ISEA 2015

VANCOUVER

Acknowledgments

— Kate Armstrong and Malcolm Levy
Artistic Directors ISEA2015

ISEA International

ISEA International is pleased to present the 21st International Symposium on Electronic Art –ISEA2015– in Vancouver this year. Since 1988 ISEA has been situated at the global frontier of digital media, creating an open discourse around electronic art, science, interdisciplinarity and culture.

In 1989 Tim Berners Lee sat down to begin the www, http and html protocols for a barely understood internet. From speculations on the nature of hypertext and notions of supreme multimedia at early ISEA symposia, through to hybridized internet spaces in the mid 2000's, academics and artists - in many situations one and the same - have simultaneously developed and explored the nature of interactivity. Our relationship to technology has been scrutinized and extended through creativity and academic debate. Such is the work presented at symposia and art events held annually, in cities from Utrecht to Dubai.

In an era where the term technology has received the prefixes of eco, nano and bio, the transitioned state of contemporary culture under the impact of electronic media made it possible to hear casually in the halls of ISEA2013 Sydney that culture had become electronic. It is in this hybrid diversity of nomadic journeying, typical of contemporary culture, that ISEA is so well located. Twenty years after Montreal hosted the sixth ISEA, the event has returned to Canada –to be hosted by Simon Fraser University in Vancouver– for the foremost iteration of what has become electronic heritage.

ISEA International Foundation Board

Peter Anders – Chair
Wim van der Plas – Treasurer
Bonnie Mitchell – Secretary
Paul Catanese
Ian Clothier
Sue Gollifer – ISEA International Headquarters Director

Kate Armstrong

As I write this, 186 forest fires are raging in the province of British Columbia and the air in Vancouver is thick with yellow smoke. It is 35 degrees outside and the silver city is an alien outpost against a gasoline sky. The ships, filled with oil and plastic lawn furniture from Shenzhen, are using foghorns to navigate.

When we were initially conceiving Disruption as a theme for ISEA2015 I'd written that disruption conjures both blue sky and black smoke. Blue sky with reference to the term used in Silicon Valley and elsewhere to indicate the bold innovations and endless possibilities introduced by disruptive technologies. In that vision, blue sky is imaginative space, a notion of the beautiful, limitless new: We as humans are poised at an historic intersection where we will be able to use our comely machines to realize visionary ideas that will change how we live and work. We are to be hopeful because we can change anything if not everything, including the power structures that hold some of us back. These technologies ultimately offer a broad redistribution of money, time, resources. This blue sky, which will make all of us smarter and richer, more relaxed, is possible because of youth and energy, hard work, luck, and a 10x return to investors. Our persistent use of expensive handheld devices will magically tidy up the cancer and dirty tricks that have produced and upheld the contemporary system of economic inequality that surpasses even the sick ratio of the robber barons.

More of today's black smoke: 40% of senior citizens have student debt. We pay Nestle the same amount of money for 1.5 litres of water as it pays us for a million litres. In 2007 the top 20% of Americans owned 85% of the country's wealth and the bottom 80% of the population owned 15%. Wall Street was occupied but nothing happened. It is three months since Freddie Gray was killed and Baltimore erupted, and three weeks since Senator Clementa C. Pinckney and eight parishioners were shot at the Emanuel African Methodist Episcopal Church in Charleston, and no one is talking about the nine black churches that have been burned down since. There are 1750 unresolved cases of missing First Nations women and girls in Canada. In his recent encyclical - and on Twitter - Pope Francis wrote that the earth looking more and more like "an immense pile of filth."

Later today we will know the results of the Greek election in which the nation must choose whether to accept a further round of draconian austerity measures introduced by the European Union. The world watches to see what will happen. Facebook is boiling with crowdfunding campaigns to save Greece, support for the idea of debt forgiveness and a "New Deal", and detailed break-downs of what the benefits would be if Apple were to buy the country.

It is a strange time to be living. Gerardo Ceballos of the National Autonomous University of Mexico recently published a study showing that we are in the beginning of a sixth mass extinction of animal species on Earth. According to the paper, the number of species that have gone extinct in the last 100 years would have taken "anywhere from 800 to 10,000 years to dis-appear otherwise." In the Guardian, Stewart Lee suggests that it is now time to "enjoy the spectacle of doom" since it is now too late to save the world. Since Google recently released Deep Dream the dreams of our computers are infiltrating my feeds. This morning I saw a visualization in which a com-puter struggled hard to find sense within a picture of Gary Busey, producing a result as skillfully disintegrated as any medieval vision of hell.

When we began working with this theme of disruption almost two years ago, we had conversations about whether the theme would seem dated by the time the event arrived. We knew it was an overused, overdetermined word – made supine by disruptive technology and the way you can "disrupt" anything.

We were drawn to it because of the connection the idea of disruption has to artists and artistic methodologies. Artists anticipate the disruptions that will be articulated in business a decade later. They critique the state of things using methods they invent. We knew the idea would have resonance with artists and with the ISEA community, and we wondered if it was going to be broad enough to reach beyond, to other communities. We wondered if this idea would still fit in 2015 and if ISEA2015 could be filled with new energy that might revive the international institution at a key juncture in its history.

We'd seen the larger art world resist and then finally succumb to the tidal rise of digital. It speaks to the prescience of artists who have been working in these areas historically but it also speaks to a world that is more fluent in data, in which technology and life are increasingly difficult to separate. Perhaps a world that can recognize how ideas and forms instantiated through artistic methods are integral to the formation of shared culture? More blue sky.

As it turned out we were right that the idea found resonance. This artis-tic program for ISEA is bigger than we ever anticipated, involving 160 artists working globally. The art program was formed in local partnerships along-side 1800 submissions, a number that dwarfs any previous record. Rather than seeming dated, the idea of disruption seems more relevant than ever. Not only in relation to the catastrophic global events that have happened during project development but also in the way that disruptive technology – that thing we were so skeptical about and so tired of two years ago – has continued its own inexorable march forward and we are seeing the results everywhere. Self-driving cars are here. Computers aren't the only comput-ers anymore. Through our workplaces, homes and sporting equipment we are flooded with actionable data. We can print chocolate and meat. These effects stream in from every sector, spawning new works and new actions.

So if the impulse with ISEA2015 was to mark the proliferation of digital aesthetics in culture and to observe the consequences of these effects and the aesthetic, functional, social and political possibilities that arise from them at this moment, then we can also now look back on the program that has been formed – been formed, as stone is formed through slow but violent geological processes that have their own logic and materiality and that are beyond any one person's control – and say that these artists are showing us how art can be a powerful method of inquiry that is coming alive in a new way during a period of great uncertainty. It is obvious to say that art can show us different ways to look at things, or suggest different ways to be. But in this moment this group of works offers a multivalent, cacophonous, rolling, irreverent, glitchy, political, futuristic and perhaps even a hopeful fuck you to things as they have been and are.

Introduction
Malcolm Levy

While thematically there are numerous references to global disruptions happening within the works that make up the overall curatorial framework of ISEA2015 (weather, disease, political, social and economic upheaval, etc), as important to our vision for the exhibition was in creating a conversation around the tools used in media art creation, and their historical importance today in both media and the greater contemporary art spectrum. In my work I often discuss that the object has in many circumstances become the medium itself. By understanding the tools that are available today, their histories, and considering them as instruments and objects themselves, as opposed to just a part of the process, the disruptive influences that these tools have, comes into greater realization.

From an art historical perspective, the work in ISEA2015 covers a wide spectrum of instruments for creation, both in the realms of visual, sonic, robotics, media, net, and electronic arts. They look to older, yet extremely relevant and useful apparatuses such as synthesizers, older operating systems, earlier computers, hardware and projection devices, and invite a conversation with the "new". Whether that be drones, weather pattern machines, slow selfie's, or glitch based processes using contemporary modalities, they all either directly reference and/or use these older traditions. These instruments now find themselves situated as part of a longer and storied history. The research, experimentation and artistic practice surrounding the body of work assembled under the umbrella of the exhibition for ISEA2015, are situated in a complex space that comprises histories of film, video, sound art, electronics, early computational programming, and information systems. These histories create the foundations of media art practices as we know them today. The foundations of contemporary forms and fields such as glitch, 8-bit, machine vision, software vision, generative art and augmented reality are part of a history that goes back at least to the middle of the past century, and in some cases as far back as the avant-garde movement of the 1920's and 30's. Today though, history has caught up with its self. Glitch art is now accepted as the norm, post internet is used in the context of Kanye West, and different modalities and object oriented ontologies involving media are found within contemporary art, the creative spaces, and worlds far beyond.

Today's images and objects are not only part of this larger historical trajectory, but importantly its one that has a storied tradition, yet was often rejected and existed on the periphery of artistic practice or technological innovation. Often this was due to the researchers involved in the work, or the networks / institutions that supported such. Often, they were seen as outside of the system, whichever one it might have been. Interestingly, this trajectory also gave the art more potential for growth due to the lack of pressures from either the art world or the sciences with regard to the innovations happening within the contexts of both these worlds.

In Disruption, the past is the present and the future enveloped in one. ISEA2015 is an ecosystem where these instruments exist together as objects and forms of the larger conversation. The drones of Wanner, the schematics of Cirio, the recyclism of Gaulon, the code of Galanter, the chemicals of Klein, the filaments of Harrop, the objects of Stone, the tornadoes of Stern and Manning, and the glitches of Menkman, Cates, Temkin, Miller, the lights of Artificial, in the creation of the works for the Resonance and Refraction, and elsewhere (too many to name!) there are instruments of disruption all doing their part, participating in this exhibition.

One interesting aspect to note is that from the 1930s to the 1950s a very important yet discretely documented change occurred within media. This change was brought about by the innovations in the area of amalgamations of synthesis – whether related to waveform, frequency, visual, audio or electronics – and their influence on the modes of production of the majority of modern technological equipment. Many aspects of this synthesis came to bear on work that started to be created in the 1960s, and it is interesting to note the similarities between this early upsurge of work and the current wave today. During both these periods, emergent technologies were a way of disrupting earlier categories of artistic practice. If one considers the entire exhibition as a conversation around synthesis, this larger history can even be further imagined.

In the introduction to Provocative Alloys – A Post-Media Reader, the groundbreaking research project and subsequent text published through Metamute, another important aspect to this conversation comes out: not everything that falls within post-media, or even the processes of how machines work, must be technological in nature.

Much of the material that Guattari discussed as post-media was not overtly technological and concerned how the question of subjectification could be worked out against the tendency of capitalism to produce restricted versions of this process. In other words, Guattari sought out opportunities for 'new emancipatory social practices and above all alternative assemblages of subjective production' against capitalist tendencies to destroy."[1]

The work can take any number of forms, both digital and analog, but most importantly, at its root, the images that are created therein disrupt the status quo. What might in fact be the case is that there is an entire lineage that is more correctly, or alternatively discussed through these machines, specifically when looking at their work in the context of the art practices that they are forming. By calling them instruments we are acknowledging the capacity for performance, recording, as objects, and as mediums unto themselves.

One of the main trajectories of this ISEA was that the artistic vision really helped shape and lead the themes for the conference, and therein create a feedback loop between the days at the symposium, the key- notes, workshops, demos, and the evenings of openings and performances surrounding. Emanating from these discussions, and over 200 works that make up Disruption, these machines, both old and new, have been brought into the centre of the discussion once again, as a medium and conversation unto themselves.

[i] Provocative Alloys: A Post-Media Anthology, Edited by Clemens Apprich, Josephine Berry Slater, Anthony Iles and Oliver Lerone Schultz. Published in Association with Post-Media Lab Books, Winter 2013.

DISRUPTION

Patrick Harrop
VORTICAL FILAMENT

Motors, Fishing Line (2012 - ongoing)

Vortical Filament is an electronic installation inspired by the photographic series Geometrie Experimental. The early scientific photographer, Etienne Jules Marey and Franz Melde's famed experimental device demonstrates standing waves on a string. The work evokes the lost tradition of the Baroque Tornitori (the craft of turning). Through the phenomenon of persistence of vision and the natural oscillation of rotational fields, the piece seeks to create a field condition of immaterial and ghostly waveforms in constant search for equilibrium within a seemingly unstable system.

