

# pixilerations [v.7]

September 30 through October 10, 2010

## Artists bios and work descriptions

Artist information below is listed alphabetically by last name. Artists are located in 3 different locations:

[FW] - FirstWorks Gallery, at 65 Eddy Street

[SK] - Sol Koffler Gallery, at 169 Weybosset Street

[MMM] - Machines With Magnets at 400 Main Street, Pawtucket

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## ANDREW Y. AMES & ALEXIA MELLOR

### *Perpetually Waiting Service* (2010)

Wood, electronics, plastic,  
and lines of code

Pittsburgh, PA / Taos, NM

[SK]

Tired of waiting? We'll wait for you! The Perpetually Waiting Service is an online, remote waiting service where you can make a request for us to wait in your place. Take a number and fill out the form on the website, then wait for us to get back to you with documentation of services rendered.

The WRMC Collaborative (Andrew Y. Ames and Alexia Mellor) is a nutrient-rich endeavor delivering high-quality, sweet and savory experiences that infuse the ingredients of humor and play into simple recipes. Through a combination of performance art and game design, WRMC aims to create unexpected alternative ways of experiencing the everyday that invite critical reflection on notions of consumerism, technology and globalization. The artists have been featured in the Providence Journal, the Boston Globe, the Boston Phoenix and ArtDaily as up and coming artists to watch, and have exhibited their work nationally and internationally. Recent exhibitions include *SoyaHaus* at HouseART Providence, *8 Bits Per Pixel* and *55 Soya* at MEME Gallery, Cambridge, MA; panelists on *The Biennial of the Americas: Digital Isolation*, Museo De Las Americas, Denver CO; and upcoming shows at Festival International en Arts à Montréal and Boston Cyberarts 2011.

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## RAFAEL ATTIAS & CARLOS ANDRADE

### *Paradoja* (2010)

Printed fabric, LED lights,  
projection, sound

North Kingstown, RI / New York, NY

[SK]

The political scenarios that currently exist in Venezuela and Colombia have divided the nations, almost to the point of war. These scenarios are fueled by cultural perceptions, ideologies and perceived external influences, yet the heart of these two cultures remain tied with a bond that is much stronger than any of the current political motivations would lead one to believe. In observing the characters of Hugo Chavez and Alvaro Uribe, and now Juan Manuel Santos, one can almost methodically outline the lines that currently create such a perceived division. In this collaboration, the artists seek to reconcile and explore elements of these cultures as seen through their eyes. They use still and moving imagery, metaphors and symbolism, picking up fragments from memories of what it was, and the perception of what life currently is in both Colombia and Venezuela.

Rafael Attias left his native home of Venezuela to pursue a Degree at Rhode Island School of Design. Through his years at RISD and to this date, he has been involved in creating, performing, and recording music, merging visuals with sound, as well as multimedia abstract painting. Current projects include "The ear draws inward" - an experimental album as well as several multimedia collaborations. Rafael has been a Professor at RISD since 1998. He has successfully balanced a professional art and design life with an academic career and finds the two careers to be mutually beneficial and dynamic.

Carlos Andrade is a Colombian Artist who lives and works between New York and Colombia. A graduate of the RISD painting department, Carlos initially concentrated on creating work in traditional painting mediums. His work was strongly influenced by religious and popular iconography from South America. More recently, Carlos began collaborating with various artists on a conceptual basis, dealing with social and political issues, causes and effects. Carlos currently works in media ranging from light boxes, ensembles, video and mechanical installations and has shown his work in numerous solo and group exhibitions in Colombia, the United States, and Europe.

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## JOHN CAYLEY & DANIEL C. HOWE

### *The Readers Project* (2009-10)

Interactive networked installation,  
custom software

<http://www.rednoise.org/readers/>

Providence, RI

[SK]

*The Readers Project* is a networked computational system that explores and visualizes processes of reading. The readers are programmed autonomous entities that read through texts in a variety of different ways, following traces of linguistic, typographic, and poetic structure. Each reader has a different way of 'seeing' the words and phrases that it encounters. These reading strategies are derived from particular aspects of human reading, or ways in which we might read - potentially or unconsciously. As the readers read, they also write, producing new texts from the words that they follow. You can read these new texts by watching the linked screens or by subscribing to a specific reader's traces on your own mobile device.

In this installation different screens provide two distinct perspectives on the text of Samuel Beckett's short prose piece, "The Image." The larger, aggregate view presents a typographic 'opening' as it is traversed by one or more of the readers. The touch-interface, at the podium, invites visitors to choose a specific reader to have 'focus' on the aggregate display and to initiate page-turns. The smaller, single-reader views, in colors corresponding to those on the aggregate display, show the paths chosen by specific readers moving through the text. Additionally, visitors to the gallery are invited to subscribe to individual readers on their laptops, web-enabled phones, or other mobile devices at [www.rednoise.org/readers/subscribe](http://www.rednoise.org/readers/subscribe).

John Cayley (<http://programmatology.shadoof.net>) writes digital media in the domain of poetry and poetics. Recent projects include *imposition*, *riverIsland*, and *what we will*. Cayley is a Visiting Professor at Brown University's Literary Arts Program.

