

**17th Biennial Symposium on Arts & Technology**  
**November 10-12, 2022**



**contact**

## **Exhibition Catalog**

**ammerman center**  
**[ arts & technology ]**



CONNECTICUT  
COLLEGE

Over the past few years “contact” has become a contradictory word. We are encouraged to avoid it in person while at the same time craving for it. We have the ability to reach out across oceans and yet we are more isolated and alienated than ever before. This contentious relationship with contact on the abstract level highlights how the need to touch, communicate and share is integral to the human experience.

In this exhibition you will find works that address contact in all its contradictions through three main themes: physical and social contact with each other, contact with and through the non-human world, and contact with and through technological systems that both amplify and constrain it. These themes translate into works that explore our connection with the environment, the ways in which artificial intelligence (AI) interprets the natural and the human, and the way we build communities through technology and in spite of it, to name a few.

As you enter the exhibition, the video *Pandemic statements*, and our commissioned installation, *In Silence*, turn the panopticon onto itself and convert it into a tool of contact and healing. During the pandemic, remote video and webcams, usually tools of the surveillance state brought us imperfectly closer to each other.

Inside, we find an interactive means of touching and experiencing an entire food system through *Seed Cabinet*, juxtaposed with the absurd yet very real application of technologies used in space exploration towards regenerating our own planet rather than abandoning it in *Made Ground*, providing us with a more hopeful outlook onto the false nature/technology dichotomy.

Moving further, we find work exploring communities and homes, design and history, space and place. Our conflicted relationship with technology weaves through these and the many other works in this show, presenting new forms of contact and offering different ways of navigating and reflecting on old ones.

It is our hope this exhibition makes you consider how you connect to your environment, society and technologies and discover new ways to engage with the people and the world around you.

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**Credits:**

Guest Curator: Rene G. Cepeda

Curatorial Assistant: Indira Zamora

Ammerman Center staff: Alison Cook, Steve Luber and Nadav Assor

Installation & fabrication: Brian Dimmock, help from Aly Maderson Quinlog

The Connecticut College Art Department, Facilities, and Arboretum



**Nimrod Astarhan**

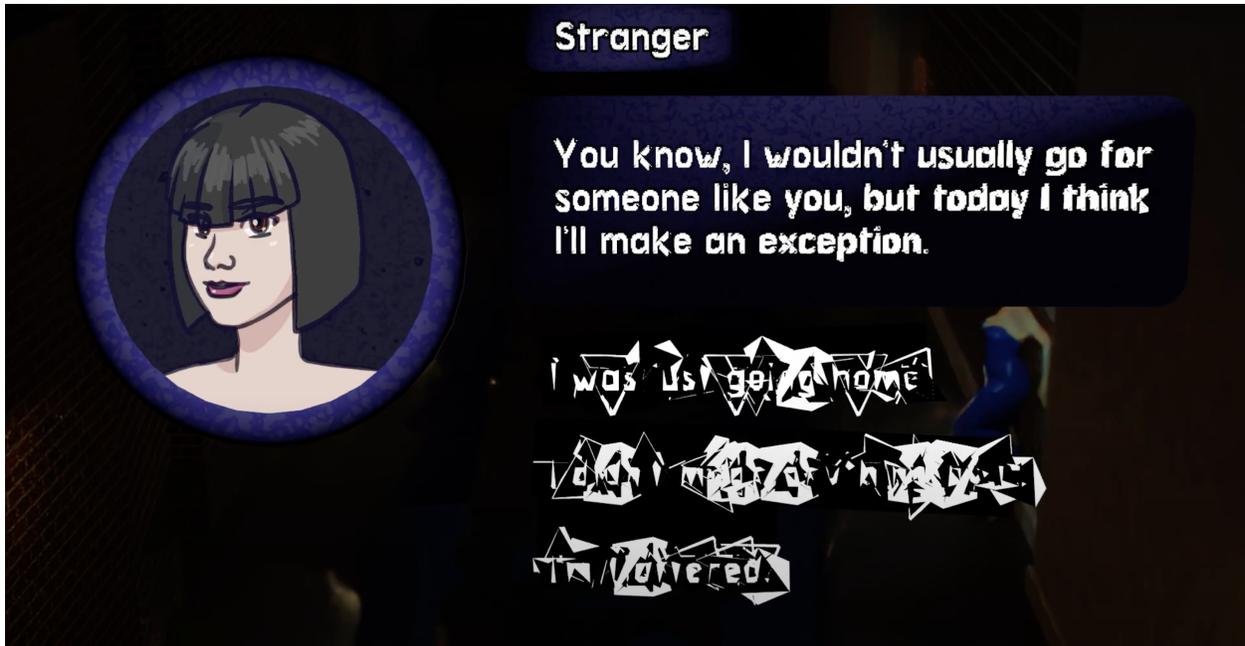
*Between the Poles #2 (2022)*

Infinite duration

Installation, gaming PC, TV, real time 3D simulation, outdoors electromagnetic sensor

“Between the Poles #2” puts into evidence the earth energies and resources necessary to power our technologies, including digital graphics. Through a retrofitted lighting rod, electromagnetic energy in the proximity of the work, consisting of both telecommunication frequencies and natural atmospheric signals, is converted into information. Then the 3D simulation of a desert and a thunderstorm uses this to render virtual lighting that then metaphorically strikes the computer and lights it up. In this way, we become aware of the energy that powers the computer and the technologies required to create this system. With this, Nimrod hopes to make the technology that powers our world visible.

Nimrod Astarhan is an artist, technologist, and lecturer in the Multidisciplinary Art School at Shenkar College of Engineering, Art and Design where he teaches Digital Art and other specialized trans-disciplinary courses at the intersection of art, digital practices and critical theory. As an artist working in Sculpture and Digital Media he exhibited and initiated group projects in Europe, the US, and the International Space Station and worked on commissioned projects for museums, international festivals and biennales.



