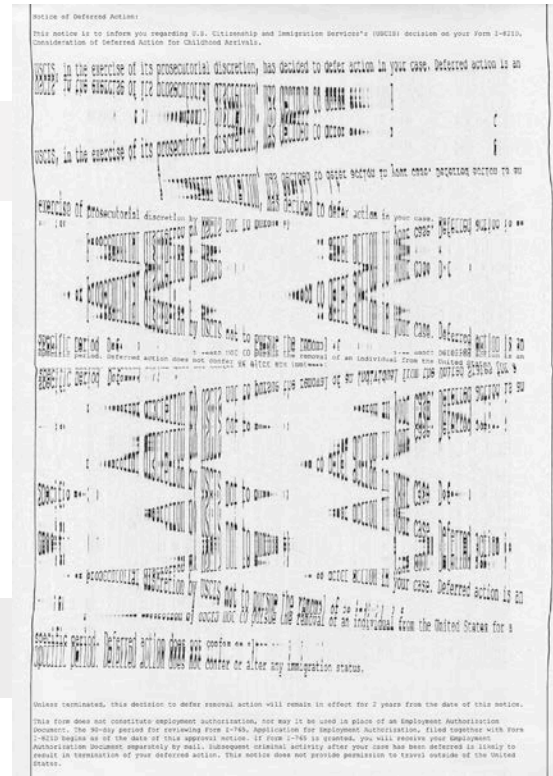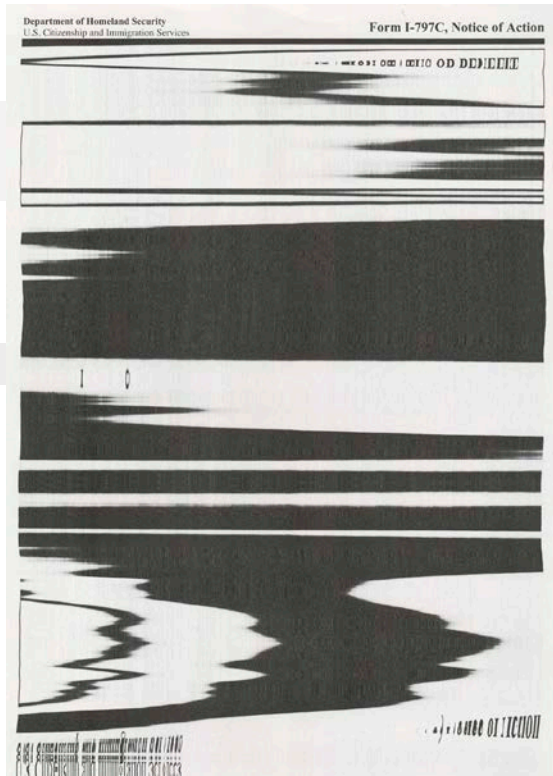
Everted Sanctuaries VI (watch on Vimeo: https://vimeo.com/303147146) explores the boundaries between speaking out and blending in using hybrid animation methods. First, it contains manual stop-motion animations of a physical book and its pages. Second, it contains frame-by-frame digital animations created with the traditionally print-oriented typesetting systems of Adobe InDesign. These two methods are combined to create a seamless illusion of movement between interior and exterior. Words are