Patrick Harrop is an artist, architect, researcher and academic based in Montreal and Winnipeg. His artistic practice engages questions of augmented materiality, the modulation of the immaterial phenomena of light and sound through material agency. His practical and theoretical research is in the philosophy of technology with a particular emphasis in electromechanical hacking, digital fabrication and contemporary theory. His work has been shown in Montreal, Shanghai, Berlin and Winnipeg.
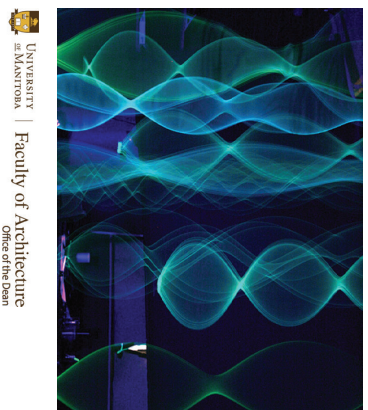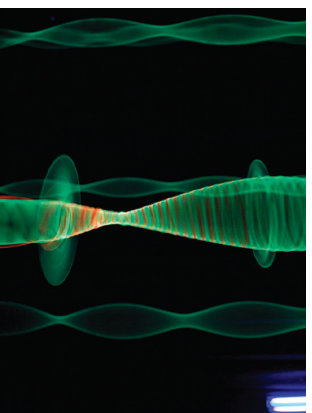
🏛 UNIVERSITY OF MANITOBA | Faculty of Architecture
Office of the Dean

Paula Gaetano Adi and Gustavo Crembil
TZ'IJK

Autonomous Robotic Agent (2013-2014)

Far from the utopias of smart, anthropomorphic and responsive machines, and inspired by the Maya's creationist mythology, *TZ'IJK* is a blind, deaf, and speechless autonomous robotic agent made from mud. Drawn from the lessons of mestizaje, and motivated by Latin America's anthropophagic, cannibalistic, and hybrid nature, *TZ'IJK* proposes an alternative and disruptive approach to the development of embodied artificial life forms and advocates for the integration of high and low technological materials, processes, and cultures. Consisting of a large mud-covered sphere with an internal robotic mechanism, *TZ'IJK* establishes a non-reactive and unpredictable bodily interaction with the viewers. This creates the emergence of a new kind of synthetic agent that allows contradictions and ambiguity, complicating the traditional dichotomies of craft/technology, western/indigenous, modern/traditional, global/local, and developed/undeveloped.

Argentine architect Gustavo Crembil's practice draws from design, architecture, performance art, and political activism. A former Fulbright scholar,

his work has been supported by PS1/Museum of Modern Art (NYC), Telefonica Foundation, Unesco-Aschberg, ACADIA, Argentina's National Arts Fund and Antorchas Foundation. He is currently Assistant Professor at Rensselaer's School of Architecture. Paula Gaetano Adi is an Argentine artist and researcher working in sculpture, performance, and robotic agents. Exhibiting internationally worldwide, she was granted honors including First Prize VIDA 9.0, the "LIMBO" award, the Argentina's National Endowment, among others. She is currently Assistant Professor at the Rhode Island School of Design.

Web (1998)

Electronic Disturbance Theatre
(Carmin Karasic, Brett Stalbaum, Ricardo Dominguez, Stefan Wray)
FLOODNET

FloodNet is the first global online political protest software that successfully implemented electronic civil disobedience, launching a new era of hacktivism. *FloodNet* disrupted traffic to a specific web server and wrote messages to its error log, successfully bringing attention to Chiapas, Mexico. This first *FloodNet* strike had over 8000 global participants, and made history on June 10, 1998, when the Mexican government implemented a countermeasure that caused any browser running *FloodNet* to crash. The Mexican countermeasure shows that through popular electronic civil disobedience, *FloodNet* participants forced the Mexican government to acknowledge global Zapatista solidarity, making the work a historically significant example of hacking for a political cause.

The Electronic Disturbance Theater (EDT) is a small group of art activists engaged in developing the theory and practice of Electronic Civil Disobedience. The founding members are Ricardo Dominguez, Carmin Karasic, Brett Stalbaum, and Stefan Wray. *EDT* is recognized as one of the first small autonomous groups working to popularize digital resistance, working at the intersections of radical politics, global performance art, and web design.

David Cotterrell
# THE OSTRICH EFFECT

Custom IVR Call Centre Software and Hardware [2013]

The Ostrich Effect is built using commercial automated call-centre servers, customising their IVR (Interactive Voice Response) programs to broadcast and handle telephone campaigns while programming individual call centre systems to dial and trigger each other. The work is a generative installation that explores the recursive loops that might occur in a hypothetical scenario. The computer-based conversation will never be resolved and continuously re-attempted. This installation focuses on the commercial and social power of these systems. Away from potential domestic customers, it instead explores the limited, comic, frustrating and, at times, sinister, permutations of these interactions.

David Cotterrell is an installation artist working across media and technologies. Cotterrell works to develop projects that can embrace the quiet spaces that are the sites for action, which might (or might not) be clearly understood in the future. Cotterrell's work has been commissioned and shown extensively in Europe, the United States and Asia in gallery spaces, museums and within the public realm. He is Professor of Fine Art at Sheffield Hallam University and is represented by Danielle Arnaud. He lives and works in London, UK.
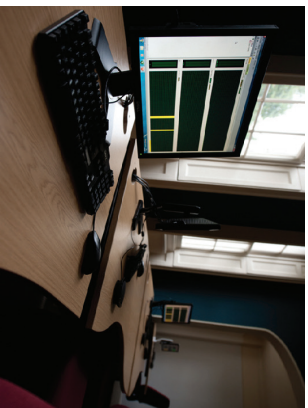
Bjørn Erik Haugen
BY THE ROAD

Sculpture, Records [2015]

As a sculptural installation, *By the Road* takes up notions of detritus, nostalgia and liminal spaces. Vinyl records are placed in boxes, as though left behind. The 8 soundtracks consist of the sound from car chases in famous movies translated into Death Metal music. *By the Road* also refers to *The Roadside Picnic* that the film *Stalker* is based on. As a character in the book says, "the objects left behind seem as though aliens just had a picnic by the roadside and left, moved on." In this way, *By the Road* intends to generate an experience of the in-between spaces.

Bjørn Erik Haugen earned an MA from the National Academy in Oslo 2007. Working mainly with sculpture, sound and video installation, Haugen creates a conceptual platform, before the material, media or way of expression is conceived. Haugen exhibited at Transmediale, Berlin (2015) and received Honorary Mention in Digital Music & Sound Art at Prix Ars Electronica (2012). His video work has been screened at Palais de Tokyo during Rencontres Internacionales (2012), the Bucharest Biennial (2014), ISCM 2014, The Bristol Biennial (2014) and WRO International Media Art Biennale (2015). Haugen will exhibit at Land-Shape Festival and Fotogalleriet Oslo in 2015.

Scott Bowering
SURFACE NOISE

10 Limited Edition LP's, Turntable, Plate Glass, Resonance Speaker [2015]

Surface Noise is comprised of recorded vinyl surface noise pressed in a limited edition of 10 LPs. Over time, the actual surface noise is intended to blend seamlessly with the recorded surface noise. The recording will eventually be indistinguishable from the real occurrence of surface degradation. *Surface Noise* is an attempt to realize a simultaneously closed but endlessly accommodating format. They have little or no beginning reference point and no possible distortion through reproduction and dissemination. Each album, in the edition of ten, is unique because no two LPs have identical wear and tear. Depending on the owner's care of the record, the surface noise will be greater or less, but it will be difficult to know what the pristine recording actually is. This piece concerns preservation, chance, and the relationship of recorded media as a material artifact in a changing material circumstance.

Scott Bowering is an instructor at Emily Carr University and The School of Contemporary Arts at Simon Fraser University and has exhibited work in Canada and internationally. His diverse working methods are informed by an interest in the experience and psychology of perception, organization,

and disorder, as both subject matter and working process. Recent exhibitions include Holding Environment (Montréal PQ), The Constant Gallery (Los Angeles CA) and Unity (Vancouver BC). He is a two-time recipient of Canada Council Research and Production Grants.

John Slepian

A REALLY GREAT IDEA

Performance (2014)

A Really Great Idea is a humorous performance inspired by early Conceptual Art. In it, the artist uses a hacked brainwave sensor to turn a light bulb positioned over his head on and off. Revisiting the highly influential performance and video works of the 1960s and 1970s, the performance is an absurdist proposal that looks at simple actions and the concept of an idea.

Slepian's artwork has been shown in the US and internationally, including P.S.1/MOMA and Hunter College Art Galleries in New York, the Exploratorium in San Francisco, Axiom Gallery, Boston Cyberarts Gallery, and the Boston Center for the Arts in Boston, and Re-New Digital Art Festival in Copenhagen, Denmark. He is represented by Catharine Clark Gallery in San Francisco, is a member of the COLLISION Collective in Boston and was a resident in the P.S.1 National Studio Program in 2002-2003. Slepian is currently Assistant Professor of Art and Technology at Hampshire and Smith Colleges in Western Massachusetts.

Matthew Hebert (eleet warez)

WARM UPS (FOR ALLAN KAPROW)

Wood, Electronics, Text (2014)

Allan Kaprow produced an extensive series of books to complement his activity-based projects. These books took the form of instructions and were meant to help people create their own versions of the activities being described. *Warm Ups (for Allan Kaprow)* refers to Kaprow's work in which activities create warmth in different ways. In my reinterpretation of the work, the user engages in modified versions of several of the interactions found in Kaprow's *Warm Ups*. The viewer is asked to perform these actions and then respond to cues from the piece, therefore completing the piece through their performance.

Matthew Hebert has been working under the studio name eleet warez since shortly after completing his undergraduate studies in the mid-90s. The name is borrowed from hacker culture and suggests the technical sophistication, improvisational spirit, and freewheeling appropriation that is essential to his work. Matthew Hebert's work has been exhibited at venues including The Museum of Contemporary Art San Diego, The Berkeley Art Museum, The Milwaukee Art Museum, The Museum of Craft and Folk Art; The Albuquerque Museum; The Chicago Cultural Center, and Core77 in New York. He is currently Associate Professor of Art at San Diego State University.

Philip Galanter is an artist, theorist, and curator. As an Assistant Professor at Texas A&M University he conducts graduate studios in generative art and physical computing. Philip creates generative hardware systems, light sculptures, video and sound art installations, digital fine art prints, and light-box transparencies. His work has been shown in the United States, Canada, the Netherlands, Peru, Portugal, Italy, and Tunisia. Philip's research includes the artistic exploration of complex systems, and the development of art theory bridging the cultures of science and the humanities. His writing has appeared in both art and science publications.

Philip Galanter

UNTITLED (CABLES) V072739A

Analog video with sound (1993)

Untitled (Cables) V072739A is from an early series of generative art videos designed for ambient use in living and working spaces. The motion picture portion was created using video feedback as well as various in-camera techniques. Video feedback can be considered a complex generative system because it exhibits deterministic chaos. The audio portion was created using MIDI synthesizers driven by a sequencer application created by the artist using the Max/MSP programming environment. As the two streams of audio go in and out of phase, long term rhythmic variations are created.

Antoine Schmitt

RANGER-DÉRANGER

Projection, Software (2014)

Ranger-Déranger is an abstract composition of white pixels set up inside a black rectangle. The pixels change places one at a time. Two opposing forces are in play: On one side the software endeavours to arrange the pixels in neat, straight lines. On the other side the machine works to displace the pixels at random. It is a model for the universal struggle between order and chaos.