### Becky Brown

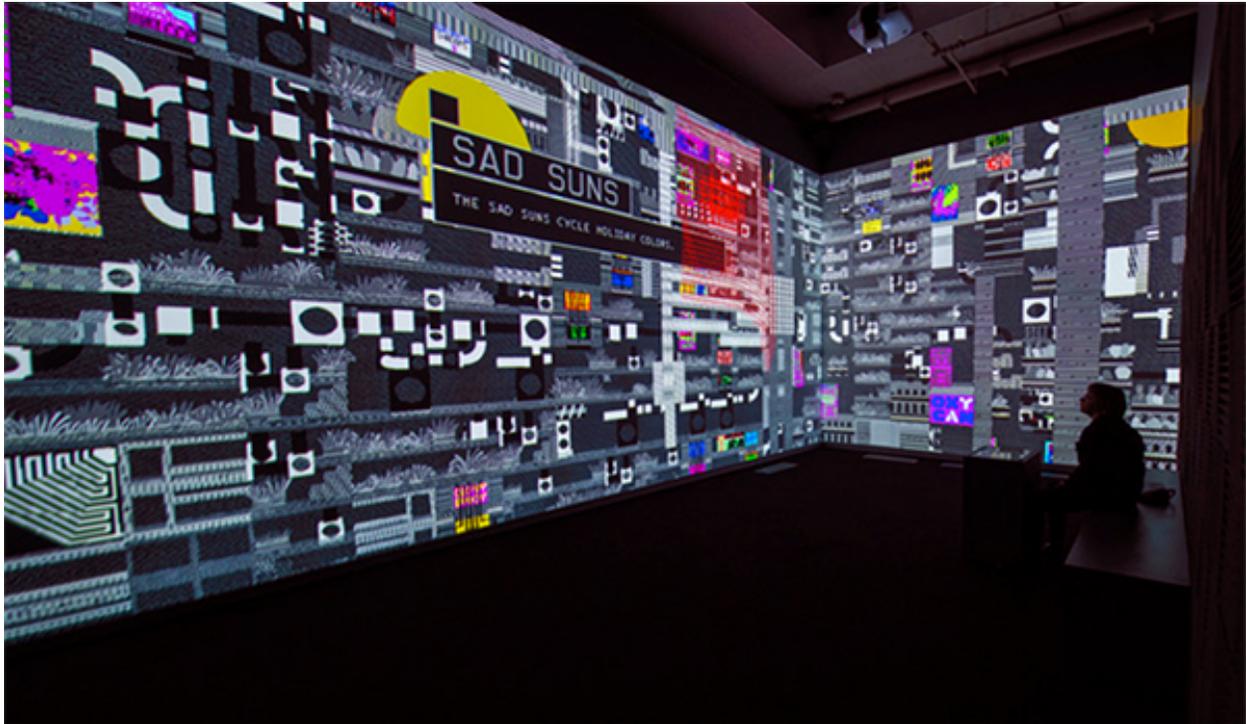
*Would you like to hear how we met? It's a funny story. (2021)*

8:45 minutes

Video

Using contradictory imagery, drawn from police suppression of protests, and dating simulators, Becky Brown presents us with a “date” with the police state. While the questions seem to be innocent and the setting purports to be a romantic encounter, something is wrong. Were we picked up romantically or were we being detained? Are we engaged in small talk or being interrogated? Is this an innocent interaction or the end of our freedom? The possible replies to this personified police seem to suggest the latter.

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia.



**Peter Burr**

*DIRTSCRAPER* (2022)

90 minutes

Dimensions Variable

2-channel computer simulation

Dirtscraper simulates an underground structure whose 'smart architecture' is overseen by artificial intelligences -- spatial and social designers that observe, learn, and make changes to the system. Unaware of the control exerted by these entities, residents move through spaces that reflect varied economies and class hierarchies. Periodically this system will interject one of 48 cinematic interludes that reveal different facets of life in this decaying arcology.

Peter Burr is an artist from Brooklyn, NY. His practice often engages with tools of the video game industry in the form of immersive cinematic artworks. These pieces have been presented internationally by various institutions including Documenta 14, Athens; MoMA PS1, New York; and The Barbican Centre, London. Previously Burr worked under the alias Hooliganship and founded the video label Cartune Xprez through which he produced hundreds of live multimedia exhibitions and touring programs showcasing a multi-generational group of artists at the forefront of experimental animation.



boys' first day of 2<sup>nd</sup> grade in August 2020. Due to the pandemic, our family qu



### Xtine Burrough

*Women's Work is (Screen) Saved (2022)*

3:00 minutes

Video Documentation for a Screen-Saver

Women's Work is (Screen) Saved shares reflections on balancing work, life, and motherhood written by women workers from Amazon.com's Mechanical Turk in December 2020. Presented as a screensaver, the work transforms reflections from 100 women into a set of virtual postcards. Women wrote how their lives were profoundly changed, and the screensaver images illustrate the variety of effects the pandemic has had on women around the globe including physical changes, anxiety, and grief. Reflecting on her grandchildren, one worker wrote, "You can't hug through Zoom." This work re-imagines collected texts from women workers (ghosts in the machine) as postcards from the virtual factory. Viewing their words on a screensaver reminds us of those screens we could not hug through during the pandemic. It is no accident that their voices are active while the rest of the machine is at rest.

Xtine Burrough is a hybrid artist who uses remix as a strategy for engaging networked audiences in critical participation. burrough combines remix practices of appropriation and juxtaposition with computation. She plays at the intersection of media art and digital poetry; and writes about her work to archive her practice.



### **Gabrielle Cerberville**

#### *Fungal Chapel (2021-2022)*

Installation: fungus, sculptures, natural materials, steel, water, microphones, speakers, loop pedal.

“Fungal Chapel” is an interactive outdoor installation work exploring the ties between people and place through the deconstructed visual language of Judeo-Christian religious iconography. Comprising five sculptures; DOORWAY, OFFERTORY, BAPTISMAL, BELFRY, and ALTAR, visitors are encouraged to interact on multiple levels of physical touch and consciousness, including pouring water, self-expression through writing, interacting with sonified fungal biodata, meditation, and the offering and receiving of gifts. Most of the objects in the chapel are “sounding sculptures” hooked up to contact microphones with added effects, and can be manipulated to produce a variety of musical sounds. Through the process of semi-guided ritual as an individual moves through the space, visitors are given space to reflect, to participate in reciprocity, and to experience kinship with their environment.

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer turned creative alchemist. She writes with an experimental flair that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her music explores such themes as landscape, disappearing, insecurity, resolve, and image. She holds a Bachelor of Music from Butler University in composition and a Master of Music from Western Michigan University in composition, and has studied traditional and electronic composition with Drs. Lisa Coons, Christopher Biggs, Frank Felice and Michael Schelle. She also studied sculpture during the course of her masters degree with Patrick Wilson.



**Chanee Choi**

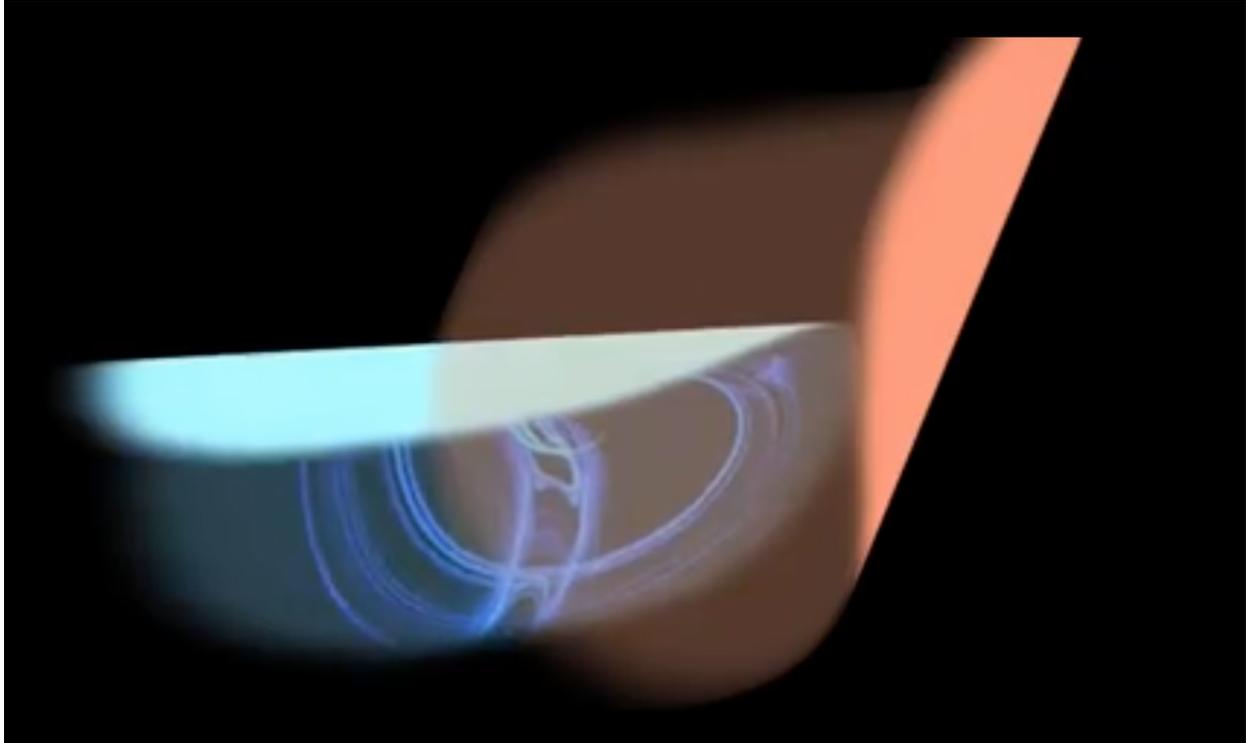
*Darkness* (2021)