Daniel C. Howe (<http://mrl.nyu.edu/~dhowe/>) is a digital artist and researcher whose work explores the intersections of literature, computation, and procedural art practice. He currently resides in Providence, RI where he teaches at Brown and RISD.

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## KAI FRANZ

*Untitled (sonic cellular automata)* (2009)

*Helmet 1* (2010)

Mixed media installation / mixed media sculpture

Princeton, NJ

[SK]

*Helmet 1* is an analog interactive sculpture. The work is both a completion of last year's *Untitled (sonic cellular automata)* and a piece on its own. While the intention of these projects is to critically reflect upon our expectations in art and technology, the works are also a critique of our contemporary belief in science and innovation.

The aesthetic of *Helmet 1* conflates futuristic technological devices from the mid 20th century (i.e. submarine helmets) and medieval torture apparatuses. The sculpture invites the spectator to engage with the piece and put his or her head inside the opening in the bottom. This search for interaction generates questions around the failure of the piece, technology, and ultimately leads the viewer to question their own failure in participating in the piece. This experiential engagement informs the perception of the second piece.

*Untitled (sonic cellular automata)* is a conversion of a cellular automata, originally invented as a visual system (Conway's *Game of Life*, from 1972), to an acoustic experience. The piece is a closed organism. Each cell (a vibration motor) only reacts to activity in adjacent cells; the system is resistant to human interaction. The abstract execution of this piece recalls our contemporary celebration of objectivity and scientific truth.

Revisiting *Untitled (sonic cellular automata)*, after engaging with *Helmet 1*, then becomes a completely different experience. While the engagement with *Helmet 1* still resonates, the reading of *Untitled (sonic cellular automata)* is altered. From this new space, the pieces can be accessed with a critical distance, offering unique interaction through individual interpretation.

Kai Franz was born in Cologne, Germany in 1983, and studied architecture at the RWTH Aachen, Germany (2004-2006) and at the ETH Zurich, Switzerland (2006-2008). He complemented his architectural education with investigations in computer science, exploring its integration in the architectural design process. After his studies in Zurich, Kai worked as a scientific assistant for ETH's Chair for Information Architecture. In 2008 he joined the Office for Metropolitan Architecture in Rotterdam, The Netherlands, where within the framework of AMO (OMA's think-tank), he sought to find an OMA-specific computational design approach. Subsequently, Kai transferred to the New York office of OMA\*AMO where he joined the architectural design team. Due to his expertise in the field of generative architecture, Kai has had the opportunity to teach at McGill University in Montreal, Canada (2008), ETH Zurich, Switzerland (2009), and most recently at the Rhode Island School of Design. With his nomination as a Fulbright Scholar, Kai expanded his critical thinking through the lens of fine art while enrolled in the digital+media program at RISD in 2009/10. Kai currently lives and works in Princeton (NJ), where he intends to graduate with a master in architecture from the School of Architecture at Princeton University in 2012.

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## KATE GECK

*Infinity Pals* (2009)

Quicktime movies, fur, wadding, felt, fake flower

Melbourne, Australia

[SK]

*Infinity Pals* is composed of two media laced soft sculpture creatures that will realign your energy in a meditative shrine space. The creatures are made of fur, wadding, felt and polar fleece, and are designed to be touched and squeezed. The creatures focus your psychic energy and create a zone for reflection and spiritual contemplation.

Kate Geck is a multimedia artist working across animation, installation and soft sculpture. She has recently completed honors in Fine Art at QUT researching character-based interfaces within interactive total installation. She has toured Australia, Japan, China, the US, UK and Europe with AV live acts Toxic Lipstick and Baadd. Geck has exhibited widely in Australia, as well as in Osaka, Berlin and San Francisco. She has worked as an artist on festivals such as Brisbane Festival, This Is Not Art and Nextwave, and the Freeplay Developer Festival in Melbourne 2010. She is completing a residency in Singapore in September/October 2010. Currently, she is teaching design at NMIT and working as a resident artist at the Artful Dodgers studios in Melbourne, as well as opening an artist run space called Hoofkake in Brunswick.

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## ANDREW LLOYD GOODMAN

### *Umbra* (2010)

Interactive installation: infrared camera and flashlights, rear projection, Max patch

Providence, RI

[SK]

In spring of 1955 Walt Disney aired an episode of its Disneyland series titled *Man in Space*. The program featured animations depicting the future of space exploration and commentary from a range of notable experts in the burgeoning field of space exploration. Most notable among them was Wernher Von Braun, the German-born rocket scientist and astronautics engineer who is widely credited as the father of the American space program. A little over a decade before *Man in Space* first aired Von Braun was busy constructing the V-2 rocket for the Nazis. While the V-2 was not deployed until the last days of the war, it still managed to kill over 7,000 military personnel and civilians as well as 20,000 labor camp workers who died while constructing the rockets themselves.

*Umbra* is an exploration of the duality of light and dark, both in terms of observable phenomenon as well as moral constructs. Through the use of special infrared flashlights accompanying the piece, participants become investigators whose interventions reveal an otherwise invisible layer of imagery beneath a seemingly benign surface. As is often the case, what is revealed by the light of inquiry is often much darker than what the surface would have us believe. This duality of light-fiction and dark-truth represents the fundamental core of the piece.