Antoine Schmitt creates installations, urban art and performances that question philosophical and social problematics. His work has received several international awards and has been exhibited in festivals and museums worldwide. As a theoretician, speaker and editor of gratin.org, Antoine Schmitt explores the field of programmed art.
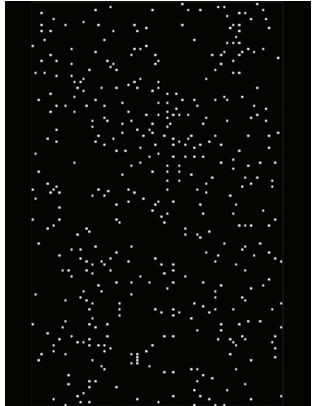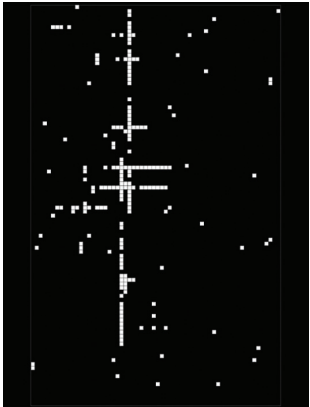
jonCates

GREEN.QT_SLIPPAGE.MOV

(1999)

505.VIRI

(2005)

BROKEN PHONE GRADIENT

(2015)

SMALL HORN

(2015)

For ISEA2015 jonCates creates a site specific installation featuring recent and historical works of glitch art, including *green.qt_slippage.mov* (1999), *505.VIRI* (2005) and GIFs like *Broken Phone Gradient* and *Small Horn*.

jonCates' projects are widely available online as well as being presented internationally in cities such as Aix-en-Provence, Austin, Berlin, Beijing, Birmingham, Boston, Cairo, Chicago, Dallas, Houston, Kassel, Linz, Los Angeles, Madrid, Mexico City, Miami, Montreal, Moscow, New York, Paris, Riga, Singapore, Vancouver, Vienna and

Warsaw. In 2005 he created the concept of Dirty New Media, an aesthetic concept or technique of the unstable arts now known as Glitch Art.

Julianne Aguilar

VERTICAL TELEPORTER & VERTICAL TELEPORTER II (GLITCH)

Video game (2014)

In *Vertical Teleporter and Vertical Teleporter II* (Glitch), Julianne Aguilar constructs two standalone levels for the 1996 video game *Quake* that teleport the player endlessly through a single contained space. The architecture and physics of each level work to distort or glitch the game's

native *Teleport* sound and visual effect. The teleport loop in each level repeats for as long as the game is running, potentially forever.

Julianne Aguilar is a multimedia artist who makes work about computers, the internet and video games. She is interested in the network's ability to achieve immortality. She is an MFA candidate at the University of New Mexico.
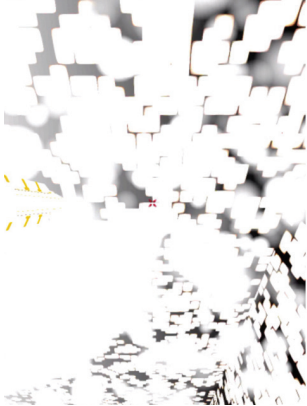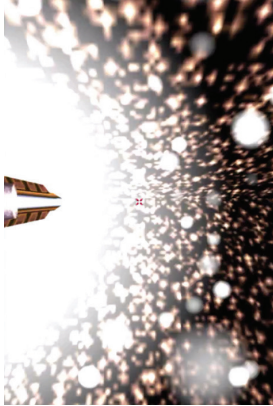
jimpunk

TARGET_CRASH

Pop-up videos project [2014]

QT mp4 html javascript pop Up internet sound videos projection

jimpunk has participated in various international new media festivals & exhibitions, including Los Angeles County Museum of Art (LACMA), l'espace virtuel du jeu de paume, le SPAMM. fr, 20111 GLI.TC/H festival, Observatori 2008, Dallas video festival, Blip festival, Sonar festival, Rhizome Artbase 101 for New Museum of Contemporary Art, runme.org festival, European Media Art Festival, Stuttgart filmwinter 2009 2005 2004, break21_6th International Festival of Young Emerging Artists, FILE-2002 electronic language international festival, Impakt Festival 2002, machida museum art on the net 2002.
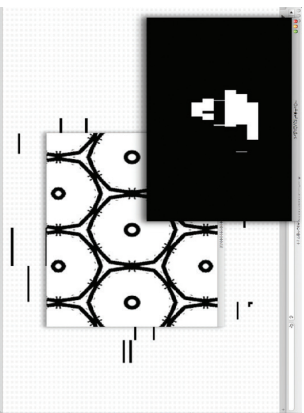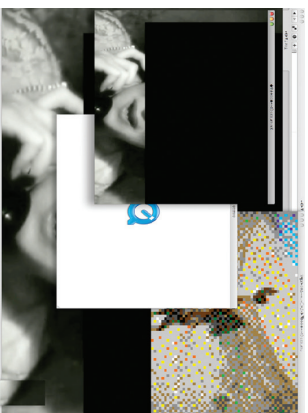
Benjamin Gaulon

KINDLE GLITCHED [KINDLEGLITCHED *THE AESTHETICS OF PLANNED OBSOLESCENCE/ READYMADES GLITCH ART]

Kindle [2012]

KindleGlitched is a series of glitched kindles donated, found or bought on eBay, signed by the artist. The generated visuals are unique and permanent. The work can be contextualized in relation to Retail Poisoning, which is the act of intentionally injecting critical / corrupt / fake / glitched data and/or hardware into existing online and offline retail outlets.

Benjamin Gaulon is an artist, researcher and art college lecturer. He has previously released work under the name Recyclism. Gaulon's research focuses on the limits and failures of information and communication technologies, planned obsolescence, consumerism and disposable society, and ownership and privacy, and operates through the exploration of détournement, hacking and recycling. His projects can be softwares, installations, pieces of hardware, web based projects, interactive works, street art interventions and are, when applicable, open source.

Neil Mendoza

THE PONYTRON

Scavenged Stepper Motors, Car Door Lock Solenoids, Action Man, My Little Pony, Aluminium [2014]

This piece takes two cast off toys – Action Man and My Little Pony – and brings them together to form a new whole. The two toys work in harmony to bring to life a dose of 80s synth pop.

Neil Mendoza is an artist exploring ways of breathing life into objects and spaces through the use of digital and mechanical technology. He is a founding member of the collective, is this good?. His work has been exhibited by The AND Festival, The Barbican, BBC Big Screens, ISEA, Kinetica, The Museum of London, The Nottingham Playhouse, Oi Futuro, PICNIC Festival, The Science Museum, The V&A and Watermans, among others. He is based in Los Angeles.

UCLA

Steven A. Bjornson

#IHEARTROBOTMUSIC

Robotics and Sound Waves [2012]

#IHeartRobotMusic is an interactive robotic musical instrument. Images uploaded through Instagram are transformed into compositions which are played through robotic actuators hitting everyday household items. The work examines how new technologies can be understood as connecting individuals in alternate, emergent ways that run counter to common expectations.

Steven A. Bjornson is a Victoria-based artist, inventor, and composer. His works focus on the interface between humans and computers. His practice is informed by theories of feedback, signal processing, and machine learning.

Nick Bratton

SIGNAL TO NOISE

Computer Program [2014-2015]

Signal to Noise archives pixels extracted from images found on the hosting service imgur. com. Images of memes, ads, porn, landscapes, and cats all live together on imgur's servers. Navigation to any image requires appending a random five, six, or seven character file path to the address imgur.com/. *Signal to Noise* navigates the site's servers to find a random collection of images as quickly as possible. Pixels at specified locations are copied from their parent images and archived, contextualizing the site's visual data not by web address, thematic content, or popularity but by time and space. An accompanying booklet of saturation-sorted pixel archives offers an alternative arrangement of the site's content.

Nick Bratton is a multidisciplinary artist from Las Vegas, Nevada living, working, and studying in New York City. After receiving his B.S. in chemistry, he went on to the Interactive Telecommunications Program at NYU, where he is now a Master's candidate. His work explores interpersonal interaction in the age of personal and portable technologies, noise in the anthropocene, and perception. Recently he has worked as a teaching artist at Powrplnt and exhibited at Red Bull Studios in New York.

ltp
NYU TISCH
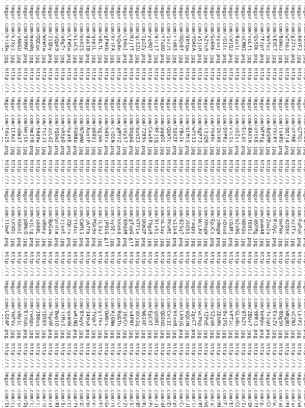
Yiannis Kranidiotis

ICHOGRAPHS

Digital video [2014]

Ichographs is an audio and video artwork that explores the relationship between visual forms and audio by transforming the colors and textures of 9 famous paintings - and one forgery - into sonic frequencies. A work of Caravaggio is transformed from a single tone into an intense spectrum; light on the surface of Monet's water lily pool produces a multicolour drone. The video frames were created using C++ and Cinder library while the sound was generated in Pure Data.

Yiannis Kranidiotis lives and works in Athens.

His works focuses on creating spaces and experiences by combining sound and visuals. This involves fields such as music, audio design, visual arts, science and coding. His work has been presented in many festivals and exhibitions including Made in NY Media Center (New York), MADATAC 06 (Madrid), LUNDA Gallery (St. Petersburg, Russia), kuS Gallery (Heerlen, The Netherlands), Onasis Cultural Center (Athens). Kranidiotis has composed music for short films and theatre, and holds a BS in Physics from University of Partas and M.Sc. in Optics from Essex University.
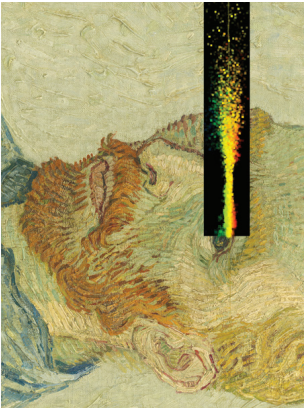
Sandra Araújo

RIO-ME PORQUE ÉS DA ALDEIA E VIESTE DE BURRO AO BAILE

Vídeo [2014]

This video features popular songs and imagery combined with computer-based aesthetics. Visual elements feature iconic images, 8-bit, pixel and glitch. The sound is the result of sampling and mixing fado.

Sandra Araújo is a visual artist who has spent endless hours shooting at monsters and strolling through mazes. So, it only felt natural for her to evolve her work toward exploring the visual culture of games and popular gif files in her animations.
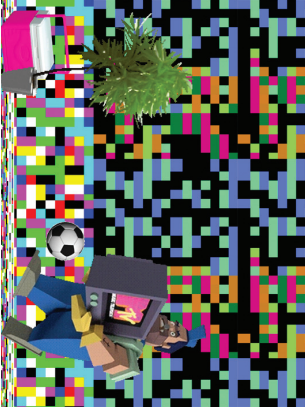
Peter Williams

REIFIED MEME I: EXTREME GREENIES

Generative Software (2010-2015)

In this work, eighteen corporate/brand logos that are mostly green in colour take turns competing for screen space using artificial life simulations based on John Conway's Game of Life. The viability of any one logo is determined in real-time using live, stock market data feeds. The work references tensions between representations of environmental corporate responsibility and moments of crisis such as the 2010 Deepwater Horizon oil platform explosion.

Peter Williams is a Canadian new media artist specializing in generative, interactive and participatory art. He has presented work at ISEA 2002, 2004 and 2008; Hong Kong Visual Arts Centre; 3331 Arts Chiyoda Tokyo and ACM CHI Toronto. He currently resides in the United States.
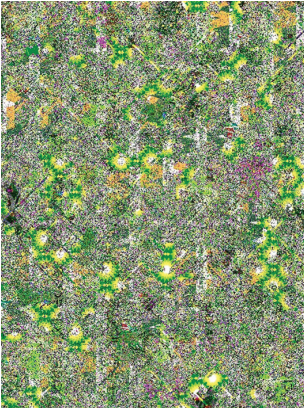
Daniel Temkin

LIGHT PATTERN

Programming Language, Installation (2014 - 2015)

Light Pattern is a programming language that uses the meta-data from photographs that are taken with an Arduino-controlled camera for source code. In effect, this work writes code in photographs instead of in text-based code such as "GOTO 10". Variations in the colour and exposure between photographs are interpreted by the computer as commands. When installed in the gallery setting, the Arduino-controlled camera takes a continuous stream of photographs, which builds a perpetual series of new Light Pattern programs. These programs are shown in video form, and stand at the intersection of photography and code.