5:39 minutes

Digital Video

*Darkness* is a 3D animated poem inspired by *Wire Movement #9*, a poem by science fiction writer Misha Nogha. This work is an expression of the frustration of desire and physical longing that we all experience as human beings, as well as the fears caused by uncertainty about reality.

Chanee Choi is a transdisciplinary artist. She has developed a ritualistic craft-based art practice that transcends the conservative and isolationist roots of traditional East Asian craftwork by focusing on a celebration of feminist theory and modern tech. Within this hybrid genre, she produces both embodied and virtual immersive experiences exploring the effect of immigration on issues of identity, and the synesthetic processes of corporeal-cognitive space.



**Anabela Costa & Angelia**

*Conversation (2021)*

4:59 minutes

Video animation

This experimental and abstract movie was possible after many years of research with ARTIEFRACT an experimental interactive software. The Movement-creation opportunities, offered by this new tool, are completely different from any other, as the software creates between two forms a sequence of forms, always moving, that ultimately give rise to one another, completely different from the first. This creation is controlled by controlling the functions and attractors, though it can always be a quota random. This project will aim to a poetic of movement, or its representation can have on the surface of the screen, developing a concept, CONVERSATION, forms are transformed into another one, cheering and populating the screen in constant rhythms and cadences, like any conversation.



**Monica Duncan and Senem Pirlir**

*Surface Connection* (2020)

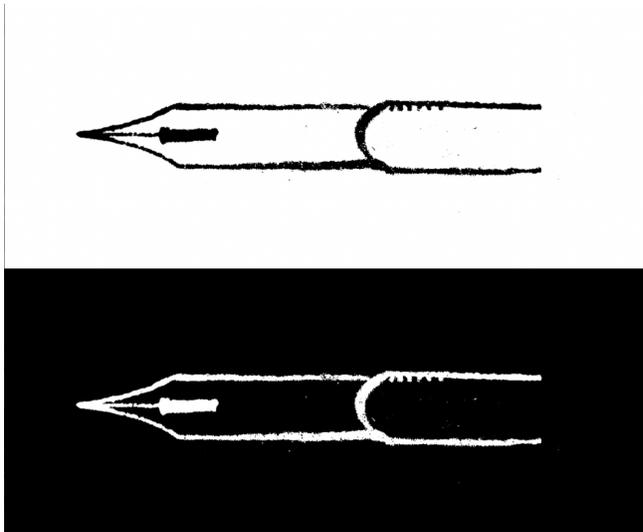
9:25 minutes (Performance Excerpt)

Performance: mylar, vibrators, balloons, microphones, EMI sensors and cameras.

Surface Connection is a live performance that explores the concept of queer space, objects, and the relationship between queer bodies through a series of audiovisual recipes where we touch/vibrate/fluctuate/excite surfaces and objects. In our collaboration, we channel our camp sensibility and create performative actions by “vibrating”, “deviating” and “disrupting” bodies, objects, and surfaces from their normative representations and their linear paths.

Made with support from the The Institute for Electronic Arts and The New York State Council on the Arts.

Monica Duncan and Senem Pirlir have been collaborating since 2017, creating audiovisual performances that investigate everyday objects, concepts of agency and queer potentiality. Their collaborative work has been shown in numerous festivals and venues such as Revolutions Per Minute, Kuala Lumpur Experimental Film, Video & Music, Transient Visions, Light Matter, Athens International Film + Video festivals and forthcoming 61st Ann Arbor Film Festival’s “Off the Screen” program. They have been artists-in-residence at Signal Culture (Owego, NY), PACT Zollverein (Essen, Germany), and Institute for Electronic Arts (Alfred, NY).



**Mark Franz**

*What is Design? (2022)*

3:02 minutes

Animation

“What is Design?” explores the aspects of Form, Structure, and Movement through cutout style animation derived from imagery from *The Last Whole Earth Catalog* (1971-75). The cutout technique and style of *What is Design?* draws inspiration from such work as Harry Smith’s *Heaven and Earth Magic* (1962). In keeping with the exploratory scientific feel of aspects of the catalog, all of the individual frames in the film were captured with a microscope. This technique was also chosen in order to preserve the textures and details of the original printed material. The soundtrack is based on audio from *Dickson Experimental Sound Film* (1894) chosen for the sonic textures indicative of early recording medium and edited in stereo to compliment the visual components in the film.

Mark Franz’s work focuses on UI/UX, Motion, and Data and where each of these fields overlap. He received an M.F.A. in Art + Technology from the School of The Art Institute of Chicago and a M.A. in Electronic Art and Animation from Ball State University. Mark has worked as a UX/UI and motion designer for clients such as the Chicago Mercantile Exchange and Red Light Management. In addition, he has exhibited and discussed his work in over 100 exhibitions, invited lectures, and artist residencies. Some of the exhibition venues for this work include the Leuphana Centre for Digital Cultures, the New World Symphony, Currents New Media, and the Rhode Island School of Design. Mark is currently an Associate Professor in the School of Art + Design at Ohio University where he teaches courses in design.



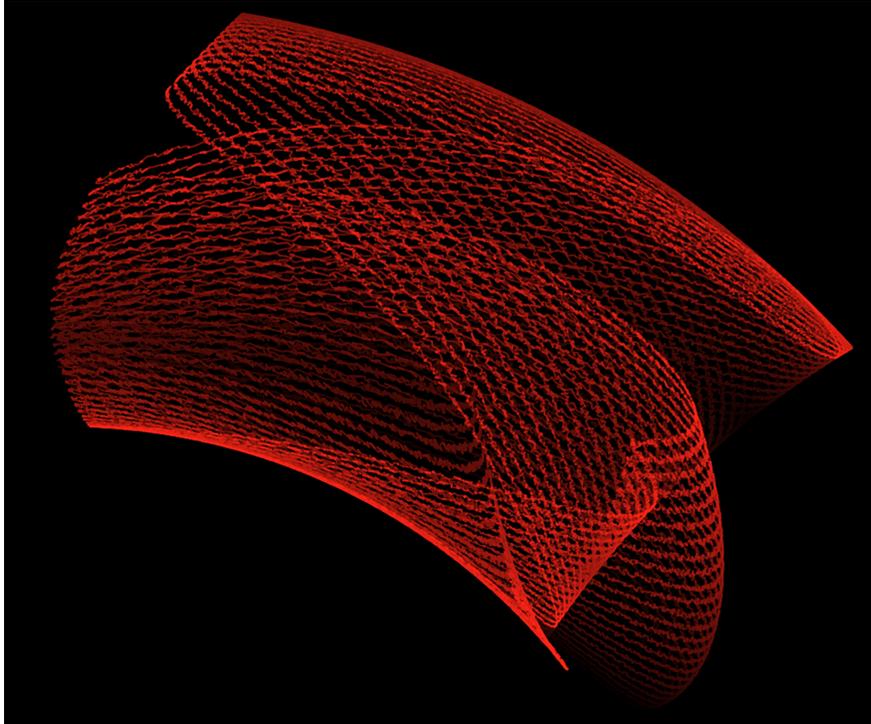
**Katerie Gladdys**

*Seed Cabinet* (2018-present)