Andrew Lloyd Goodman is an electronic media artist currently living and working in Providence, Rhode Island. Andrew received his MFA in Photography and Digital Imaging from the Maryland Institute College of Art in 2008. That same year Andrew was also selected to be MICA's recipient of the Toby Devan Lewis Fellowship Award. Andrew's most recent work has centered on the use of interactive installations as vehicles for exploring the complex relationships between the image and the institutions of science and religion. His work has been exhibited both domestically and abroad, including H.F. Johnson Gallery at Carthage College and the Sol Koffler Gallery at RISD.

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## ANIS HARON

### *Audio Palimpsest* (2010)

Wood, metal, electronics, magnetic tape

New York, NY (USA) / Penang (Malaysia)

[FW]

This interactive sound-based installation explores applications of indeterminacy and randomness in an interactive platform. The piece is based on a hacked cassette recorder, where the device functionalities are reconfigured to work in a different context. *Audio Palimpsest* is an auditory art system that is activated by the viewer's approach. As the tape moves, magnetic tape playback heads read and write data to and from the tape. If only one viewer is detected, one playback head writes data, and the other reads data. This work allows multi-point interaction by synthesizing data inputs collectively and emphasizing the thought of open-endedness in its execution -- opening up content generation to sources beyond the traditional expectations.

Often Haron includes audience participation and/or reaction in his installation works, discretely making the audience contribute to the content of his work. By doing so, he aims to blur or remove the boundaries of art and audience, transforming a form of one-way communication into a dialogue.

For the interaction: There are 2 structures (out of 10 structures) not connected to the Magnetic Tape, and IR sensors and microphones are located in the 2 structures. The 2 structures are situated across each other, so interaction could happen either on the left side or on the right side of the piece. Also, unlike the rest of the structures, the lights on the 2 structures do not pulse. To interact/participate, audience should be close enough to one of the 2 structures, allowing the IR sensor to detect audience proximity, and turn on the system to start sound recording and playback.

Anis Haron is a new media artist born in Chicago, Illinois and raised in Penang, Malaysia. He started to be actively involved with music at an early age and was introduced to multimedia, computer systems and programming while attending college. In 2007, he earned his BFA in New Media Technology and Design from Universiti Sains Malaysia with Honors and a minor in Music Technology. He received his MFA in Computer Art from the School of Visual Arts, New York, in 2010, where he developed his interest in physical computing. His work has been exhibited internationally, and mainly uses sound to engage audience participation and reaction.

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## EMMA HOGARTH

### *YouViewer* (2008)

Interactive video installation: camera, computer, projector, surveillance footage gathered from YouTube, custom software created in Max MSP Jitter

Providence, RI

[SK]

*YouViewer* is an interactive video installation, which combines two images: surveillance footage of robberies in progress gathered from YouTube; and a live video feed of the viewer watching the surveillance footage. As participants traverse the space, their captured image is combined with the surveillance footage in the projected image. While moving, the image of the viewer is barely visible, it is only when the viewer stops and watches for a period of seconds that their act of watching fades into visibility within the scene. By drawing attention to the "performance" of viewing, this work seeks to highlight the viewer's complicity in the remediation of violent imagery as entertainment, while collapsing instances of live and documentary imagery, conflating past and present realities.

Emma Hogarth was born and raised in Australia and currently lives and works in Providence, RI. She received a BFA in painting from Sydney College of the Arts and an MFA in Digital Media from the Rhode Island School of Design. After graduating from SCA, Emma moved to New York City where her artistic path took a detour through an extended study of dance and performance while she continued to develop a multidisciplinary practice that draws on her performance and visual arts backgrounds. Emma's recent studio projects engage performance, drawing, glass, video and interactive installation work, often combining mediums to explore relationships between performance, documentation, time and the image. Emma's work has been presented in the space of the gallery, the theater and the urban public arena in New York, New England, and Sydney, Australia.

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## JASON HUFF

### *AutoSummerize* (2010) / *AutoExpand* (2010)

Microsoft Word, custom software, top 100 copyright-free books

Providence, RI

[SK]

*AutoSummerize* is a collection of the top 100 most downloaded copyright-free books condensed using Microsoft Word 2008's AutoSummarize 10-sentence function and organized alphabetically by title. The program itself describes the function: "Word has examined the document and picked the sentences most relevant to the main theme." This collection of summarized books serves multiple functions. First, it emphasizes the existing brevity of language required in centerpieces of online communication tools like Twitter and Facebook. Second, it offers a hyperbolic reflection on a critical collection of books from the perspective of a generation where reading efforts for school were guided by Cliffs Notes and now rely heavily on Wikipedia as a sole source of information. Using the AutoSummarize function produces a new highly truncated, emblematic prose that emerges in a new layout. To those who have read the original text there is an uncanny accuracy linking the 10 sentences of the AutoSummary back to its source.

In the reverse, *AutoExpand* is a piece of custom software that stems from the summary and tries to reconstruct a story by systematically grabbing text from the original source. In this initial version of Huff's auto-expansion software, each summary goes through five stages of development before cycling to the next summarized book. Within the subsequent iterations, the original summary text remains highlighted in red offering a mapping of the growth. These two pieces stand as both a testament to the power of language in distilled form and an appreciation of a well-constructed narrative giving a break for humor amidst the rush of automated technology and desire for shortened communication.