Daniel Temkin makes images, programming languages, and interactive pieces that explore systems of logic and language. He was recently awarded the 2014 Creative Capital / Warhol Foundation Arts Writers Grant for the esoteric-codes blog. Temkin has been published in World Picture Journal, Media-N Journal and others and presented at conferences such as Media Art Histories, GLI.TC/H, and the hacker conference NOTACON. A student of Bard College and NYU, his work has been featured in ArtNews, the New York Times and the Boston Globe, and shown at Mass MoCA, American History Museum, and galleries across North America and Europe.
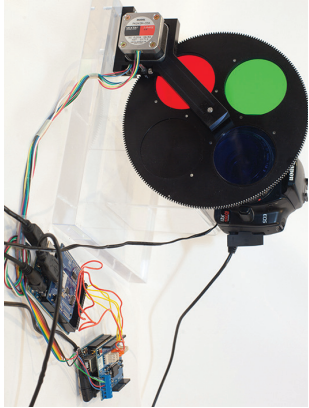
A. Bill Miller

GRIDCYCLES

Website (2014)

gridCycles is a series of 8 webpages. Each page is made up of the same set of HTML, CSS, and Javascript, with changes to specific characteristics and variables in each one. The works form a free-floating environment that creates a multiplicity of image and language, intended as a speculative visual text system. Because the animations are entirely code-based, each one is a unique iteration from within the *gridCycles cosmology*.

A. Bill Miller, an Assistant Professor of Art and Design at University of Wisconsin-Whitewater, earned his MFA at the University

of Wisconsin-Milwaukee. He has exhibited and screened his abstract ASCII drawings, animated GIFs, web browser-based compositions, and videos nationally and internationally. In 2013, TRANSFER Gallery in Brooklyn NY, held the first solo exhibition of his work. In 2014 he released a video program on Undervolt & Co. and was invited to a two person show at TRANSFER Gallery. Bill also regularly performs and experiments with live audio/visuals in traditional gallery exhibitions as well as art, technology, and music festivals.
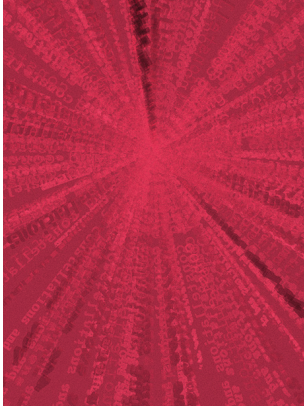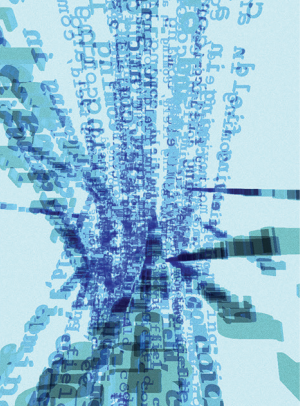
Justin Lincoln

THE STROBOSCOPE (FOR PAUL SHARITS)

Digital video [2014]

In Justin Lincoln's *The Stroboscope (for Paul Sharits)* a violent, lo-fi audio-visual abstraction showcases bands and fields of rapidly shifting color with an incessant noise soundtrack. Colors were generated from a feed of images from Tumblr and manipulated in Processing. The soundtrack was produced with Little Bits/Korg Synth Kit. (Warning. Strong stroboscopic effect. May cause seizures.)

Justin Lincoln is an experimental artist and educator. A graduate of Virginia Commonwealth University (BFA 2000) and CalArts (MFA 2002), he teaches New Genres & Digital Art at Whitman College in Walla Walla, WA. Lincoln's work has recently been screened at FILE Sao Paulo Brazil, The Chicago Underground Film Festival and CICA Museum in South Korea.
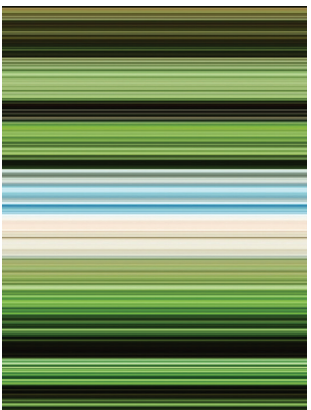
Jeroen Cluckers

ONEIRIA

Video [2014]

Distorted memories are created from an imaginative zone known as Oneiria. In our high-tech world, unpredictable behaviour from technology is often perceived as negative. These glitches, however, can be a starting point to expand the possibilities of image production in the digital age. Oneiria uses datamoshing, a technique in which digital video images are deliberately made unstable. Found footage in different formats (digital HD, VHS, Super 8, ...) is used in a painterly way, smearing images to create abstract, dreamlike landscapes.

Jeroen Cluckers (BE) is a video artist and experimental filmmaker. He explores the audiovisual potential of video and film by researching, deconstructing and transforming the language of media. His work has been displayed internationally at film and video art festivals, and previously shown on Belgian, Austrian and American television. He founded The Stargazer TV. He currently lives and works in Ghent, Belgium.
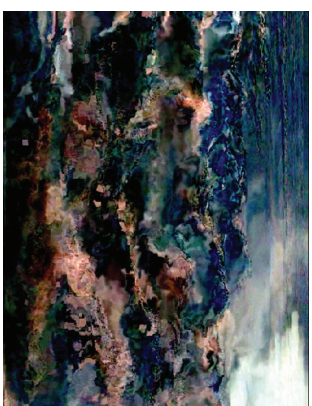
Marchien Veen

EACH NIGHT SHE ASKS ME TO DANCE

Video [2015]

In this work the artist corrupts digital data to mimic her own noisy, dreamlike visions. This draws parallels between the glitches of machines and the mental experience of humans.

Marchien Veen is an interdisciplinary artist working in a variety of media including textiles, digital art, drawing, installation, and sound. Her practice focuses on process and healing through futile labour and prolonged repetition. She received her BFA in Visual Art from the University of British Columbia.

Erik Zepka
x-o-x-o-x.com/ PHONICS ABROGATE /RUST CHORTLE EFFETE

*Video, Web [2007 - 2015]|2013]|[2014]
2007 - 2015 [xoxox], 2013 [phonics abrogate], 2014 [rust chortle effete]*

x-o-x-o-x.com is an evolving work of process and performance where categories fail and are disrupted, and where technical boundaries between types of knowledge are probed and questioned. Each category is explored through glitch and reconfigured toward new paradigms in which narrative is not quite decipherable.

Erik Zepka is a conceptual artist, researcher and writer working in the intersections of art, literature, science and philosophy. With a new media focus, the growing technologies of the internet form a hub for his interdisciplinary exploration. Through presentation, publishing, curation, distribution, and exhibition, projects manifest in forms that fail to rest consistently in any given discipline. The work is distributed throughout the social web, linking to the hubs x-o-x-o-x.com and erikzepka.com under different themes that overlap and contrast with one another. This evolving body of work has been published, presented and exhibited internationally.
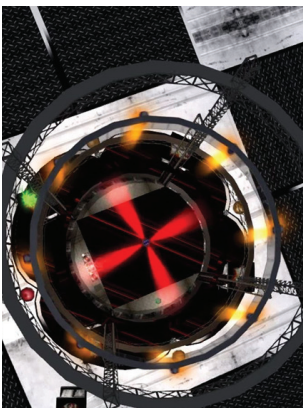
Benjamin Grosser
COMPUTERS WATCHING MOVIES

Computationally-produced HD video with stereo audio [2013]

Computers Watching Movies shows what a computational system sees when it watches the same films that we do. Software written by the artist uses computer vision algorithms and artificial intelligence to allow the system to decide what to watch. Clips from six popular films are used in the work, enabling viewers to draw upon their own visual memory of familiar scenes. The work asks viewers to consider the implications of computer vision for contemporary culture.

Benjamin Grosser focuses on the cultural, social, and political implications of software. Recent exhibitions include Eyebeam in New York, The White Building in London, and Museum Ludwig in Cologne. His works have been featured in Wired, The Atlantic, The Guardian, Al Jazeera, Corriere della Sera, El País, and Der Spiegel. The Chicago Tribune called him the "unrivaled king of ominous gibberish." Slate referred to his work as "creative civil disobedience in the digital age." Grosser's recognitions include First Prize in VIDA 16, the Expanded Media Award for Network Culture from Stuttgarter Filmwinter, and a commission from Rhizome.
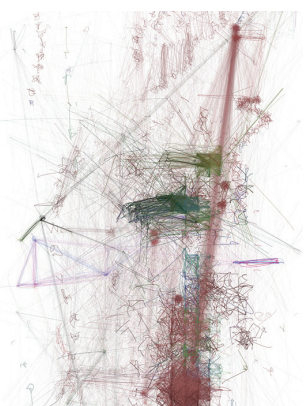
Kevin Day
RESUSCITATED ALGORITHMS

Corrupted Data, Lightjet Print on Archival Paper [2013]

Kevin Day's *resuscitated algorithms* is a series of photographic readymades resulting from the reformatting and retrieval of files in a digital camera. The process of resuscitation leaves a body of noise on the presumed seamlessness of data. While data functions by virtue of being the underlying invisible form, executed through the operations of algorithms, resuscitated algorithms seeks to emphasize the presence of the medium, insisting on a refusal of machinic representation and quantification.
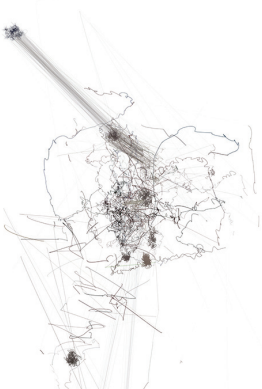
Kevin Day's practice examines algorithmic culture, ICT, and mediation, focusing on the prevalence of digital immersion. His work seeks to resist the machinic abstraction by insisting on the presence of noise in the interface of the capitalist communication industry. Day received his MFA from the University of British Columbia and has presented his research at locations such as the Free Word Centre (London), University of Hamburg (Hamburg), and Qubit (New York). He is a contributing author in an anthology of digital memories and has received an award from Routledge Publishing and grants from the Canada Council for the Arts.
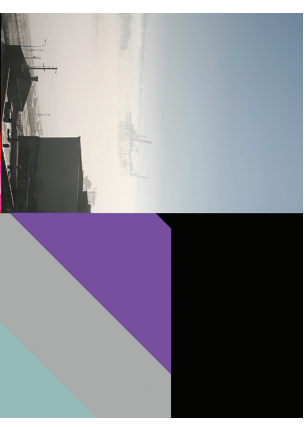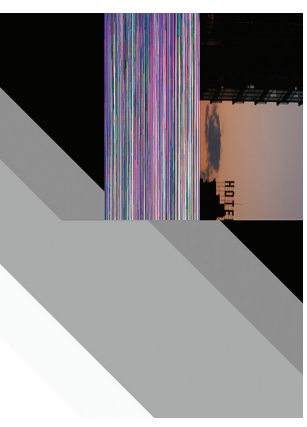
Mauri Lehtonen

HAUSTORIUM

HD Video (2013)

The work is a violent parasite infection. Video and audio were made by hex editing Atari 2600 ROM files.

Mauri Lehtonen is a filmmaker and a new media artist whose work varies in style from abstract structuralism to experimental pop mutations. He lives in Prague, Czech Republic.
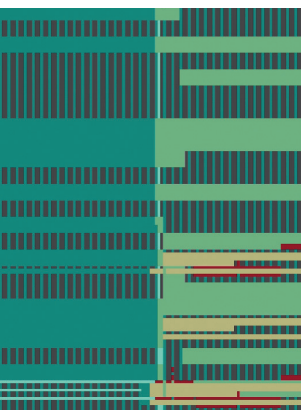
Karla Brunet

THALASSOGLITCH

Projection (2015)

ThalassoGlitch is a selection of glitch images of the sea. While mostly underwater photographs, they represent a mixture of nature, water and noise interference. Brunet uses the metaphor of sound, applying different effects such as echo, repeat, phaser, pitch, invert, speed, profile, noise removal, amplify, reverse, equalizer, leveller, click removal, BassBoost and normalize. The 20 photographs in the series portray a decaying and adulterated sea, a slideshow of corrupted files.