Installation: Wooden card catalog, seed specimens, video, monitor, custom electronics

Using the metaphor of seeds as an agent of exchange and expression of community, culture, and place, "Seed Cabinet" is an interactive Wunderkammer filled with seeds and their stories. Opening each drawer triggers the playing of videos and audio narratives depicting the community's living intertwined relationships with these plants including site-specific political and geographic ecologies, human-imposed natural histories, methods of cultivation and preparation. Seed Cabinet invites the public to reflect upon their role in global and local food systems and to cultivate a different relationship with plants, seeds, and agriculture.

Katerie Gladdys is a transdisciplinary artist who thinks about place, marginalized landscapes, sustainability, mapping, consumption, food, agriculture, and disability. She creates installations, interactive, sculpture, video, and relational performances. Her creative work has been exhibited in national and international juried venues, including in the UK, Canada, Germany, Spain, and Croatia. She is currently an associate professor in Art and Technology in the School of Art and Art History at the University of Florida.



**Morgan Green**

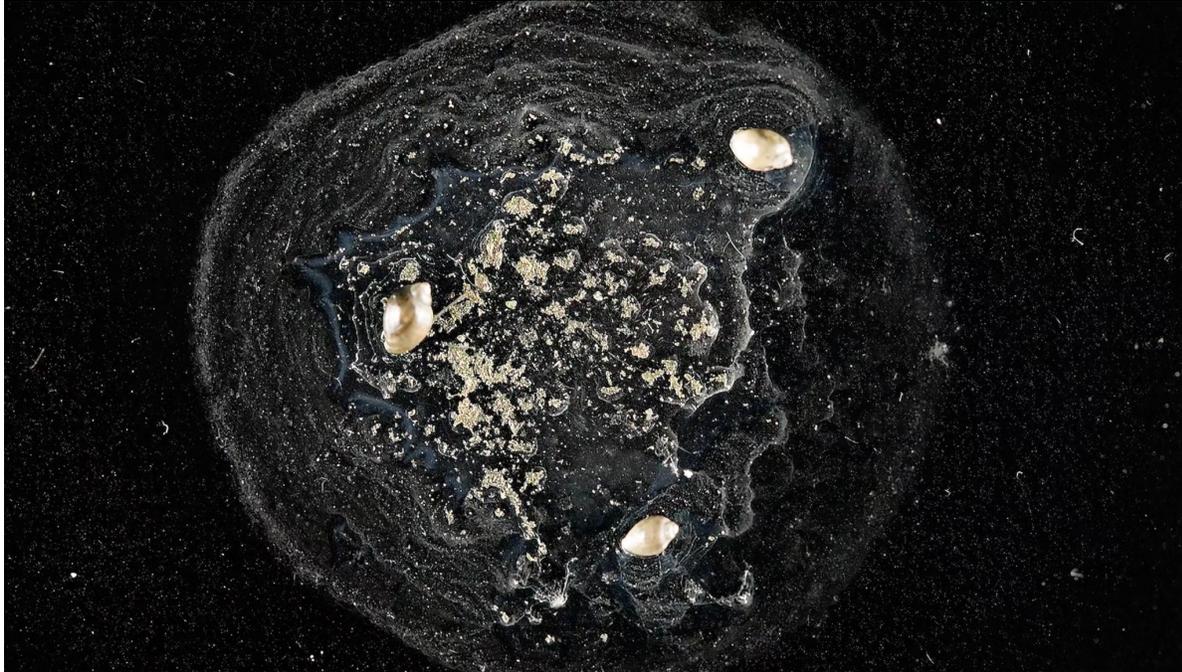
*Who Paints (2022)*

1 hour

Performance: Robotic arm, performer, writing materials

The installation is a machine designed with influences from the nineteenth century harmonograph — an intricate drawing machine from a critical period during industrialization. The artist's hand is a literal piece of the hardware, creating a complex dynamic between authorship and automation.

Morgan Green is a Chicago-based artist, writer, and engineer. Their work explores the rich ironies in tech and text, which they imagine as nested systems animated by suppressed queerness. Green's work occupies public institutions, including the Special Collections at Amherst College and the Riverside Public Library. She currently teaches creative computation at the University of Illinois, Chicago. Her contribution to *The Critical Coding Cookbook: Intersectional Feminist Approaches to Teaching and Learning* was published this past summer.



## **Mark Gustavson and Chris Myhr**

*In-Between* (2020)

Video: 20:00 minutes

“In-Between” explores themes of liminality and contradiction; simultaneous becoming/disappearing; transmission/reception; organization/entropy; and aims to make sensible that which operates between polarities - the forces that make things whole, yet paradoxically multifaceted and fragmented.

Mark Gustavson was born in Brooklyn, NY. He studied clarinet and composition at Northern Illinois University with Chinary Ung, University of Illinois with Ben Johnston, Columbia University with Mario Davidovsky, and the Conservatory of Amsterdam with Ton DeLeeuw. Recently Gustavson has been composing mostly electroacoustic works with performers or film. Mark has been honored by the American Academy of Arts & Letters, League-ISCM, and Fulbright Fellowship.

Chris Myhr is an interdisciplinary artist working with sound, the moving image, photography, electronics, and media installation. His work explores intersections between art, ecology, and science—with an emphasis on embodied experience, materiality, and practices of “deep listening” (and looking). Myhr completed undergraduate studies at Simon Fraser University, and the University of Lethbridge, before finishing graduate work at NSCAD University. He is based in Hamilton, Ontario, and is a professor in the Department of Communication Studies & Media Arts at McMaster University.



### **Amanda Hodes**

*A Stream of Data Scrapes the Earth and Casts Me Through (2021)*

13:00 minutes

Google Earth video walkthrough

In “A Stream of Data Scrapes the Earth and Casts Me Through,” artist Amanda Hodes takes us on a meditative walk through the locales of every person she spoke with during the COVID-19 pandemic. While doing this, Hodes meditates on questions of embodiment, pace and connection and attempts a connection through the corporate medium that is Google Earth—a recreation of the real world but sanitized and tethering at the verge of surveillance.

Amanda Hodes is a writer and new media artist. Much of her audio work focuses on how sound installation can be a route to a somatic, collaborative poetics. Her work has been exhibited in venues such as the Crisp-Ellert Art Museum, Torpedo Factory, Abington Arts Center, Hirshhorn Sound Scene Festival, Ammerman Center for Arts and Technology, AUDIRE, and Dartington International Music Festival. She is a recipient of a 2021 writing residency at the Banff Centre for Arts and Creativity. She has also been supported by the Arts Club of Washington, Koster Foundation, and Salzburg Summer Academy of Fine Arts.