Jason Huff grew up in the dense suburbs east of Atlanta, GA, spending most of his time burning out on video games, building forts in the woods, and deconstructing electronics. He earned his BFA from the University of Georgia in 2004 and spent 5 years in New York as a designer at the Wall Street Journal. Huff is currently an MFA candidate in the Rhode Island School of Design's Digital + Media department where he focuses his work on the intersection of art and technology. He recently gave a reading and exhibited work in the 4th International Conference & Festival of the Electronic Literature Organization and started a student-run gallery in downtown Providence, RI connecting students to curators outside of the student community.

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## JENNIFER JACOBS

### *Glasshouse* (2010)

Interactive Projection: camera, computer, projector, custom software created with C++ and openFrameworks

Brooklyn, NY

[FW]

Observation is central to the flow of power in the city; it feeds into our personal vanities and moderates our behavior. There is a paradoxical relationship with the urban image of ourselves in that we wish to be observed, but are conscious of the control this observation exerts over us. *Glasshouse* examines the tension between desire to be seen and the desire to remain anonymous. The piece is a projection of dynamically generated skyscrapers that respond to the presence of the viewer. As the viewer observes the piece, a camera captures their image and superimposes it over the skyscrapers. The longer the viewer observes the city, the more their image is reflected. After the viewer leaves, their images remain in the program's memory and become visible when others activate the piece. If the piece detects more than one viewer, it will single out the one closest, readjusting the perspective of the camera and the position of the city to correspond with the movement and behavior of the viewers.

Jennifer Jacobs is a MFA student at Hunter College in New York where she also teaches new media theory in the Film and Media Department. Her art practice utilizes a wide range of technology and media including, computing, programming, performance, animation and illustration. Jennifer balances a practical understanding of new media with the broader goal of understanding some of the social and individual changes that occur as we become increasingly connected to and through technology. Her focus is on examining how ubiquitous technological networks and data saturation alter our perceptions of self.

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## JILL JOHNSTON-PRICE

### *Rheumers* (2009)

Video installation with peephole viewers, 6 animation loops (HD video)

Fredonia, NY

[FW]

This installation is inspired by the following: a presentation by beekeeper Dennis van Engelsdorp relating to the mass evacuation of bees (honeybees primarily, but also the lowly bumblebee); James Tate's poem "Head of a White Woman Winking"; the unexpected heart attack of a family member; thoughts of mortality; and Bernard Hermann's score for the original *The Day the Earth Stood Still*. The title refers to the solitary structures that house the animated creatures, infection, and speculation.

Jill Johnston-Price is an artist and educator from Fredonia, New York, whose animations have screened at international festivals in Australia, Canada, Croatia, Denmark, England, France, Germany, Greece, Italy, Japan, Korea, Turkey, and New Zealand, as well as numerous national festivals and exhibitions. With a background in cinematography and painting, her work has explored the relationships of ecological systems of self-sustainment and the often bizarre interactions found in nature, folklore, and animal welfare. She is the recipient of several festival awards, a Maryland Area Media Arts Fellowship, a Finishing Funds Grant from the Experimental Television Center, and various SUNY grants. She currently is an Assistant Professor in the Animation/Illustration Program at SUNY Fredonia.

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## TAEHEE KIM

### *Butterfly Dream* (2009-2010)

Charcoal, computer vision, custom software

Sound: Peter Bussigel

Busan (Korea)

[FW]

In this interactive video work, a flock of charcoal-drawn butterflies gather to make a silhouette from each viewer's image. This work suggests a transformation of a self to a projected image -- a mirror. When the viewer stands still, their silhouette becomes more distinct. When the viewer departs, the butterflies scatter. Imaginary noise from the butterflies renders their positions in the virtual 3D space. The charcoal texture and butterfly sounds suggest a virtual, dream world.

This work is based on the passage called "The Butterfly Dream" by the old Chinese philosopher Zhuangzi. In this passage, he describes his experience of subjective confusion between his real world and being a butterfly in a dream. The dream was so realistic and beautiful that he hardly accepted it as a dream.

Taehee Kim studied electronic engineering and in 1996 earned a PhD in Robotics and Artificial Intelligence at the University of Edinburgh. He has worked as a senior researcher at the Korea Institute for S&T Information until 1999, where he supervised a number of projects from information systems to supercomputing. He then joined Youngsan University, Korea, and is now an Associate Professor at the Department of Computer Games. In 2010 he earned an MFA in Digital Media from the Rhode Island School of Design. Kim's research interest has been focused on the characteristics of relationships and interactivity especially in the context where the materials and the morphology contribute to computation.

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## AMANDA LONG

### *Lighter and Lighter* (2010)

Kinetic video sculpture: computer, digital video (loop - 11:22 sec), motorized pedestal, three projectors, micro-controller; wall dimensions variable.