Karla Brunet is an artist and researcher who has a PhD in Audiovisual Communication and a Master's degree in Fine Arts. Her work has been exhibited in Brazil, Europe and the USA and she received a grant from FAPESB for post-doctoral research on Mobile Technology and Art. Brunet is a professor at IHAC and Pós-Cultura at UFBA, where she researches projects at the intersection of art, science and technology. Brunet was the coordinator of Labdebug.net (2009-2012), curator of FACMIL/LabMAM (2012), and coordinates the Ecoarte, an interdisciplinary research and art group. She lives in Berlin working on a research grant at UDK.
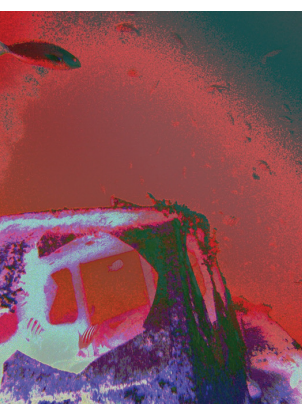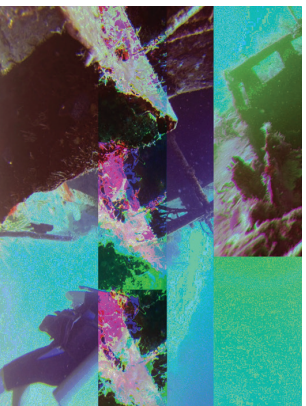
Kamarulzaman Bin
Mohamed Sapiee

FACIAL CODES

Photo Archival Paper (2014)

In a world driven by technology and the world-wide-web, *Facial Codes* tackles the idea of finding familiarity in the unfamiliar. This series of photographs deals with the artist's memory of past and present. By superimposing circular discs with QR codes onto faces, the artist creates a sense of representational impenetrability in 2D art and design. Using technology to disrupt the recognition of faces, the ironic loss of familiarity and identity is summoned, despite living in an age of modern technology often thought to bridge distances.

Kamarul is a multidisciplinary artist from Singapore. He is currently pursuing his BA in NTU's School Of Art, Design & Media and majoring in Interactive Media. Kamarul represented Singapore at the first World Event Young Artist in Nottingham, UK in 2012.

Billy Sims

TEMPO RUBATO

Digital animation with appropriated images (2014)

In *Tempo Rubato*, a rapid and sporadic flow of commercial imagery is anchored by the natural human disposition to posit facial and bodily features. The disparate characteristics of the source images –magazine covers, advertisements, publicity photos, and stock imagery – become a flurried average that both articulates and complicates notions of identity.

Billy Sims creates work between sound, video and sculpture. Recent work involves the anticipation and experience of media languages. He is based in Chicago.

Winnie Soon

HOW TO GET THE MAO EXPERIENCE THROUGH INTERNET...

Network, Browser (2014)

The gif image *How to get the Mao experience through Internet...* runs on a computer screen through a browser. With its specific characteristics of grainy texture, continuous looping and cinematic sequences, the artwork questions how the digital format might reconfigure the experience of a public space and the public figure of Mao Tse-Tung. Inspired by Matthew Britton's 2012 piece *How to get the Mona Lisa experience through Flickr...*, Soon's work places images of Mao gathered from the network at the center of every image to produce an animated gif. The work appropriates images from wider platforms, including Google, Flickr and Baidu image searches, which form a collaborative animation with more than 30 known and unknown Internet producers. The work explores representations of Mao through different spatial/temporal/social/political happenings, medium specificities and subjectivities.

Winnie Soon is an artist-researcher born in Hong Kong. Her works examine network culture and computational processes, which take the form of interactive and network media, installation and digital print. Soon's work and lectures have been presented at galleries, art events, universities and conferences, including V&A Museum, Pulse Art and Technology Festival, Microwave International Media Arts Festival FutureEverything Art Exhibition, Taipei National University of Arts and Hong Kong Baptist University. She is currently PhD fellow at PIT research center (Dept of Aesthetics and Communication) in Aarhus University, Information Architect in apfja.net.
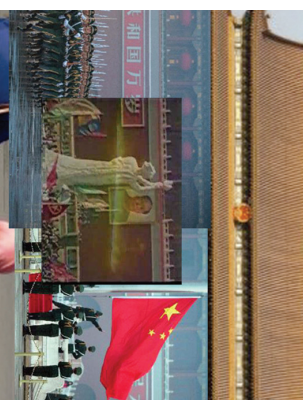
Michael Rodemer

RAPPROCHEMENT

Mixed Media, Microcontroller (2008)

Rapprochement is a computer-coordinated kinetic sculpture that uses an ultrasonic range-finder to sense the proximity of visitors. When activated, motors slowly grind two brick fragments against one another, turning at times in opposite directions, and sometimes in the same direction. The bricks engage each other in a process of mutual accommodation. The version of Rapprochement shown at ISEA2015 uses brick pieces from Berlin, Germany; one originates from the East, one from the West.

Michael Rodemer holds Master's degrees in Comparative Literature and Sculpture and has studied and exhibited his work in the USA and Europe. His current sculptural artworks incorporate computer control. Rodemer has taught at the University of Tübingen, the School of the Art Institute of Chicago, and presently teaches at the University of Michigan Stamps School of Art and Design. During the 1999-2000 and the 2009-2010 academic years Rodemer was in Germany on a Fulbright Senior Scholar Fellowship.
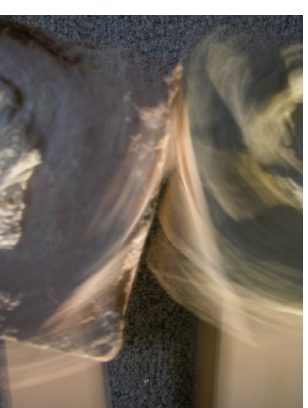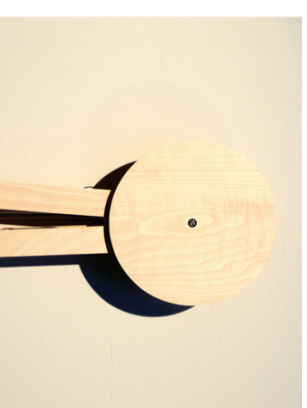
Daniel Jolliffe

NEAREST COSTCO, MONUMENT OR SATELLITE

Electronic Sculpture (2014 - 2015)

Nearest Costco, Monument or Satellite is a networked sculpture that accurately points to the nearest Costco, monument or orbiting GPS satellite(s). As an artwork it explores how we form our sense of of place in the contemporary environment. It merges together ideas from sculpture, locative technologies and the subjective human sensation of where we are. The work is arranged as an array of networked electronic pointing sculptures in flight cases, with each sculpture containing the electronics required to control a pointing arrow held above the case by a telescoping mast. In practice, a central control unit directs the sculptures to locate the familiar (Costco or a local monument) and the unfamiliar (the locations of orbiting GPS satellites). This performance of technologically-assisted direction finding, produces a swaying field of arrows that point to locations in choreographed poetic movement, and is governed by materiality more than information.

Visual and media artist Daniel Jolliffe's work traverses many disciplines and interests including sculpture, interactive art, sound, public intervention, performance and open-source culture. The goal of his artistic practice is to challenge and query how embodied conscious experience is changed by the intervention of technology. He is based in Montreal.

Jacob Rivkin

COMPASS FOR MOUNTAINS AND WATER

Red oak, GPS, Stepper Motors, wires, microcontroller, Magnetometer, batteries, suitcase (Harriet Horowitz and Richard Rivkin)

Compass for mountains and water is a working compass housed within a suitcase that points to the closest inland body of water and closest mountain. It uses GPS, two stepper motors, a digital compass, and a microcontroller to direct two laser-etched pointers. A list of coordinates of the bodies of water and mountains are hardcoded into the microcontroller. The GPS cross-references your current location with the stored ones and turns each motor to point in the appropriate direction of the closest mountain and body of water.

Jacob Rivkin is an interdisciplinary artist and curator. His work addresses the way we experience landscape through combining new technology, natural materials, and traditional methods of making. In 2014, he was an artist-in-residence at the Hacktory in Philadelphia, PA and in 2008 he was awarded a Fulbright Student Grant. He is based in Philadelphia, PA.

Reva Stone

REPOSITORIES SERIES (INSTRUCTOGRAPH, MEDCOLATOR, RADIOPTICON)

Mixed Media (2012, 2014, 2015)

In this body of work, Stone alters and re-purposes five obsolete mechanical devices. Each device in the series significantly contributed to reengineering the conditions of everyday life and anticipated the changes associated with digital technologies. Stone's alterations destabilize the meaning of the original objects. The viewer is drawn into a conversation about change and renewal through the disruption of place, time, and intention, and points to the objects and concepts left behind.

Reva Stone's work is concerned with an examination of the mediation between our bodies and the technologies that are altering how we interact with the world. She engages with a variety of forms of digital technologies to initiate discourses about how biotechnological and robotic practices impact upon the very nature of being human. She has received many awards including the 2015 Governor General's Award in Visual and Media Arts and an honorable mention from Life 5.0, Art & Artificial Life International Competition, Fundación Telefónica, Madrid, Spain. She has exhibited widely in Canada, the US and Europe. She lives in Winnipeg.
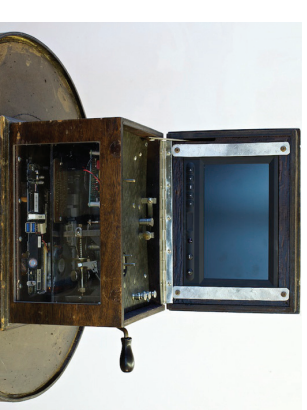
Scott Kildall
EQUITYBOT

Internet Art and Sculpture (2014)

EquityBot treats twenty-four states of human emotions such as anger, joy, disgust and amazement. It then links these emotions with actual stocks to make investments using a simulated brokerage account. During stock market hours *EquityBot* generates simple data visualizations that illustrate how the world is feeling alongside the market performance of its emotional equities. In addition to the internet artwork, *EquityBot* includes a physical sculpture that links to the online artwork.

Scott Kildall is a cross-disciplinary artist who writes algorithms that transform various datasets into 3D sculptures and installations. The resulting artworks often invite public participation through direct interaction. He has exhibited internationally at venues including the New York Hall of Science, Transmediale, the Venice Biennale and the San Jose Museum of Art. He has received awards and residencies from organizations including Impakt Works, Autodesk, Recology San Francisco, Turbulence.org, Eyebeam Art + Technology Center, Kala Art Institute and The Banff Centre for the Arts. Scott has an M.F.A. (2006) from the School of the Art Institute of Chicago and resides in San Francisco.

EquityBot Account Value by Sector
Current Account Value: $512,401.02
Cumulative Rate of Return: 2.46%
Annual Rate of Return: 7.36%

March 1st, 2015

Cash
Consumer Goods
Tech
Finance
Healthcare
Services

Popular emotions on Twitter
March 1st, 2015
9:45 A.M.

serenity, fear, vigilance, feeling, grief, amazement, surprise, admiration, acceptance, trust, loathing, anticipation, terror, sadness, rage, disgust, pensiveness, apprehension, distraction, joy, annoyance, ecstasy, interest, anger

EquityBot is online during U.S. stock trading hours: weekdays, 9:30am-4pm (CST)

Christa Sommerer and Laurent Mignonneau
THE VALUE OF ART (CAT)

Interactive Painting (2014)

The Value of Art (Cat) is from a series of interactive paintings dealing with value creation in the art world and the attention economy. Responding to the idea that attention is the new currency in our media based society, the artists buy paintings at auction houses and equip them with sensors that measure the time that viewers spend in front of the work. The value of the artwork is constantly updated in 1 Euro increments, making the process of value creation transparent.

Christa Sommerer and Laurent Mignonneau are internationally renowned media artists and researchers. They studied with media art pioneers Peter Weibel and Roy Ascott. They worked 10 years in Japan at ATR Research Laboratories in Kyoto and as Associate Professors at the IAMAS in Gifu. Currently Sommerer and Mignonneau are professor and heads of the Interface Cultures Department at the University of Art and Design in Linz, Austria. Sommerer is also a Obel Guest Professor at Aalborg University in Denmark. Mignonneau and Sommerer have created 30 pioneering interactive artworks which they have exhibited in around 250 exhibitions worldwide.