**Amanda Hodes**

*Take Care* (2022)

13 minutes

Sound Installation

“Take Care” is a sound installation that spatializes voice and poetry. Using four staggered horizontally arranged speakers, the piece explores the relationship between the individual/collective body, the artist’s experience with chronic illness, the pandemic, and space. Audience members can mix the polyphonic sound poem by moving around the installation, thereby resulting in a different poetic experience based on their movements. In this way, the work aims to create a somatic, spatial poetics that is both site-specific and collaboratively constituted.



**Michael Hofmann**

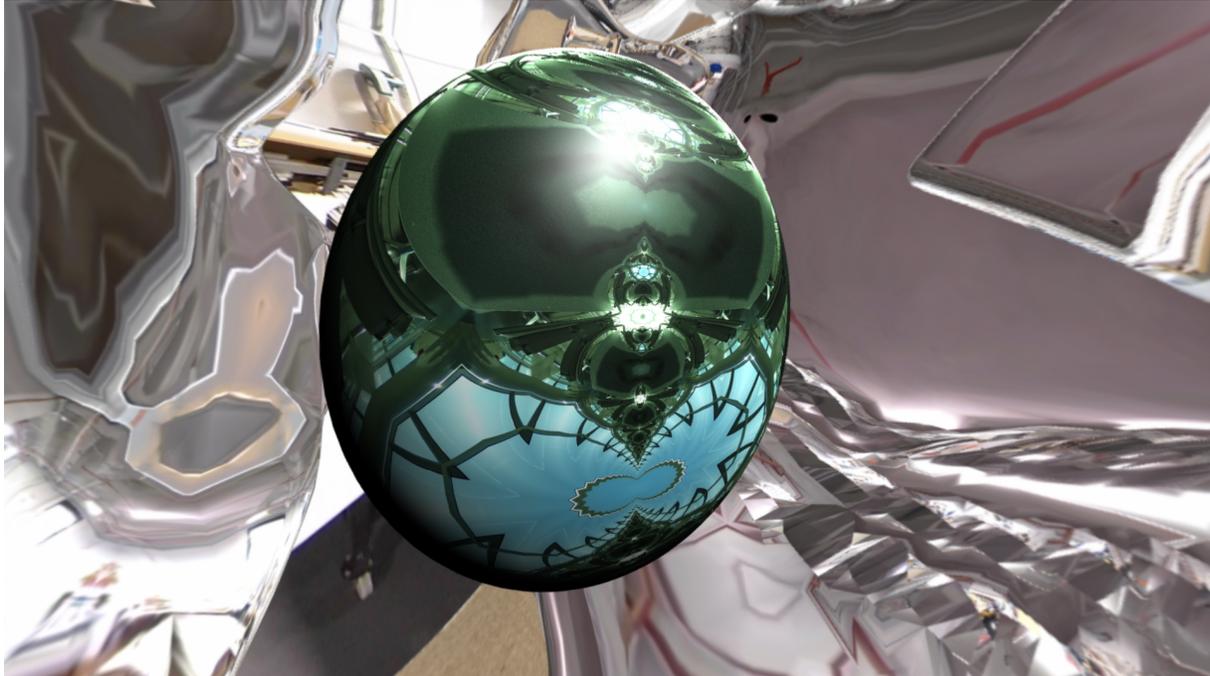
*Estuas* (2022)

4:33 minutes

AI film

“Estuas” explores a parallel world of artificial intelligence and generative transmissions of life from estuarine ecosystems as a metaphor for synthesis. Live satellite signals are recomposed from space broadcasts to structure a soundscape eclipsed by silence. The satellite remapping of image details collides with multidimensional formed creatures allowing convergence to occur between sonic and image. This multilayered experience culminates in the emergence of synthetic macrocosm and microcosmic amalgamations emblematic of systems teeming with life.

Michael Hofmann is an artist and filmmaker working collaboratively with artificial intelligence at the intersection of media, infrastructure, ecosystems, and society. Hofmann’s creative research delves into emerging technologies such as machine learning and software-enabling objects which transform the landscape of personal reality. Data, property, and distributed networks provide the terrain for creative exploration. Previous experiences in information management and software systems administration influence ongoing filmmaking and studio art practices.



**Jason Isolini**

*The Terminal Human Shaped Whole (2021)*

11:32 minutes

Equirectangular single channel video projection

“The Terminal: Human Shaped Hole” questions the ramifications of the great job churn, asking how society will be restructured and what the psychological ramifications will be. Whilst AI technologies usher in increased productivity, they do so by decimating stable employment, a golden era is accompanied by deep dissatisfaction. How do we live alongside the machines that make us obsolete? What will it mean to engage with Alexa when she is a symbol of a better future you don’t fit into?”

Artistic contributions include assets, video, and performance from Bob Bicknell-Knight, Ian Bruner, Joshua Citarella, Jessica Evans, James Irwin, Claire Jervert, Kakia Konstantinaki, Angeline Meitzler, Erin Mitchell and Neale Willis. Additional support from Off Site Project.

Is a multimedia artist based in Brooklyn New York. He received his B.F.A from the School of Visual Arts in photography and video and is a Low Residency M.F.A candidate at the Art Institute of Chicago. His work has been exhibited Internationally at Annka Kultys Gallery in London, UK, The FiDi Arsenale in New York NY, and Anonymous Gallery New York, NY.



**Mona Kasra, Matthew Burtner**

*Dwelling in the Enfolding* (2021)

15 minutes

VR Sound and video

Utilizing 360 spatial sound and video, “Dwelling in the Enfolding” is an interactive, responsive virtual reality piece that invites viewers to inhabit enfolding landscapes and bridge across seemingly disparate spaces that belong to a unified whole. Surrounded by the glacial landscape of south-central Alaska, viewers can move between the layers of the world, navigating through a liminal map of the terrain. Whether standing on top of a vast ice field or deep in a mysterious ice cave, within each layer, participants encounter and interact with distinct audio-visual experiences that offer new ways to perceive the interconnecting glacial landscapes.

Mona Kasra is an Iranian-American new media artist, interdisciplinary scholar, and Associate Professor of Digital Media Design at the University of Virginia. Her practice-based research questions, critiques, and experiments with the affordances of media technologies within artistic forms and in a variety of improvisational framings. She frequently collaborates with artists, musicians, choreographers, and theater-makers to explore the confluence between performance and new media, particularly the emerging aesthetic possibilities for enriching narrative and enhancing audience immersion in live events.