Trapeze Artist: Suzanne Cub

Vibraphone: Lauren Kosty

Pittsburg, PA

[FW]

This three-channel kinetic video sculpture combines the properties of additive light color mixing with rotating video projections to immerse the viewer in the process of how we see the moving image. The primary colors of light (red, green and blue) are mixed from separate projections and in the minds of the viewers, whose bodies are also an integral part of the piece. Long wants the audience to become a part of the projected image on a level that physically engages them with the media. Her intention in revealing how a projector works as light, is to break down a commonly used consumer technology so that people see the material of the video and feel awe for something usually taken for granted. For *Lighter and Lighter* trapeze artist Cub escapes the boundaries of the typical cinematic frame. Cub's figure, flying in space, breaks into the component colors of red, green and blue channels and then fuses together again as a single image. The analog process of constructing and deconstructing the projected image in space is a way of interrogating the spectacle of how the technology works and a structuralist examination of the medium.

Amanda Long is a video sculptor whose installations investigate light, color, perception and universality. Her work has been exhibited regionally at the Mattress Factory Museum, the Children's Museum of Pittsburgh, and the 1708 Gallery in Richmond, Virginia. Amanda received her MFA from Carnegie Mellon University in 2010, her BFA in Sculpture and Extended Media from Virginia Commonwealth University in 2005, and a BS in Cell and Molecular Biology from Tulane University in 2000. Her new media project, *Lighter and Lighter*, is the recipient of the University Film and Video Association's Carole Fielding Grant 2010.

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## MIKHAIL MANSION

*Time and Tide Wait for no Man* (2010)

Wood, metal, glass, water, circuitry, code

Providence, RI

[SK]

Driven by local ocean tides, the machine's movement wanes and waxes to a slow undulating rhythm, rendered nearly unobservable to the naked eye. Small tracings on the wall mark the duration of each shift over time. Tidal periods are marked by the sliding of a glass globe down the central rail, which articulates an unmistakable sound as it disturbs the ocean water within. The work hangs on a balance between fast-paced, polished machines, and the long, slow, calming space of geological events.

Mikhail Mansion is originally from St. Petersburg, FL, and has worked across a number disciplines including electronics, computer programming, weapons, music, education and fine arts. After high school he spent several years in the USAF, where he served during the war in Afghanistan. While enlisted he also pursued music, and in the years following wrote, produced and performed with several bands in Tampa Bay. He currently resides in Providence, RI, where he teaches in RISD's CE department, and works part-time writing software for *Vogue Magazine*. Mikhail's conceptual works typically explore code and form, and invoke a blend of software and industrial design. Mikhail is a 2011 MFA candidate at Rhode Island School of Design, enrolled in the Department of Digital + Media, and is also pursuing computer science courses at Brown University.

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## MEGAN & MURRAY McMILLAN

*What We Loved and Forgot* (2010)

Installation: mixed media (dimensions variable), video (1080 HD, 2 min)

Providence, RI

[SK]

This installation is a multi-part project featuring large lilies made of yellow industrial plastic in a theatrical set. In the single channel video, eight performers activated the set in a short performance that was also the basis for the photograph. The final installation is made from pieces of the original flowers from the studio scene: like shards of an ancient vase used to form a modern-day recreation in a museum, the shards are used to form this reconstruction of the original flower forms.

Megan & Murray McMillan are video, photography and installation artists who have been collaborating since 2002. They have exhibited at the State Museum of Contemporary Art in Thessaloniki, Greece, the National Museum of Art in La Paz, Bolivia and the Kunsthallen Brandts Museum in Odense, Denmark. They are represented by Qbox Gallery in Athens, Greece. The McMillans have been artists in residence in Barcelona, Los Angeles, Tzia and Athens, Greece and Turku and Kokar, Finland. Their work has been featured in film festivals in London, Los Angeles, Switzerland, Austria, Croatia and Romania. Their work has been included in the 2nd Thessaloniki Biennale of Contemporary Art (2009), the Video Art Program at Preview Berlin: The Emerging Art Fair (2008), the 10th International Istanbul Biennial (2007) and their solo show at White Flag Projects in St Louis was reviewed in the Nov 2007 issue of *Art in America*.

Megan McMillan (born 1975, Dallas, TX) has a MFA from Massachusetts College of Art and Design. Murray McMillan (born 1973, Dallas, TX) has a MFA from The University of Texas at Austin and a BFA from Kansas City Art Institute. The McMillans have been married since 1997 and live and work in Providence, Rhode Island.

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## MICHAEL PRICE

*Imago: 17 Years* (2009)

Wood, lenses, electronics, cicada shell

Providence, RI

[SK]

*Imago: 17 Years* serves as a poetic reflection on the fantastical and ritualistic life cycle of the cicada. The time period referred to in this piece's title is the 17 years spent by some cicadas maturing underground as stationary larvae.

Price's goal in applying technology in art, utilizing unseen systems, is to bring forward the unseen systems of fantasy in life. The aesthetic wonders of the natural world are on par with those of our fantasy creations, as a cross viewing of James Cameron's *Avatar* and the BBC's *Planet Earth* could perhaps demonstrate: technology makes these wonders visible in both, and can do so on smaller scales as well.