Paolo Cirio
GLOBAL DIRECT

Mixed Media (2014)

Global Direct illuminates the idea of worldwide democracy within the tradition of utopian artistic visions. To illustrate the conceptual work, the artist composed a series of fifteen diagrams of alternative protocols, procedures and policies for actualizing a global participatory democracy. These creative organograms were informed by research on contemporary forms of democracies which the artist assembled and offers as a documentary component of the project. Further, the artist promotes *Global Direct* as a visionary political movement by producing appealing slogans, visuals and videos with statements by prominent advocates of participatory politics. Ultimately, the artwork is presented as a political philosophy that structures global direct democracy. This occurs through the opportunities offered by distributed network technology for participatory decision-making, transparent accountability and civil awareness.

Paolo Cirio has won a number of awards, including Golden Nica at Ars Electronica, Transmediale and the Eyebeam fellowship. His artworks have been presented and exhibited in major art institutions including Utah MoCA (2015), Cenart, Mexico (2015), V&A Museum, London (2014), TENT, Rotterdam (2014), MoCA, Sydney (2013), ZKM, Karlsruhe (2013), CCCB, Barcelona (2013), CCC Strozzina (2013), MoCA, Denver (2013), MAK, Vienna (2013), and Architectural Association, London (2013) and National Museum of Contemporary Art, Athens (2009). He has had solo shows at NOME, Berlin (2015); Bellegard Centre Culturel (2015); Kasa Gallery, Turkey (2013); Aksioma Institute for Contemporary Art, Slovenia (2011, 2013).

Karin Hansson

THE AFFECT MACHINE HISTORICAL ARCHIVES

Video [2015]

The Affect Machine Historical Archive investigates new forms of contracts and widened definitions of employment that might better address today's work realities. By merging the functionality of a social network with online trading, an institution is proposed that mirrors the practices of the new networked economy.

Karin Hansson is an artist, curator and at researcher in Computer and Systems Sciences at Stockholm University with artistic methodologies and participatory process online as research focus. Hansson previously carried out a series of thematic art projects and exhibitions related to information society and changing conditions for democracy.
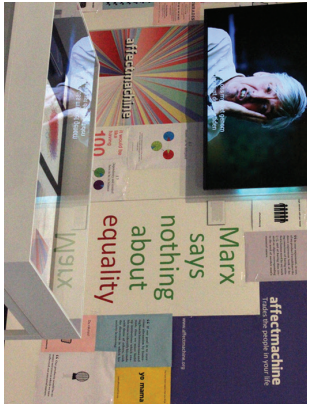
Sissel Marie Tonn

WORK SPACES

Video and Projection Table [2014]

Six people from around the world working through the online platform Odesk were employed to meet with the artist on Skype to create a digital rendering of their physical workspaces. The piece uses the collected screen captured footage of these encounters to explore the potential for sensing and capturing the presence of others through layers of digitization. The work asks how today's communication technologies challenge our sense of presence, as more and more day-to-day interactions are absent of physical bodies and spaces.

Sissel Marie Tonn is a Danish artist with a background in media and cultural studies. She has developed her interdisciplinary practice out of participatory design programs, drawing, audiovisual scenography, and collaborations with musicians. Her practice currently revolves around questions of how ecologies of digital media interact with human bodies, how they define and redefine our sense of self and other, and how the infrastructures of ubiquitous technologies and interfaces can be reconfigured into instances of sensation, embodiment and lived experience.

Harris David Harris

DOnTB33VIL

Site-Specific Installation with Wireless Routers, Custom Software, Digital Video, and Smartphones [2014]

Since 2005, Silicon Valley's largest corporations have operated private commuter shuttles between their corporate campuses and San Francisco. In recent years, these so-called "Google buses" have become prominent symbols in the debates surrounding housing displacement, privatization of city services, and the economics of the tech sector. Staged in the spring of 2014, Harris David Harris's *d0ntb33vil* is a tactical media intervention that mimics the network names and passwords of the buses in order to temporarily disrupt the daily activities of riders. The work attempts to highlight the particularity of each city space and to gesture toward the consequences of replacing public, embodied environments with privatized virtual worlds.

Harris David Harris is a media and performance artist whose work examines the neoliberal tendencies of emerging consumer technologies, particularly in the contexts of urban life and gay assimilation. His video installations and creative interventions have been exhibited in galleries and festivals in San Francisco, Oakland, New York, Los Angeles, and Bergen, Norway. As a drag queen, Harris has performed in venues rang-

ing from SFMOMA to OccupySF, and her activism has been featured in the New York Times and NPR. Harris holds an MFA in Digital Arts & New Media from UC Santa Cruz and a BA from Swarthmore College.
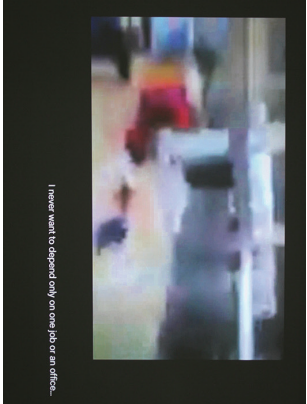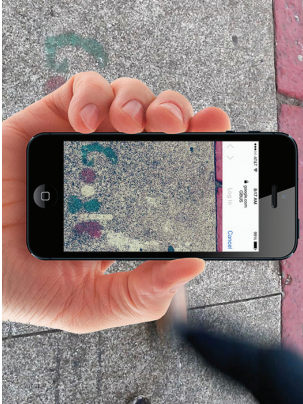
David Sanchez Burr

MATERIALISM/ ANTAGONISM

Video, Mixed Media and Electronics (2014)

In this work a scale model of a luxurious dinner table built from crystal is deconstructed over time by the amplified sound frequencies of a vintage 70s organ. The work is intended as a critique of class inequality and focuses on how the intimate scale of relationships in our social systems are linked to the deterioration of democratic process.

David Sanchez Burr is a mixed-media artist living in Las Vegas, Nevada. Born in Madrid Spain, Burr began his experimental sound and visual work while studying at Virginia Commonwealth University. He has exhibited nationally at art centers and cultural spaces including the Yerba Buena Center for The Arts (San Francisco), Intervene:interrupt conference (UC Santa Cruz), Performance Studies International (Stanford University), In-Light at 1708 Gallery (Richmond), and Memphis Social an Apex Art Franchise Exhibit. Burr received an Art Production Fund Award in 2013, and has received grants from the Nevada Arts Council and National Endowment for the Arts.
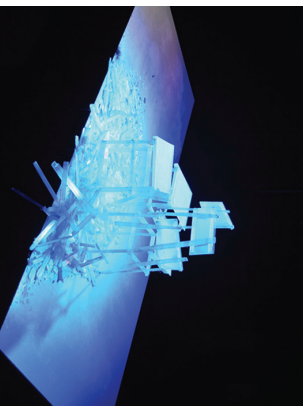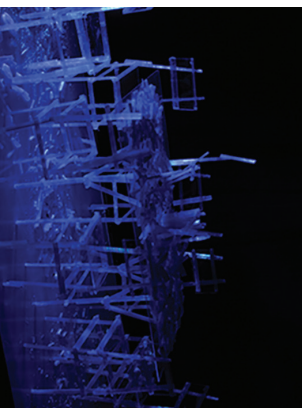
Amelia Marzec

NEW AMERICAN SWEATSHOP

Mixed Media (2014)

Imagine a future where the American dollar is worthless. To re-build the economy, citizens must use the only resource available: decades of post-consumer waste. With no way to afford expensive international electronics, but with a deep human desire to connect, they sift through obsolete products searching for working parts. The goal is to build a new communications infra-structure that is community-controlled and far from the prying eyes of any government. Amelia Marzec's New American Sweatshop manifests itself as an installation that models a functioning manufacturing plant. It relies on volunteer labor to hand-build semi-functioning prototypes of what our technology could look like in the future. All supplies, furniture and uniforms are created from local salvaged goods.

Amelia Marzec is a Brooklyn-based art-ist focused on enabling activist communities through innovative uses of technology. Her work has been exhibited at Flux Factory, NY Hall of Science, Governor's Island, MIT, SIGGRAPH,

DUMBO Arts Festival, and Rhizome ArtBase. She was a resident at Eyebeam Art and Technology Center, a fellow at A.I.R. Gallery, and a nominee for the World Technology Awards. Her work has been featured in Wired, Make, Hyperallergic, Neural Magazine, Metropolis Magazine, and the front page of Reddit. She holds an MFA from Parsons School of Design, and a BFA from Mason Gross School of the Arts.

Jakob Torel

A LITTLE GIRL WITH APPLES AND A FLICKERING BULB

Video (2013)

In this piece the artist layers multiple versions of a photograph from a night market in X'ian, China. Merged with the sampled sound of a flickering light bulb, the work attempts to create a sustained sense of experiential disruption.

Jakob Torel's practice deals mainly with the archival meaning of photographs and its capacity to examine the past. Torel has exhibited in sev-eral group shows in Israel, including Inga Gallery in Tel Aviv.

Yuxi (James) Cao

THOUSANDS LI OF RIVERS AND MOUNTAINS

Digital Prints and Screen (2014)

Thousands Li of Rivers and Mountains repaints a traditional landscape painting from the northern Song dynasty using 2014 data from the air quality index of Beijing. The data introduces the reality of environmental degradation into traditional views of the Chinese landscape, raising questions about contemporary values.

Yuxi (James) Cao is a creative technologist and artist who has presented different sound and visual performances and installations between experimental venues in New York, Beijing and Hangzhou in China. He works and studies in New York City.
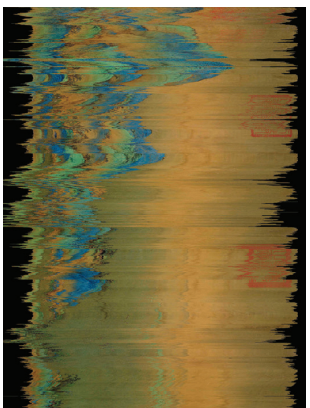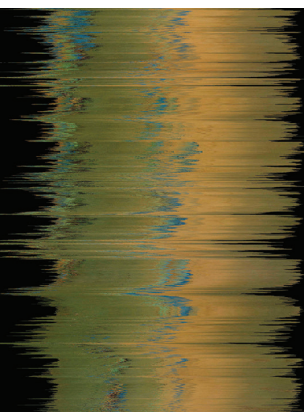
Klaus Pinter

UNTITLED

Photograph (2015)

Through interactive engagement leading to the transformation of a drawing into sculpture, the piece shifts into a substantively different level of interpretation. Klaus Pinter lives and works in Vienna, Austria.

Luke Pendrell

INGIS FATUUS (GHOST LIGHT)

Digital Moving Image (2015)

Ingis Fatuus conjures the ghostly echoes of contemporary life, positing a dark parallax to the perception of social media as a benign creative space of opportunity and friendship. The ghost is an increasingly prevalent aspect of the contemporary world because life has become an immense accumulation of ghosts. Everything that once directly lived is now haunted by itself.

Based in England, Luke Pendrell is an artist and writer with an interest in exploring the interstices of science, technology and the supernatural. As founding member of the digital art collective antirom, his work has been exhibited since the 1990s at venues including Le Salle de Legion d'honneur (Paris), MoMa (New York), and The Barbican (London), including a recent project Speculative Tate at Tate Britain. He studied at the Royal College of Art and holds the position of principal lecturer in the School of Art & Media at the University of Brighton.

David Guez

CAMERA 2067

Camera, Android Application (2014)

CAMERA 2067 is an image-capture device that takes photographs and sends them to a database in the cloud, where they will be hidden until the year 2067. The project engages the form of the camera as an intimate object that is at the same time a black box. Relaying transmissions between the present and the distant future, it engages the internet as a guarantor of memory and therefore history.