methodically processed, slowly contemplated, carefully considered, and even explosively released. Self-expression can be exhilarating, empowering and freeing but also isolating, frightening, exhausting, and damaging.
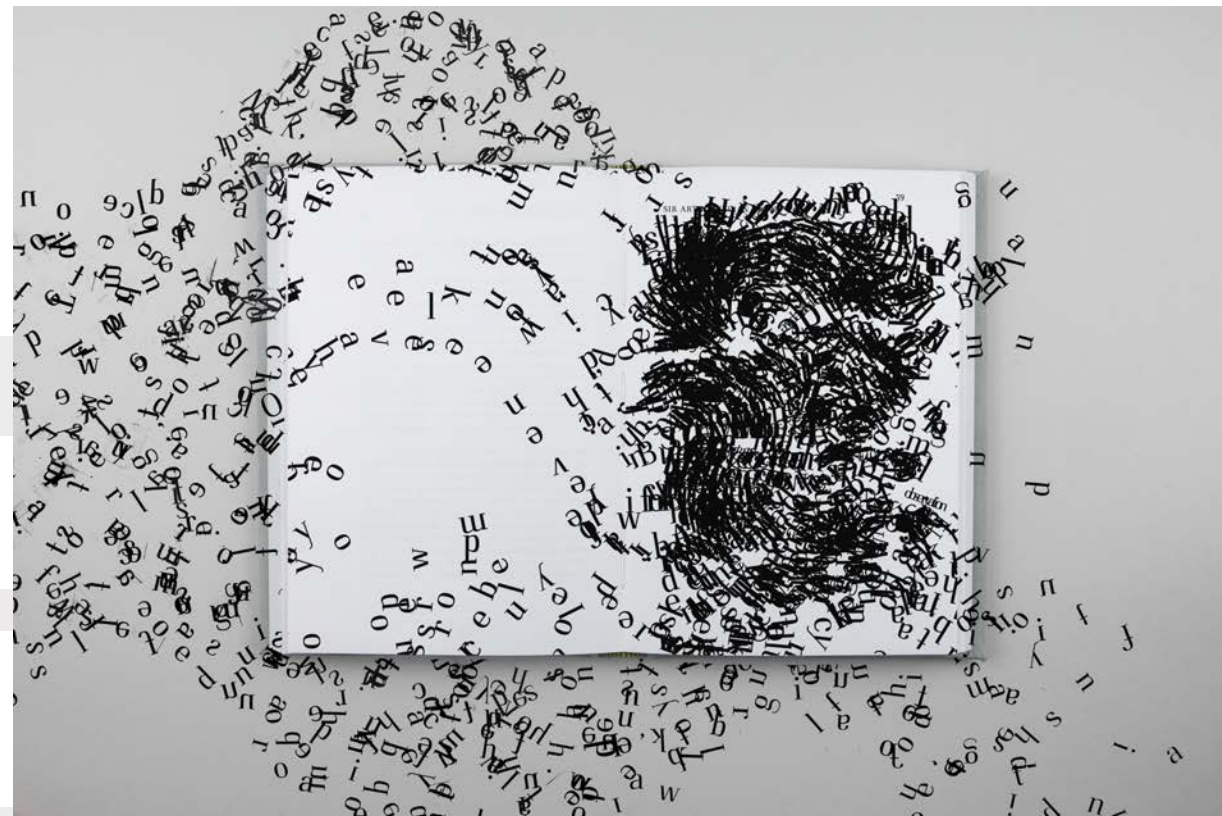
Everted Sanctuaries VII (watch on Vimeo: https://vimeo.com/380537669) uses manual stop-motion animation to manipulate found physical objects but references the gridded structures of digital media. Familiar modular and pixel-based structures challenge perceptions as they transform and distort in 2-D and 3-D physical space.