Michael Price was born and raised in Long Island, NY, and hung out mostly in various daydream worlds overlaid on top of suburbia. He is currently an undergraduate at Brown University, where he will graduate this spring with a degree in Visual Arts and Computer Science. Michael works largely in oil painting, 3d graphics, and sculptural experiments with electronics, and is currently working on his undergraduate thesis, which focuses on finding an interface between painting and 3d graphics production, and incorporating various techniques for imaging fantasy.

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## JOSHUA PABLO ROSENSTOCK

*Security Blanket* (2010)

Live generative video from Internet surveillance feeds

Somerville, MA

[SK]

*Security Blanket* is a "video quilt" whose dynamically-generated pattern is formed out of hijacked surveillance camera feeds. The project juxtaposes references to the American quilting tradition, associated with images of early Americana and notions of "traditional American values," with modern hi-tech tools of paranoid social control. In the process, it foregrounds an obsessive attention to the unobserved minutiae of everyday human experience while posing questions about contemporary American values. Does an atmosphere of hyper-vigilance and loss of privacy actually make us more secure?

Joshua Pablo Rosenstock is a multimedia artist, musician, and educator based in Boston. He employs an ever-expanding variety of analog, digital, and craft techniques to create dynamic intermedia works that incorporate moving images, sound, sculptural installation, and interactive performance while examining the relationship of humans to technology. He earned a BA in Visual Art & Semiotics from Brown University and an MFA in Art & Technology from the School of the Art Institute of Chicago. He is currently an Assistant Professor at Worcester Polytechnic Institute, where he teaches in the Interactive Media & Game Development program.

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## JON SHUMWAY & IAN F. THOMAS

### *Interior/Exterior: Klein Bottle* (2010)

Ceramic form with video projection

Slippery Rock, PA

[FW]

This sculpture with video projection employs the use of the Klein Bottle form, which is a spatial extension of the Mobius Strip, the surface of which has only one side and is continuous. Through the form of the Klein Bottle and the imagery projected upon it, boundaries are tested, diffused and broken down. The projected imagery references interior and exterior spaces as well as forces that impress or express influence upon the surface from either internal or external sources. In this work, the form, along with the conceptual references introduced by the projected imagery, serve as a metaphor for the continuum of time and space where boundaries are blurred and all potentially becomes one.

Jon Shumway is a practicing video artist and educator. His video works have been exhibited in galleries, museums and festivals nationally and internationally. He teaches in the Art Department at Slippery Rock University where he instructs courses in Digital Media. Shumway holds an MFA in Intermedia and Video Art from The University of Iowa.

Ian F. Thomas is a practicing ceramicist and sculptor from Western Pennsylvania. He earned an MFA in Ceramics at Texas Tech University. Ian has refined his practice through residencies in Jindezhen, China, and Spartanburg, South Carolina. In addition to presenting workshops across the country, his work has been shown nationally, internationally and is part of several public and private collections and has been included in six publications.

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## JOHN SLEPIAN

### *Spectrum (Kelly Machine)* (2010)

Custom software, computer, video projector, amplifier, speakers

North Hampton, MA

[FW]

This piece, which is part of a series called “the phenomenology of painting,” considers the mysteries of physical presence and the way that complex meaning can be created through motion and abstract form. Why are we so interested in paintings? What happens when we look at them?

There has been much discussion of the essential “nature” of painting, and the relative value of acknowledging the flatness and stillness of the picture plane versus attempting to create illusions of depth and movement. One of the major tenets of Modernism was that the arts should tend toward utilizing only their most indispensable components.

The works in this series are intended as an exploration of what happens when one breaks this rule. *Spectrum (Kelly machine)* explores this in a work resembling one of Ellsworth Kelly’s several “Spectrum” paintings. How do these areas of adjacent color relate to each other? Here they are mapped to an ever-changing musical scale.

John Slepian is currently the Five College Assistant Professor of Art and Technology at Hampshire and Smith Colleges in Massachusetts. His artwork has been shown at the Exploratorium in San Francisco, Axiom Gallery in Boston, and P.S.1/MoMA and Hunter College Art Galleries in New York. He exhibits regularly with the Catharine Clark Gallery in San Francisco. He received the New Langton Arts Bay Area Award in 2002. In 2002-2003 he was a resident in the P.S.1 National Studio Program and in 2005-2006 was awarded a New York Foundation for the Arts grant in Computer Arts. Slepian graduated from the San Francisco Art Institute in 2002 with an MFA in New Genres.

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## LAURA SWANSON

### *Untitled II* (2010)

Trash can, little girl singing inside  
26” x 18”

Providence, RI

[FW]

*Untitled II* is from Swanson’s “Frames” series, which look at the psychological complexity of encounters with the Other. Here, she frames parallel realities “inside” and “outside” the trashcan. The viewer, outside, can only guess at who is singing, inside, and why. Through the creation of these conflicting discursive spaces – the physical appearance of abjection versus the performance of innocence – Swanson invites the viewer to move beyond mere visual comprehension of another person.

Laura Swanson is an artist based in Providence, Rhode Island. She was born and raised in Minneapolis. She is an MFA candidate in Digital + Media at the Rhode Island School of Design and received her BFA in Design & Technology from the San Francisco Art Institute.