David Guez has been creating artwork related to new media and digital forms since 1994. His works question contemporary subjects and their link with new technologies. Guez deals with topics as varied as free media, psychoanalysis, time, collective uses of the internet, identity problems and loss of liberty, but his most recent projects deal with memory and time. In 2015, he launched the collective VRLAB.FR exploring art and virtual reality. His work has been presented nationally and internationally, with an upcoming exhibition at the Centre Pompidou in February 2016.

Jon Flax

GIZA QUASAR

4 Obsolete Video Cassette Formats, Printed Posters (2015)

Jon Flax's GIZA QUASAR is an animation series. It consists of four episodes, each four minutes in length, and the series has been taped on four video cassettes - one distinct video cassette system for each episode. The series is named after a fictional star in outer space. The crudely animated episodes tell adventure tales around GIZA QUASAR, its capital, Fuga City, and its inhabitants. With all related original files deleted permanently, the once-digital sequences are left only in physical form. As their readability fades, questions emerge about dependencies between art and technology, and the relation between accessibility and perceived value.

Jon Flax is an American visual artist. His work deals with fragmented storylines and aspects of entertainment design, combining various media. Formerly an advertising art director, he has maintained an interest in seriality, branding and items of mass production. Jon Flax is based in Berlin.
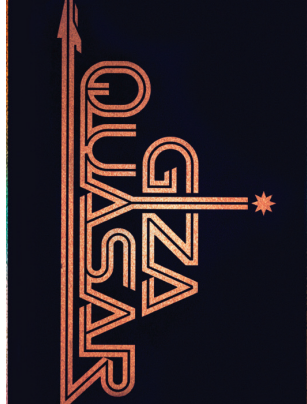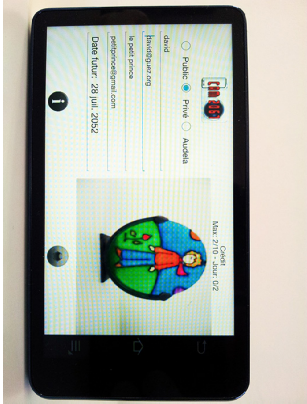
Adam Castle

SCREENSAVER

Video (2014)

In this work the artist explores a bodily relationship to digital imagery in the internet age. The video focuses on the absurdity of being able to order a towel printed with a .jpg. A floating landscape of digital debris contains verbatim recitals of chatroom conversations about towel printing, videos painted onto fingernails using iCloud nail polish, spinning 3D CAD scans of towels, and YouTube tutorials about how to make CGI towels. Through this work, the artist examines what it means to bring the digital image into the physical world, and creates a vision for how to feed these objects back into the realm of the digital.

Adam Castle employs deadpan absurdity to explore our bodily relationship to digital images and objects. He weaves digital debris into sprawling and often ridiculous time-based works. Based in Edinburgh he has exhibited and performed in London and internationally, recently at Threewalls Contemporary Art, Chicago and upcoming at Meridian Club, Beijing. He runs Pollyanna, a performance art drag cabaret night in Edinburgh, where he becomes the drag hostess, Pollyfilla.
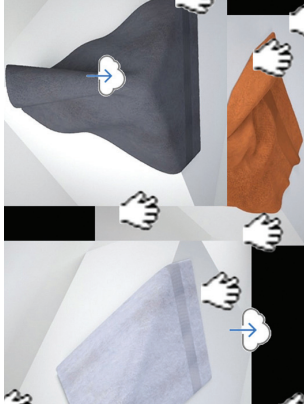
Marisa Olson

BLUE SKY

Video sculpture (2015)

Blue Sky offers a feminist critique of disruption as a corporate meme. Working under the umbrella of contemporary tech industry jargon in which the phrase "blue sky" invites a proposal for a big picture of the world as disrupted by a new product, Blue Sky is a video sculpture housed in the gilded carcass of an obsolete Mac computer tower. The video's tension between intervention and cheery papercraft play speaks to the paradox of disruption as connecting equally to rupture and faux-utopian progress. Subtly evoking the mythology of Apple's DIY, homebrew, new-age origins, the video features the artist in a studio environment working to create a handmade blue sky inside the backdrop of a seamless bluescreen paper roll. The work alludes to Second Wave feminist crafts, ultimately producing as a final form a gradient pixel-weaving that is adorned with cottony clouds.

Marisa Olson's interdisciplinary work has been exhibited at the Venice Biennale, Centre Pompidou, Tate(s) Modern + Liverpool, the Nam June Paik Art Center, British Film Institute, Sundance Film Festival, and Performa Biennial. Her work has been commissioned and collected by the Whitney Museum, Museum of Modern Art, the Houston Center for Photography, the Experimental Television Center, and PS122, and has been reviewed in Artforum, Frieze, the New York Times, Liberation, the Guardian, Art21, the Globe & Mail, Interview Magazine, Folha de Sao Paolo, and elsewhere. She is currently a Visiting Critic at RISD.

Eylul Dogruel

BLUE/63471

Web Art, processing.js (2013)

63471 is the number of the copyright Yves Klein received for his IKB formula, a vivid blue color that keeps its intensity in powder form. In *Blue/63471*, Dogruel uses IKB as a starting point to question the concept of intellectual property and ownership of ideas. Copyright laws, patents and trademarks are there to protect the rights of creators and their ideas and processes. However, the same laws that protect these ideas simultaneously interrupt their integration back into dialogue and communal culture, interfering with the cycle of remix and re-appropriation. More and more abstract ideas, forms and colors are treated as immutable products, rather than building blocks and components.

Eylul is a multidisciplinary artist from Istanbul, Turkey. With a double major in Computer Science and Media Arts and Sciences, she has wide interests ranging from design to internet culture and science fiction. She uses many mediums, from acrylic and markers to digital animation, sound and coding, sometimes combining several media. Her work focuses on bending and crossing boundaries and styles of various materials, and aims to recreate particular emotions and states of mind dissociated from their original medium and context.
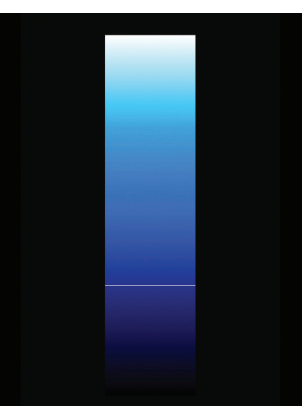
Myfanwy Ashmore

GRAND THEFT LOVE SONG

Video/Machinima (2010)

Grand Theft Love Song is a machinima video work where the video game Grand Theft Auto IV: Liberty City is played in order to make Nico Bellic dance in his safehouse. The video is set to a Creole Love Call, a public domain song with a history of disputed copyright.

Myfanwy Ashmore is a Canadian artist and educator whose fine art practice extends into new media, game modification, installation, new user interfaces and sculpture. Her work has been exhibited extensively including the Surrey Art Gallery (Surrey), Arcadia University Gallery

(Philadelphia), Australian Centre for Photography (Sydney), Zero Gamer (London Games Festival Fringe), Http Gallery/Furtherfield (London) and Smart Project Space (Amsterdam). She is the recipient of numerous grants from The Toronto Arts Council, Ontario Arts Council, and Canada Council for the Arts, was short-listed for the K.M. Hunter Award and named a finalist for the Glenfiddich Artist Residency Prize in 2014.

Elizabeth Vander Zaag

DIGIT SERIES: DIGIT LOGIC LECTURE; DIGIT RECALLS THE FUTURE; DIGIT REPRODUCES; DIGIT PORN

Video (1976 - 1980)

Vander Zaag created *Digit* to be a digital foil for her analog identity. This early work is a basis of the artist's concern with what it is to be the human in human-computer interactions. In "Digit Porn" (1976) sexually charged images from a computer magazine are coupled with lines from real porn literature in an effort to disrupt the male dominated narrative of ever more seductive computer hardware. In *Digit Reproduces* (1976), *Digit* appears as a young woman whose parents are of a different technological generation, to wit: "Mama and Data were both analogue." *Digit Recalls the Future* (1978) is a futuristic animation made of drawings, programming text, and male and female voices in the style of a language lesson in which it is observed that "everyone will wear little devices, which record audio and video of everything in their lives." In *Digit Logic Lecture* (1980) the artist moves her body in disruptive postures to illustrate a philosophy about the fundamental difference between Digit and Man.

Elizabeth Vander Zaag is a media artist. Her voice interactive installation "Talk Nice" produced through the Banff Centre (2000) was exhibited in Seoul, Sao Paulo and Paris as well as through-out Canada. Her early work in the 70's are har-bingers of digital technologies. Her video works produced during the 80's were widely distributed through *Video Out* and *V/Tape*. Elizabeth has an MA (UBC, 2007) with a publication by VDM Verlang press (2011) Mother Tongue: A study of Participant Affect in an interactive installation.
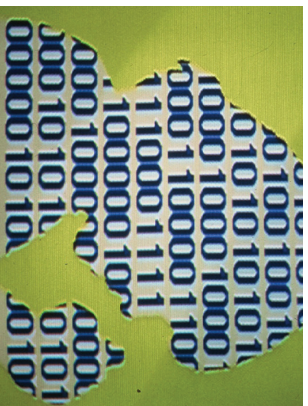
Austin Stewart

SECOND LIVESTOCK

Performance, Website (2012 - 2015)

Second Livestock is a virtual reality world for bat-tery-farmed chickens. By performing a straight-faced parody of virtual reality platform *Second Life*, the project attracts non-traditional art audi-ences to a conversation about the consequences of people choosing to spend more of their lives in virtual spaces, and questions the differences between how we treat animals and how we treat ourselves. The artist performs the presentation in the persona of the CEO of *Second Livestock*. The vocabulary and visual language of the pre-sentation mocks the hype of technology firms who are perpetually introducing new, disruptive technologies. After the presentation the audience is invited to experience the VR world through the CCI (Chicken-Computer Interface), a prototype consisting of an Oculus Rift VR Headset and a custom-made omni-directional treadmill.

Austin Stewart is an American artist who received his BFA from The School of the Art Institute of Chicago and his MFA from The Ohio State University. He is an Assistant Professor in the Art and Visual Culture and Sustainable Environments programs at Iowa State University. His research is primarily concerned with creat-ing work that engages a diverse, non-traditional audience, and using the work to generate public forums around pressing contemporary issues. His work has been exhibited in national and international exhibitions and has received global press coverage.

IP Yuk-Yiu

CLOUDS FALL

Video (2014)

Clouds Fall is a series of virtual tableaux, a spec-ulative portrait of violence and its aftermath at the end of time. Together with *Another Day of Depression in Kowloon* (2012) and *The Plastic Garden* (2013), *Clouds Fall* forms a trilogy cre-ated using hacked and reworked materials from the video game franchise *Call of Duty*. The work attempts to unearth hidden poetics while creating parallels through a kind of uncanny observation and navigation in the found virtual landscapes.

IP Yuk-Yiu is an experimental filmmaker, media artist, art educator and independent cura-tor. His works, ranging from experimental films to live video performances and media instal-lations, have been showcased at international festivals including European Media Art Festival, File Festival, the Image Festival, VideoBrasil, Transmediale, and ISEA. He is the founder of the art.ware project, an independent curatorial initia-tive promoting new media art in Hong Kong. IP has lectured extensively on film, video and media art. As Associate Professor at the School of Creative Media, City University of Hong Kong, his recent works explore real-time and computational forms of cinema.
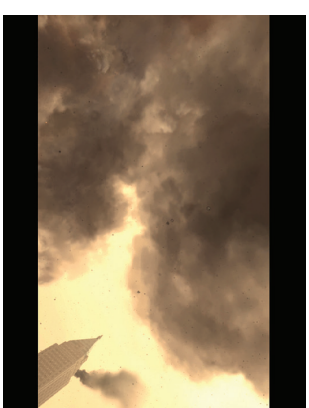
FM Grande

RHIZOME PRISM #2

Projection, Data Processing, Sensors,
Moving Image, Sound [2015]

Rhizome Prism #2 is an interactive sculpture that uses sound, colour, animation, the moving image, interactivity and light to explore themes of multiplicity. The freestanding hybrid "electro-sculptural" assemblage resembles a series of stacked prisms.