Eversion refers to an organism's ability to turn itself inside out. For example, a sea cucumber can eject its internal organs to distract predators, sacrificing vital functions for ultimate survival. Similarly, introverts temporarily evert their personalities to function in extroverted contexts. This performance is simultaneously action and reaction, assertion and retreat. Cultural, educational, and professional environments do not often provide introverts the sanctuary necessary to revitalize themselves.

Everted Sanctuaries communicate about the complex needs of introverts. Transformed objects become metaphors for the often uncomfortable process of becoming temporarily extroverted. Ubiquitous exteriors part to reveal internal intricacies—beautiful, but unintended consequences of the contortions necessary to fit in. Everted Sanctuaries establish the importance of sanctuary for introverts and ask viewers to consider the depth and vulnerability concealed beneath silent surfaces.

SABATO VISCONTI

DACALOGUE

ARCHIVAL PIGMENT PRINTS

DACALOGUE is a study of immigration media and the concept of undocumentedness as it pertains to the artist's experience with the DACA program from 2013 to 2018. States exercise sovereign authority over human migration through a regime of media comprised of visas, passports, work permits, IDs, Health Documents, as well as biometric data and information captured by private interests. If immigration can be understood as a medium, the bodies and labor of immigrants become the content, while the message is the exclusion from a national identity. Immigration media features an austere poetics and an aesthetic of control that is defined through anti-counterfeit design and embedded tracking systems. DACALOGUE fuses the "glitch art ethics" of deconstructing media with scanner photography techniques to paint the perspective of a life conditioned by immigration documents, revealing the contradictions between the actuality of the living immigrant and the personhood afforded by state authorities.

SUE HUANG

IN THE TIME OF CLOUDS–PART I (THE OBSERVATORIES) AND PART II (TERRACOTTA CLOUDS)

2019

ARCHIVAL INKJET PRINT, LASERJET PRINTS, VIDEO

In the Time of Clouds is an installation that utilizes the networked "cloud" to explore our collective sensorial relationship to the sky. Responding to a February 2019 Nature Geoscience article that speculates about a possible future without clouds, the project attempts to archive cloud forms and document their influence on our collective imagination before they disappear from our atmosphere due to rising carbon dioxide concentrations. Utilizing both social media discourse about clouds and live video streams from public observatory cameras, the project amalgamates linguistic and visual data, mining this data to create an atmospheric triptych of poetry, ice cream, and ceramics.

The installation is composed of three intertwined parts. Part I (The Observatories) is a series of videos showing a composite of poems and live streams from networked observatory webcams. The videos provide a simultaneous view of the sky from different points around the earth. Overlaid texts tick horizontally, displaying haiku poems algorithmically generated from social media discourse about the taste of clouds. The computer program creates an essentially infinite number of poem permutations. In addition to generating poems, the program also detects and captures cloud forms from the live streams, creating an archive of line drawings that are cataloged and printed according to location, date, and time.

These printed line drawings lay the foundation for Part II (Terracotta Clouds), a collection of handbuilt dessert wares that are based on unique cloud forms from the archive. These terracotta wares are utilized in the exhibition as objects for consuming sweets (ice cream). However, they also serve as cautionary objects, attempting to document the clouds using earthenware—connecting an artistic medium from prehistoric times to a speculative future. The wares are intended to be eventually buried in the ground, becoming archaeological artifacts for future civilizations—human or alien—once our time on this earth has passed.

In Part III (Cloud Ice Cream), the terracotta wares are used to serve an ice cream whose flavor profile is derived from social media discourse speculating about the taste of clouds, a "cloud ice cream." Using over 10 years of scraped language data drawn from the same data set used to create the poems, the piece explores our collective imagination about the taste of these ephemeral formations, parsing this data and materializing it in the cloud-like form of ice cream—a food that is made more sensorially "fluffy" through high levels of air injection. The ice cream was developed in collaboration with Dr. Dennis D'Amico, associate professor of dairy foods at the University of Connecticut's Department of Animal Science, and created at the UConn Dairy Creamery.

SUSAN HOPP

UNTITLED LANDSCAPE 3; UNTITLED LANDSCAPE 5

DIGITAL COLLAGES PRINTED ON INKJET PAPER

My appropriated photographic work is a series of digital collages that are made from image fragments and partials reformed into landscapes. I collect screen shots from social media sites that I alter with phone apps, glitch, and digital collage. Often the work will include a combination of digital collage and hand drawn elements displayed in a nontraditional wall layout.

This series of work, "Sense of Place" investigates the nature of identity through the lens of social media. The work attempts to discuss what it means to be living, divided, between two realms of existence: tangible and digital. The work reflects on ideas of distraction, clarity, and realness through the physical explorations of a non-traditional frame: reflecting on absence in negative space.

These two collages are altered with Glitch apps and manipulated in Photoshop. The blurriness is intentional.