Her work has been exhibited within the United States at the RISD Museum of Art, the San Francisco Arts Commission Gallery and the Camera Club of New York, and internationally at Arsenal-Institute for Film and Video, in Berlin, Germany, the Media Arts Gallery in Warsaw, Poland and the KyungHee University Museum of Art in Seoul, South Korea. Her awards include a Jacob K. Javits Fellowship and the John Renna Art Scholarship from the National Endowment for the Arts.

# pixilerations [v.7]

September 30 through October 10, 2010

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## REDUX (MARK CETILIA & JOE CANTRELL)

### *Callspace* (2010)

Cell phones, solar panels, aluminum, steel, neon, custom electronics, speakers

Providence, RI / Santa Cruz, CA

[MM]

With the advent of wireless communication, social places have become progressively more antisocial. Mobile communication devices have the ability to remove users from their surroundings and project them into a metaspaces outside the physical world. *Callspace* reverses this paradigm by giving a voice to forgotten places.

*Callspace* is a sound installation that utilizes cellular technology to network ambient sound from site-specific locations throughout the greater metropolitan area of Providence and the state of Rhode Island. Six cell phones have been modified to run on solar power and answer automatically when an incoming call is received. The modified cell phones have been placed in remote locations, and connections made between these cell phones and cellular telephones located in the exhibition space. The output of each telephone is wired directly to a dedicated loudspeaker housed in a monolithic speaker enclosure. Inaccessible and uninhabited locations were chosen because their soundscapes tend to go unnoticed.

The sounds inside a clock tower, atop a telephone pole, under a wind turbine: these are the voices of unique, localized areas in a world that increasingly commodifies and rarifies private space. *Callspace* gives listeners the ability to eavesdrop on this tacit chorus, to enter a soundscape outside of their daily experience.

*Callspace* is a project of Creative Capital.

Mark Cetilia is a media artist who is interested in exploring control systems that are intuitive as well as experimental in nature. A large portion of his work is devoted to creating custom hardware and software for live audio/visual performance. Exploring the possibilities of generative systems in art, design, and sound creation, Cetilia's work frequently employs such strategies as feedback loops and genetic algorithms, and is an exercise in carefully controlled chaos. Mark is a member of the experimental media art group Redux, recipients of a 2006 Creative Capital grant for their *Callspace* project and the electroacoustic ensemble Mem1, recipients of a 2008 Rhode Island State Council on the Arts Project Grant Award. He received his MFA from the Rhode Island School of Design's Digital + Media department with honors in 2008, and is currently pursuing his Ph.D in computer music and multimedia with Brown University's MEME program.

Cetilia's work has been screened/installed at such galleries and festivals as Laptopia (Tel-Aviv, Israel), the Sol Koffler gallery (Providence, RI), the Atlantic Center for the Arts (New Smyrna Beach, FL) and SoundWalk (Long Beach, CA). He has performed widely at venues including REDCAT (Disney Hall), the San Francisco Electronic Music Festival, Los Angeles Contemporary Exhibitions, Issue Project Room (NYC) and Electronic Church (Berlin). He is the co-curator of the Ctrl+Alt+Repeat concert series, which has featured performances by the Penderecki String Quartet, Frances-Marie Uitti, Steve Roden, Damion Romero and Svarte Greiner. With his group Mem1, he has taken part in residencies at STEIM and Kunstenaarslogies in the Netherlands, Harvestworks in New York, and USF Verftet in Bergen, Norway. In 2009, they created a site-specific installation for the Museums of Bat Yam (Israel); their work has been screened and installed at such venues as the Sundance Film Festival, Fringe Exhibitions (Los Angeles), and the Hordaland Kunstsenter (Bergen). Mem1's third album, +1, consisting of collaborations between Mem1 and artists such as Steve Roden, Jan Jelenik, and Frank Bretschneider, was released in 2009 by Interval Recordings. For more information, visit: <http://mark.cetilia.org/>

Joe Cantrell is a musician and multimedia artist specializing in sound art, installations and performances that explore the nexus of technology, entropy and access. He is inspired by the persistence of technology as a mediating factor in an increasing number of vital human interactions, and uses this as a point of entry to examine technology, media, ownership, and our relationship with the waste they produce. As a performer and composer, he incorporates numerous musical techniques and instrumentation, including hypersound, re-purposed devices, process pieces, and EEG data. Joe has performed in various venues including the 2005 CEAIT festival at the REDCAT theatre in Disney Hall, and in 2006 received a multi-year grant from the Creative Capital Foundation for *Callspace*, a collaborative sound installation that highlights inaccessible space. He holds a BFA in Music Technology from CalArts and is currently an MFA candidate in the Digital Arts and New Media program at the University of California, Santa Cruz. For more information, visit: <http://www.2-3-2.com/>



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## CLEMENT VALLA

### *A Sequence of Lines Consecutively Traced by Five Hundred Individuals* (2010)

Drawings by 500 individuals, software, inkjet and acrylic on mylar

Providence, RI

[SK]

*A Sequence of Lines Consecutively Traced by Five Hundred Individuals* is an online drawing tool that lets users do just one thing - trace a line. Each new user only sees the latest line drawn, and can therefore only trace this latest imperfect copy. As the line is reproduced over and over, it changes and evolves -- kinks, trembling motions and errors are exaggerated through the process.