**Sujin Kim**

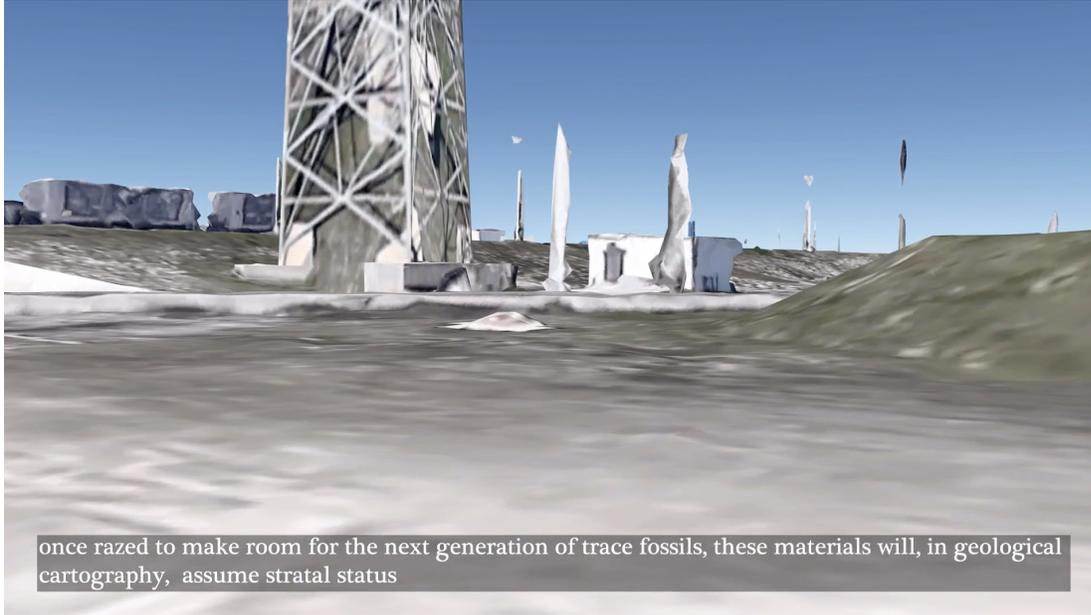
*Unforgotten* (2021)

8:30 minutes

Animation

“Unforgotten” is a 3D animated documentary inspired by “Comfort Women” survivors who reconstructed their contact with the community they lost a half-century ago. Half a century later, the surviving “Comfort Women” victims in South Korea decided to give their testimonies to the world telling their horrible memories in the Comfort Stations during World War II and their life-long traumas.

Sujin Kim is a filmmaker and 3D visual artist. Kim is an Assistant Professor of 3D Animation at Arizona State University. She studied Fine Arts at Ewha Womans University in South Korea and received her MFA in Experimental Animation at the California Institute of the Arts with a concentration in CGI. Kim implements a broad range of visual language ranging from 2D traditional to CG techniques for animated filmmaking. Kim’s animated films have been screened in many film festivals around the world, including Annecy International Animated Film Festival.



**Shona Kitchen, Aly Ogasian**

*Made Ground 01 (2021)*

*Another Final Frontier (2021)*

5:38 minutes, 11:12 minutes | Video

By drawing parallels between spoil islands —an artificial island, often created as a byproduct of channel dredging— and the lunar surface, in *Made Ground 01* and *Another Final Frontier*, Shona Kitchen and Aly Ogasian, present us with a new frontier, a place we know of even less than we do about the moon. In this way, spoil islands serve as a test case for alternative habitats on the margins of human habitation, not on far-flung moons or planets, but here on earth, in a place that is essentially hiding in plain sight, just offshore (but harboring mainland truths).

Since graduating from the Royal College of Art (London) with an MA in Architecture in 1997, internationally recognized artist, designer and educator Shona Kitchen has divided her time between creative practice and teaching. Her work spans public art, conceptual narrative proposals, book works, exhibitions and interactive sculpture/installation. Her practice is frequently collaborative, research-based and site-specific. Using digital, analog, and biological elements, Kitchen creates work that allows physical and virtual, natural and artificial, and real and imagined to playfully and poetically co-exist.



**Christine Lucy Latimer**

*Tender* (2021)

3 minutes

16mm film (digital transfer)

Original Version

In “Tender,” the transparent, holographic portions from Canadian dollar bills are contact printed on to 16mm film. A cameraless, dizzying closer look at the monarch, maple leaves and colonial structures that secure and validate Canada’s legal tender.

Christine Lucy Latimer is an experimental filmmaker and photographer. Her work in the past decade has been featured across 5 continents in over 300 film festivals and gallery exhibitions. She currently lives and works in Toronto, Canada.



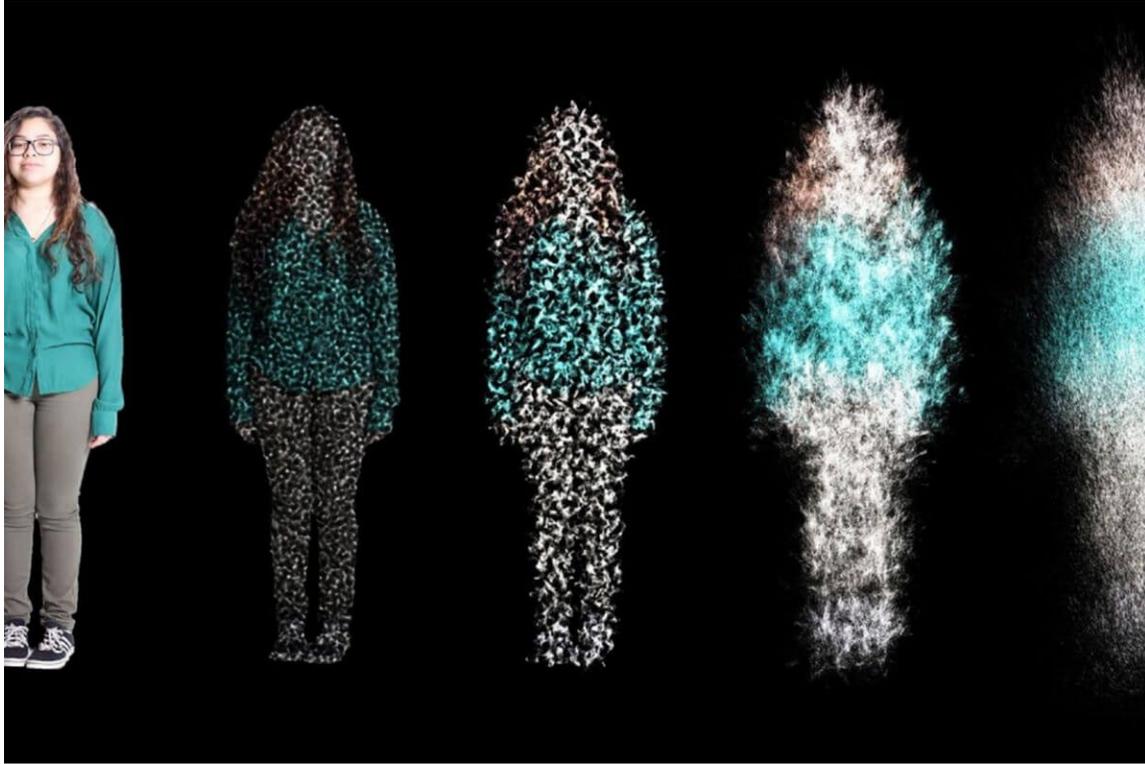
## Ray LC

*Home Alone (2021)*

AI Video, 2:25 minutes

Home Alone is an AI generated video that uses StyleGAN, a type of machine learning that pits two AI agents against each other to generate the best solution to a problem. Ray LC has fed the GANs a series of images of the living spaces of diverse individuals and abandoned spaces throughout Hong Kong. The resulting images become a sort of morphing pastiche of spaces that people move in and out that reflects the ebb and flow of people in the city, abandoning it for a variety of reasons and eventually returning to their homes in heart or mind.