TERESA UEUNTEN

SIMULATED SIMULATION, GLITCHING HOUR

SINGLE-CHANNEL ANIMATION, 1:41 MIN

Simulations is a series of photographs and an animated short of ordinary spaces reimagined to suggest that our world is merely a simulation. Whether it is the park we pass by every day or the iconic beaches of LA, I wanted to show the viewer what this world might look like if we peeled back the topmost layer of reality to reveal the artificial material on the other side. With the advent of virtual reality and advanced A.I., it seems the world is racing towards the common goal of making the artificial as lifelike as possible. This project was an experiment in the opposite direction: taking reality and manufacturing it to resemble artificiality.

Throughout the course of this assignment, I began actively looking for oddly surreal scenes which I could manipulate to add to my collection of simulated simulations. Without thinking, I found myself noticing unnaturally uniform buildings, or shadows that seemed the wrong opacity. I began noticing these "glitches in the matrix" that I never saw before. My hope for the viewer of these works is that they too will look at their reality with new and scrutinizing eyes, to notice the glitches in their own matrix, and to continue to search for the edges and gaps of this simulation we live in.

WILL LUERS

TALES OF AUTOMATION

SOFTWARE, FOUND IMAGES AND TEXT

Tales of Automation is a collection of nine "short" tales that explore the effects of digital automation on embodied experience. Each tale is a never-ending cycle of asynchronous loops that presents a moment of distracted attention. A single character attempts and always fails to track, narrate or just make sense of experience in its enhanced complexity, materiality and abstraction. Notifications, algorithmic behavior modification, social messaging, life-logging, and quantified feedback intrude on consciousness at the cusp of self-awareness. Narratives compete. Vision is composited, filtered and collaged. The multiplicity and variability of nested loops means that the short fictions are without beginnings or ends, or rather they begin in medias res and end when the nature of the characters' situation becomes evident.

again deletes what she writes, the
wind, this endless coastline

YEOHYUN AHN

TYPOGRAPHIC SELFIE + CODE VERSION 2.0

INKJET PRINT ON CANVAS

Selfie is defined as photography that one has taken of oneself, typically one taken with a smartphone or webcam and shared by social media. A selfie is a form of art. Over 1 million selfies are now taken every day. Selfies are not always as spontaneous as they seem. They can be a communication tool like any other that can be manipulated for purposes. A typographic selfie + CODE is an extension of Selfie + CODE which is a collection of generative selfie series by using computer algorithms and libraries. Typography is defined as what languages look like. The algorithmic processes expend the concepts of traditional self-portraits to expressive visual communications conveying thought or feeling as visual styles. The visual style was inspired by Impressionism, which is a 19th-century art movement that captures a moment, such as Claude Monet's Sunrise, for instance, by using a smartphone to capture a moment, and Expressionism, expressing inner troubles and feelings of anxiety rather than technical skills or beauty, which is a traditional goal of art. The artist started taking her generative selfies, Selfie + CODE, in 2015, to raise awareness of Asian female faculty being isolated and marginal in a predominantly white institution. Her generative selfies have captured psychological moments to express those individual identities are devalued and deconstructed by a homogeneous institution and an ethnocentric group in the United States. It has been shared by social media. The virtual supporting system at Facebook, "Like", by her diverse mentors and friends, helped her to persist and survive in a regionally isolated and exclusive community. Eventually, It has brought her psychological reconciliation and healing to succeed in dealing with difficulties. Her visual research by using generative selfies has been extended to a medium, typography, as a title, Typographic Selfie + CODE. Now she is working with diverse typefaces to create generative selfies to explore expressive and extended typography.