*A Sequence of Lines Consecutively Traced by Five Hundred Individuals* was first created as a tool to be used in conjunction with Amazon's Mechanical Turk -- an online labor market. Mechanical Turk workers were paid 2 cents to trace a line.

Clement Valla began using computers and digital technologies to explore formal, mathematical, linguistic and social systems, after having worked as an architect and designer in the USA, France, and China. He is interested in processes that produce unfamiliar artifacts and skew reality. Clement works within systems, applying a 'programmed brain' that pushes problem-solving logic to irrational ends. He currently lives and works in Providence, RI.

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## LAURA VITALE

### *Under Construction* (2010)

Laptop, motion sensor, studio and field recordings, speakers

Actors: Patrick Egan and Thomas Grube

Richmond, VA

[SK]

Through her motion-activated radio play in fragments, the artist sets up a scene of a displaced construction site. A pair of disembodied construction workers chat on their breaks about work, union woes, and women, occasionally calling to the "street" with the result that all passers-by are either privy to their conversation or catcalled.

*Under Construction* was made possible by a New York State Council of the Arts Individual Artist Grant.

Laura Vitale works in sound and sculpture. Her recent work is made from field recordings, which are often in combination with the written, spoken, or sung word. Laura was a recipient of a 2010 NYSCA Individual Artist Grant and recently chosen to be one of eight commissioned Emerging Artists for 2011 by Issue Project Room in Brooklyn, NY. She has made commissioned multi-channel audio work for WNYC. She has also presented at The Poetry Project at St. Mark's Church, which was in collaboration with Thalia Field and Rick Moody. She graduated in 2007 with a degree in Visual Art from Brown University and is a 2012 M.F.A. candidate at Virginia Commonwealth University in Richmond, VA.

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## DAR-KUEN WU

### *Mi-Lou* (2008)

wooden platform, project screen

Taipei (Taiwan)

[FW]

*Mi-Lou* is a growing project touring the U.S., Taipei, and Tokyo. The *Mi-Lou* series addresses issues relating to cities, prophecies, and dreams. The artist describes this installation as a kind of game that those who have been outsiders to a city will recognize. As in any city, the public is the most important component of *Mi-Lou*. Unlike a maze, which people enter with the express purpose of finding a way out, visitors enter *Mi-Lou* and forget what they are doing, become lost and forget to retrace their steps. Being "lost" allows one to become "enchanted." The artist takes feelings of happiness, fantasies, worries and puzzlement felt wandering around different cities and extends them into a complex psychological relationship, a confused mental state and complex cultural discourse. Here, the artist combines installation, theater and video art to capture an atmosphere associated with the performances of street artists. As the artist explains it, "That is why we find ourselves pacing back and forth through the maze of urban history, until such time as our steps grow unsteady and we receive no more peace or comfort."

Wu Dar-Kuen is a new media artist born in Taipei in 1974. His work explores how images from the internet influence psychological states and the fluidity of time and space. His practice includes installation, theater, film, and curating. In just the last year, his work was featured in Taiwan's "YES!" Biennial at the Taiwan Nation Museum of Fine arts, the "Digifesata" Gwangju Biennial (Korea), "The Butterfly Effect" at the He Xiangning Art Museum (China), and "Move On Asia2009" at Gallery Loop (Korea). His interactive installation work "Mi-Lou-Taipei" has entered the permanent collection in Taiwan National Museum of Fine Arts and was exhibited at in the Gwangju Museum of Art in Korea. He earned his MFA from Taipei National University of the Arts and he is currently the Director of the contemporary art space VT ARTSALON.

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## RAFAEL DILUZIO

### *The Architecture of Memory* (2010)

Collaborative, live, time-based public performance

Orono, ME

#### Special public performance

September 30, starting at 6 pm

Corner of Union and Westminster

The Architecture of Memory will be a collaborative, live, time-based public performance, presented by the group "research-ants" whose founding members are Raphael Diluzio and Dustin O'Connor with special guest member, Louis Manzoni of "Art in Ice," from Warwick Rhode Island. Louis will be creating a special site-specific ice structure as a "canvass" for Raphael's projection of an impromptu, broken-cinematic-narrative. Raphael's projection will be created in real-time, responding to Dustin's performance of an original composition that is a fusion of classical and experimental music.

Raphael Diluzio's practice centers on visual image making, between traditional studio art and digital time-based media. His interest lies in reconnecting a traditional praxis in painting with technology, resulting in time-based projected paintings, installation, live digital performances and visualization. Raphael actively writes and publishes his theories on time-based painting and working in a time-based medium as well as critically examining how "new" and/or time-based media affects our culture. He currently resides in Maine, where he has been undergoing a two year recovery from a post-concussive state, sustained while waiting at a light in his tiny, red, Honda Fit and being struck from behind by an eighteen-wheel truck carrying a full payload. Long before the disaster, he grew up along the coast of California, where as a child all he wanted to do was make images in any way possible from drawing to early experiments with 16 mm film. He began private studies in drawing at the age of nine that continued until he was sixteen. He is a practicing artist and tenured Professor of Art and New Media the University of Maine.