RAY LC's practice creates interaction environments for building bonds between humans and machines. He takes perspectives from his own research in neuroscience (pubs in Nature Communications, J. Neurosci, J. Neurophys) and in HCI (pubs in CHI, DIS, HRI, TEI, Frontiers, etc) in his artistic practice, with notable exhibitions at BankArt, New York Hall of Science, KYOTO Design Lab, Elektra Montreal, Ars Electronica Linz, NeON Digital Arts, New Museum, CICA Museum, NYC Short Documentary Film Festival, NeurIPS, Deonstrukt NYC, Angewandte Festival, and many others.



**James Lee, Andrea Baldwin, Heidi Henderson**

*The Reminiscence 2022 - The Monologues of Being Seen (2022)*

Installation: 3D printed sculptures, video projection

The posture portraits project is an interdisciplinary project which examines how bodies have historically been created/made through scientific interventions and surveillance, while simultaneously engaging with the concept of inclusivity of all bodies including those traditionally seen as “Other”. To do so we trace the development of healthism - the reinforcement of certain norms that construct the “healthy” as moral and pure and the “unhealthy” as foreign and polluted - in the modern American university which dates back to the early 17th century, and its relationship to the U.S. eugenics movement in the late 19th to 20th century. We explore how these ideologies were mobilized in the service of creating new disciplining and surveillance technologies in higher education by examining the case of what is known as “the posture portraits.” These portraits, taken at colleges and universities across the nation during the 1920s-1960s, were used as a measurement of ability and of good posture, which at that time, was linked to intelligence, beauty, and what it meant to be “normal”.

*The Reminiscence 2022*, continued:

Credits for student researchers and artists:

Lien Har '23, Muhammad Bazeed Shahzad '24, Tyler Silbey '22, and Vanny Phai '25

Artist bio

Sangyoon 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 to design and develop a lifelike computer interface by digitizing a real person's figure and nature, including personality and mannerisms. Lee received his BS and MS degree in Architecture from Yonsei University, Seoul, Korea, MFA from the School of Art and Design at the University of Illinois at Chicago (UIC), and a Ph.D. degree in Electronic Visualization Laboratory, Computer Science at UIC.



## Daniel Lichtman

### *The Raisin Truck Makes Raisins (2021-2022)*

4 minutes

3D Game

Version 1.0

The Raisin Truck Makes Raisins is a collaboratively produced, 3D virtual environment that uses collage, spatial orientation and disorientation, and visual abstraction to reflect on the experience of caring for young children during pandemic and lockdown. Scenes in the game are produced using visual materials created by a community of collaborators that includes economically diverse, queer and immigrant care takers. Composed of a series of abstract scenes, the game present a diverse range of experiences with childcare-in-isolation: busy, beautiful, frustrating and chaotic, marked by vulnerability, aggravation and resilience.

#### Artist Bio

Daniel Lichtman is an artist, educator and organizer. Daniel works in game making, creative coding, performance, video and installation.



## **Kathleen McDermott and Monica Duncan**

*How it Slips* (2022)

1 hour

Performance: Led Jackets, performer

“How it Slips”, a collaboration between Monica Duncan and Kathleen McDermott, is an improvisational performance in public space. A lone performer discreetly wears a long, closed coat. Without announcement, they begin a process of choreographed revealing. As they open their coat, a strong beam of light emerges from ultra-bright leds sewn into a reflective lining. The action is a surreal appropriation of a gesture of violent revealing (flashing) and choreographed seduction (stripping) and a consideration of how femme and queer identifying bodies reveal and conceal themselves in public spaces—a careful choreography of signals and signs. As a self-contained light source, they merge body and utility in a way that is both practical and visually absurd, as the very form of their body is effaced by light.

Kathleen McDermott is an interdisciplinary artist with a background in installation, prop-making and sculpture, currently based in Brooklyn, NY. She combines her knowledge of fabrication with open source hardware to build a language of absurdity that merges new media, design, performance, and video. She is interested in technologies that are not productive, robots badly suited to absurd purposes and electronic creations beyond her control.



**Joel Ong**

*In Silence. . . (2022)*

Dimensions Variable

Installation

Visitation booth, television, reflecting pool, subwoofers, embedded sound, video, audio

*In Silence . . .* reflects on the ongoing work of the artist with community partners in Jane-Finch, one of the most economically challenged and racialized areas of Toronto and the stories embodied in them and their children. In its aesthetic form, it references the artist's previous installation "Between us a Breeze" (2016) that explored the impoverished nature of communication across a visitation booth by visualizing speech as gusts of wind across a reflecting pool. In our social-distancing epoch, this interpersonal distance is especially felt through virtual conversations that deny us multisensory connection, and introduce artefacts of digital and network failure. The work takes a selection of anecdotal stories and presents them through actors on a screen limited to non-vocal expressions, and a reflecting pool that is activated by cymatic visualizations of their speech. Fragments of these stories are also accessible through a bone-conductance railing (that forces the visitor into a position reminiscent of pain or anguish), and a phone hotline. Inspired by a quote from sonic artist and philosopher Salome Vogelín: "In silence, time does not move but vibrates gently on the spot. It is slowed down on my body whose time it has become", *In Silence . . .* pays tribute to the resilience of the community through the emotional turmoil of

*In Silence... Continued:*

the pandemic that has made them feel they were in a perpetual suspension and immobility, and the stories of survival that have emerged.

A serial collaborator, Professor Ong is invested in the broader scope of Art-Science collaborations and is engaged constantly in the discourses and processes that facilitate viewing these two polemical disciplines on similar ground. His graduate interdisciplinary work in nanotechnology and sound was conducted at SymbioticA, the Center of Excellence for Biological Arts at the University of Western Australia and supervised by BioArt pioneers and TCA (The Tissue Culture and Art Project) artists Dr Ionat Zurr and Oron Catts. His works have been shown at festivals and conferences around the world including Ars Electronica, Currents New Media Festival, the Ontario Science Centre, ISEA and Siggraph.



**Denise Pelletier**

*trans.con.figurations* (2021-22)

Sculpture with loop animation

*trans.con.figurations* is an exploration of the internal terrain of my body, captured in PET/CT (positron emission tomography/computed tomography) scans taken before and after surgery for a destructive spine tumor. PET/CT, a medical imaging tool that reveals both the structure and the metabolic function of tissues and organs – how they are functioning in real time – are read as hybrid 3D models in constant motion on the computer screen. In this form, they slip in and out of a recognizable realm, unidentifiable as separate organs but as interacting metabolic entities, unmoored and collapsing their borders. Transformed into 3D workable files for machining and prototyping, they freeze into beautiful, curious, or grotesque forms. Built, rebuilt, and manipulated in clay, they give concrete shape to image capture, a speculative feedback loop between digital, physical, and machine processes. A projection nearby creates a somatic cinematic experience, a hopeful gesture that technology might be used to save us.

*trans.con.figurations* continued:

Material culture, history, and literary influences converge in the work of Denise Pelletier. Addressing the body as both flesh and social construct, her ceramic and mixed media objects and installations make symbolic use of cultural and technological artifacts, transformed to create new meanings and re-imagined narratives. Pelletier's work has been shown and published extensively in the United States and abroad, including exhibitions in New York, Houston, Taiwan, Sweden, Germany, the Netherlands and Canada. She is the recipient of numerous grants and awards, and her work can be found in the collections of the Museum of Fine Arts, Houston, the Museum of Arts and Design, New York, the Alfred Ceramic Art Museum, and the John Michael Kohler Arts Center. Pelletier currently teaches at Connecticut College, where she is Professor of Art and a faculty fellow in the Ammerman Center for Arts and Technology. She lives and works in East Greenwich, Rhode Island.