GOODW.Y.N./NICOLE GOODWIN

INNER SPACES: LIFE IN QUARANTINE/THE DRAKE SESSIONS

AUDIO FILE

Inner Spaces: Live from Quarantine/The Drake Sessions are experimental/poetic broadcasts of hope to the people on planet Earth, experiencing the distress, and suffering caused by COVID-19 spreading and saturating the world. Each episode or "transmission" discusses deep, thought-provoking topics, while conjuring poetry that speaks to the layman and their everyday battle to embrace the "new normal" rather than relive the lies of old.
In these strange times of massive uprising and unrest Inner Spaces: Live from Quarantine dives into the minds and hearts of the people, not just creating a dialogue, but a community out of the for the voices of the disenfranchised and confused, by way of innovative sound art.
Topics such as the existence of the Black body, to historical references that have shaped an innovated the lives of many will be explored in depth, and with an artistic eye; all this will be done to encourage a spark of resistance in the heart's of all who listen against the powers that are holding them down, back and away from living out their dreams.
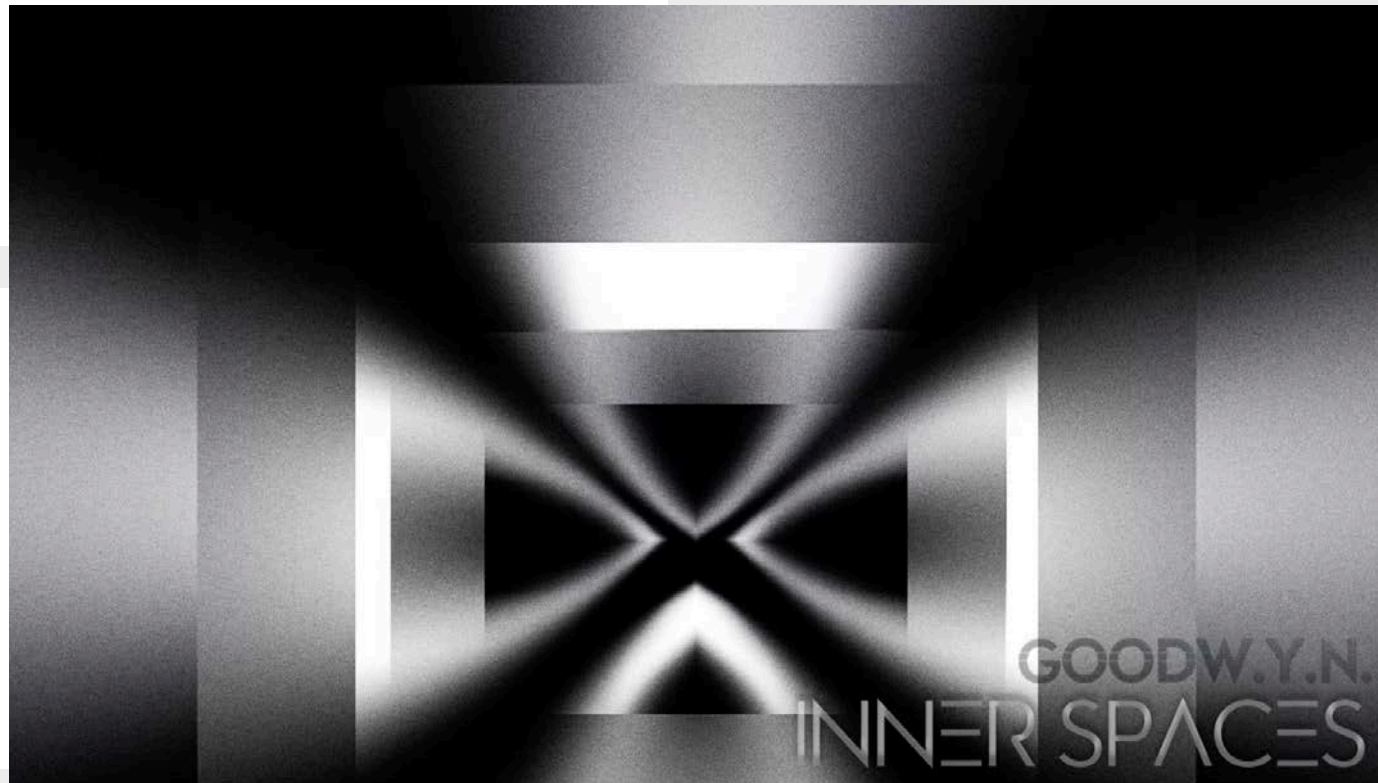
DAITO MANABE

TERMINAL SLAM

2020

VIDEO, 5:33

THE INTERNATIONAL DIGITAL MEDIA AND ARTS ASSOCIATION