**cari ann shim sham\*, ariana chavez, tara hadley, elizabeth kumeiko,  
leslie lashinsky, sarah lewis, jordana owens, rachel symons**

*Pandemic Statements* (2021)

8:17 minutes

Film

“Pandemic Statements” is a film by cari ann shim sham centered around emotional states, written statements, sounds and movements of, from and for a pandemic captured and witnessed through screens. It is a work that creates space for how we've seen and been seen by each other, how we need to be seen now; demonstrating how we continue to move through it all seeing differently. Ultimately it is a creative space for processing, for mourning, and for healing through physical, written, sounding and emotional state practices about the effects that the pandemic has had upon us.

Cari Ann Shim Sham is a wild artist. Her work explores circular movement's relationship to magic, self portraiture as critique, interactions with technology, the power of asking questions and the possibility of the experiment. She often works in the nude. She's spent 2.5 decades working in cinema, curation and new media with a focus on dance. Having recently joined the web3, crypto art, nft revolution shim sham\* co-founded a digital museum with Joey Zaza in 2020 and has created several works for the blockchain.



## Timothy Thomasson

*I'm Feeling Lucky* (2022)

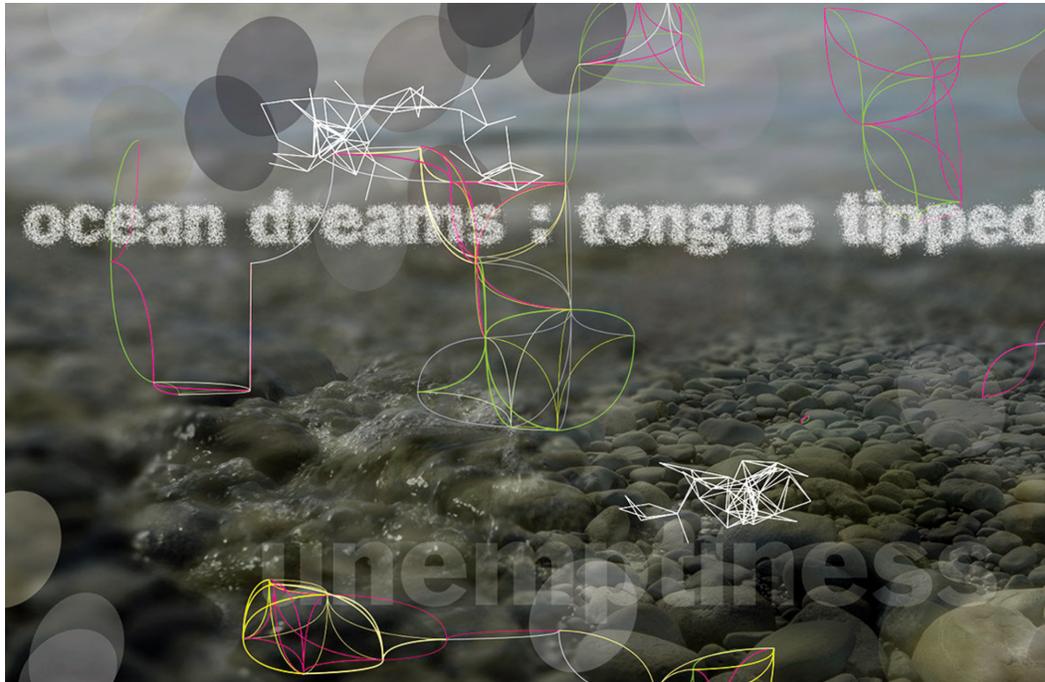
Generative (infinite duration)

Real-time, computer generated video

"'I'm Feeling Lucky' is a real-time, procedurally generated installation work that questions our relationships to image, geography, and mass data collection systems. To create the work, a historically and geographically ambiguous 3D virtual landscape is populated with figures collected from Google Street View. These figures are processed through a deep neural network, so they become three-dimensional in the virtual space. Thousands of these figures taken from all over the world are selected randomly in real-time to inhabit the landscape.

With their blurred faces from 'Street View' these people become semi-anonymised entities pulled from the approximately 115 thousand terabytes of 360 degree image data collected by Google— many of whom would not have known their photo was ever taken in the first place (never mind ending up in this new strange setting). The image of each individual's body is processed further, pushing these figures deeper into a digital obscurity, stripping them of their marks of individuality and place, and re-situating them in new, strange and ambiguous contexts.

Timothy Thomasson is a Montreal artist. It uses real-time computer graphics technologies.



**Andrea Wollensak**

*Water Stories: Collective Voices (2022)*

8:45"

Source: digital audio

Water Stories: Collective Voices is an audio composition that amplifies voices of Alaskan youth and community through stories of what water means in their life. Teens from the museum's Teen Climate Communicators and the general public offer lyric reflections and their experiences with water. This project is in collaboration with Indra Arriaga Delgado, a Mexican artist, writer, and researcher working in Alaska. Water Stories: Collective Voices will be broadcast at the Anchorage Museum, Out North Radio, and available on SoundCloud. Participants include: Martha Amore, Sofie Chisholm, Cassandra DeBaets, Indra Arriaga Delgado, Fiona Drury, Emma Ellison, Elizabeth Esquivel, Emma Haas, Alek Helgesen, Kelsey Hernández, Annub Homaya, Ptrey Lieght, C.E. Lorena Medina-Dirksen, Thea Offrink, Jimmy Riordan, Erin Willahan, John Yarger, Itzel Zagal, Anchorage Museum sound archives. Producers: Andrea Wollensak, Indra Arriaga Delgado, and the Anchorage Museum. Audio Engineer: Brett Terry. This project was funded by the VIA Arts Foundation, the Ammerman Center for Arts and Technology, and Research Matters at Connecticut College.

## *Water Stories: Visual Poetics (2022)*

8:45 minutes

Digital audio video

*Water Stories: Visual Poetics and Collective Voices* is a two-part project consisting of a community audio composition and a generative audio-reactive video work that brings together multiple points of view from local youth, community, and poets in Alaska as they share what water means in their life. *Water Stories*, by Andrea Wollensak, is the culmination of a year-long artist residency with the Anchorage Museum (2021-2022) that includes an audio composition broadcast at the Anchorage Museum and Out North Radio, live interactive poetry readings and video projections on the museum façade during November 2022.

Erin Hollowell and Jen Stever, a museum writer-in-residence, created poems in collaboration with Wollensak's residency. This collaboration focused on the intersections of place, writing, and visual forms of language that evolved into an interactive video in which the poet's voice generates and modifies visual graphical forms via software code written in Processing. The audio reactive video and audio processing was made in collaboration with programmer Bridget Baird and sound artist Brett Terry. *Water Stories* was funded by the VIA Arts Foundation, the Ammerman Center for Arts and Technology, and Research Matters at Connecticut College.

### Artist bio

Andrea Wollensak is an artist/educator and Professor of Art at Connecticut College where she serves as Associate Fellow of the Ammerman Center for Arts and Technology. Her work spans media from traditional and digital fabrication, to generative-interactive systems and includes collaborations with computer scientists, musicians, poets, and scientists. Themes in her work explore place-based narratives on environment and community.