Sydney-based hybrid media artist FMGrande was born in Santiago, Chile. He is a PhD candidate at UNSW Art and Design, researching media arts, spatiality and materiality. Media artist Teigan Koliosche has over 20 years experience in media production, working with prominent artists such as Mike Parr and Naurie Neumark. Sculptor Dillon MacEwon works in the-atre and festival productions in Edinburgh, with the likes of Beltane Fire Society, Sativa Night Club and Boiler House Theatre Co. Anna Madeleine is a Sydney-based artist working in stop-motion ani-mation and mixed media. She completed her PhD at the College of Fine Arts, UNSW.
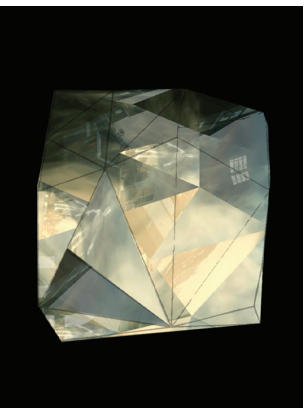
Davis & Davis

HAULING ICE

Installation [2015]

Hauling Ice is an experimental setup and narrative environment featuring an animatronic sasquatch rowing a small, wooden boat. The boat, floating in a wading pool, tows a large, hissing, inflatable iceberg, in front of a wall-mounted, marine-glacial panorama backdrop. Wall text, charts and graphs included as part of the installation indicate the artists' experimental design. It is an attempt to answer the question: Can a sasquatch tow an ice-berg with a rowboat?

Davis & Davis have collaborated on a variety of photography, video and installation projects over the last several years. Their interests include the environment, psychology, pop culture and fringe sciences. In addition to recent solo shows at Marx Zavattero in San Francisco and L2K in Los Angeles, Davis & Davis have exhibited at Linda Warren Gallery in Chicago, Riverside Art Museum, Chelsea Museum of Art, Ulrich Museum of Art and Yerba Buena Center for the Arts, among other venues. Davis & Davis have MFA degrees in Art/Photography & Media from the California Institute of the Arts and are based in Los Angeles.
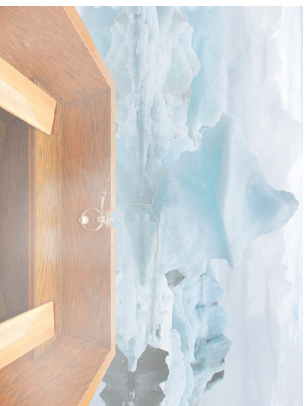
Pippa Lattey and Thomas Evdokimoff

BANANA INSTALLATION

Nylon fabric, wood, electronics [2015]

Banana Installation intervenes into space with a multitude of large, inflatable bananas. Each banana responds to the viewer with an inflation and a deflation. The movement is accompanied by a burst of sound: vocalizing the syllables ba-na-na. These are not real bananas. These are symbols, icons, disassociated from our physical experiences. They are brought into a public space to activate a tangible, shared experience, reveal-ing a rift between the real and the virtual.

Pippa Lattey creates sculptures that move, and systems that mimic psychological and physical interactions. Lattey is a student at Emily Carr University of Art and Design, with a BSc in Computer Science from the University of Victoria. She has exhibited at Vancouver Maker Faire, AMS Art Gallery, HR MacMillan Space Centre and Science World. Thomas Evdokimoff is a free-lance musician and educator based in Vancouver. He holds a Masters in music theory from the University of British Columbia. Evdokimoff's sound projects explore the relationship between the sounds of the natural world and classic elec-tronic music techniques.

Kate Geck
R L X:TECH
Installation (2015)

R L X:tech is a contemporary relaxation studio specialising in meditation strategies to manage the demands of your connected life. Our perennial waiting room features augmented, artist-designed wall hangings that are accessible through a free app available for smart devices. Once activated, it streams a range of guided meditation videos designed to alleviate common psychosocial ailments, such as nerve pain from endless scrolls. Or overwhelming dichotomies of engage/ignore, private/public. A new language of interaction is evolving, and the emerging codes can be confusing (read but not replied), unpredictable (Gangnam Style) and tiresome (#yolo). *R L X:tech* provides space for you to manage these stressors through the very devices that trigger them. Transcend the anxieties constant connectivity generates. Allow the wash of activity to reinvigorate screen eyes; let hunched bodies stretch out in the soft space. Disrupt the timestamps and binaries of interaction with quiet contemplation and reconnection to mind and body. And if you don't have a smart device, you probably don't need to R L X.

Kate Geck is an installation artist working with digital and sensory space. In particular, the ways technology can skew and mask sensory experience, and the differences between mediated and non-mediated immediacy. Her absorptive installations are sensorially overloaded with colour and AV texture, featuring acrylic sculpture, kaleidoscopic projections and augmented, digitally printed substrates. Based in Melbourne, Australia she is a CCD artist at Artful Dodgers Studios and lectures in Illustration at Melbourne Polytechnic.
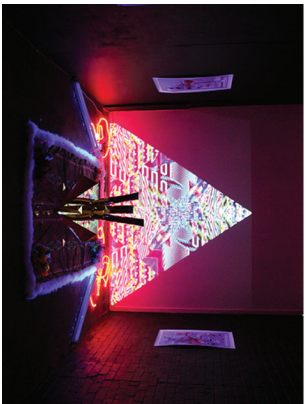
Dana Dal Bo
TOMORROW I WILL BE THINKING ABOUT THE FUTURE
Video (2014)

Once upon a time there was limited distraction and an abundance of hours. Dana Dal Bo's *Tomorrow I Will Be Thinking About the Future* combines footage of the Curiosity Rover landing on Mars with smartphone video of our moon being passed by a cloud. These events are brought together to create a feeling of nostalgia for our former imaginings of the future.

Dana Dal Bo sees her practice as an expanded fairytale about the contemporary notion of the impossible. She works with photo, video, textiles, performance and the net. Her work has been exhibited internationally including Hong Kong, Cuba, and Mexico, where she participated in the IV International Biennial of Textile Art. She is currently based in Montreal, Canada and has an intimate relationship with the occult.
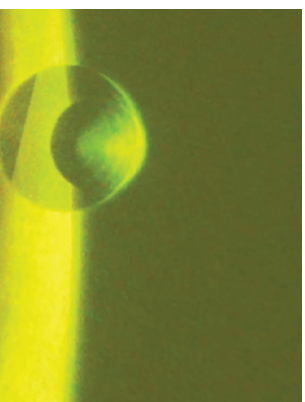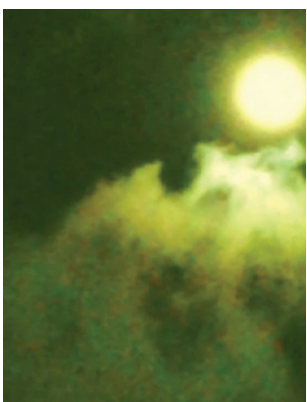
Deanne Achong
THE OBSOLESCENCE PROJECT—THE USEFULNESS OF USELESS THINGS
Projection, blog (2013 - 2015)

The Obsolescence Project brings the artifacts, noises and silences of our analog past back from the dead, where they are reanimated through a series of projected photographs. These 30 images are culled from Achong's year-long daily photographic blog of obsolete things, selected to echo the calender format. The blog and images are a kind of quest for the consideration of obsolete things, whether real, owned, borrowed, imaginary or metaphorically obsolete. The work pursues notions of longing, time, trash, residue, and waste, and embraces the residual trace of objects and memories that are discarded, left behind, or junked.

Deanne Achong's practice explores concepts of time, narrative and archives, on the web, in photographs, videos, installations and mobile applications. She is currently completing a 3 phase collaborative new media public art project with artist Faith Moosang. Deanne will launch her sea monster app project in Bergen, Norway this August as part of the ELO conference. She is based in Vancouver.
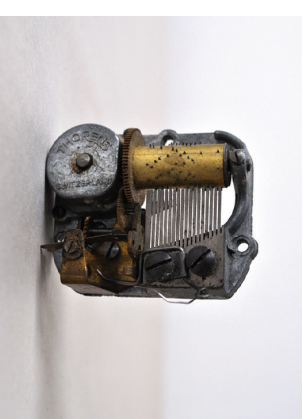
Mo H. Zareei
NOISE SQUARE

Sound-Sculpture and Video Projection (2014)

NOISE SQUARE is an audiovisual installation in which evolutionary patterns of cellular automata are translated into the physical realm through a set of four mechatronic sound sculptures. The sound sculptures are comprised of a small DC motor in a clear box with a pivoting door that is controlled by an actuator. Micro-controller programming is used to change the speed of the motors and to open and shut the instruments' doors. As the cellular automata evolve through new generations, the installation produces sound and light.

Mo H. Zareei is a sound artist and music technology researcher. Using custom-built software and hardware, his experiments with sound range from electronic compositions to sound sculptures and installations. Zareei's work is particularly targeted at the point where noise meets grid-based structures. He is based in New Zealand, where he is pursuing his PhD research on noise music and mechatronics at Victoria University of Wellington.

Marcelina Wellmer
ERROR 404 502 410

Sound installation (2012)

Error 502 404 410 enhances the audio qualities of a server error. The rarely noticed sounds that accompany technical errors are normally not perceived in terms of aesthetics. In this work, a variety of hard disk errors or connection failures become audible. The names of the errors are engraved on the surface of the disks, determining how the disks will turn. The work reveals a kind of cognitive dissonance that is derived from reflecting on error as a feature of the computer as a cultural machine.

Marcelina Wellmer is operating at the edge of video, installation and painting. The works are dealing with the relation of humans and technology and with the interference of information and media, crossing the border from analog to digital and vice versa. Important exhibitions 2012-2015: Re-new / Digital Arts Festival / Copenhagen / Denmark; Paraflows 7, Reverse Engineering / Vienna / Austria; Transmediale 2012 / Dark Drives, HKW / Berlin / Germany; Resonant Bodies / Institut for Cultural Inquiry / Berlin / Germany
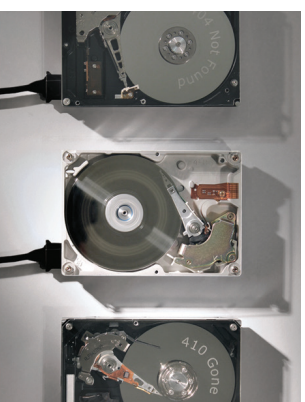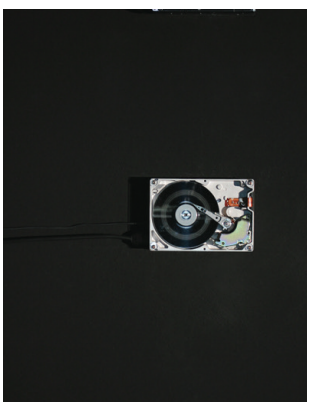
Paul Wong and Patrick Daggitt
MIMMIC (MOBILE INTERACTIVE MODULAR MULTI-SCREEN IPAD CANVAS)

iPads (2015)

MIMMIC (Mobile Interactive Modular Multi-screen iPad Canvas) allows artists to create and exhibit work interactively on a matrix of iPads. The touch-screens can be displayed dynamically in 2D and 3D spaces, responding in unison activated by the viewer. Paul Wong and Patrick Daggitt are collaborating with Vancouver-based artists Sammy Chien, Evann Siebens, Adam Myhill, and Christine

Wallace to redefine the canvas for the digital age. Each of these artists will present individual works using the *MIMMIC* system.

Paul Wong is an award-winning artist and curator, who has organized events and public interventions since the mid-1970s. Wong received the 2005 Governor General's Award in Visual and Media Arts. Patrick Daggitt creates interactive works implicating his audience through collaboration. His works have been exhibited at festivals and galleries in New York, London, Miami, and across Canada.

Vivian Charlesworth
and Alyson Ogasian
CAVE PLEXUM

Programming, Electronics and Performance (2013)

Cave Plexum is a wall-mounted black rotary telephone from the 1950's posited as a recruitment tool for a group of dissidents who are infiltrating a government entity with the intent to blow the whistle on corruption. The phone is part of a larger project and acts as a rabbit hole which allows further interactions with the dissident group, and will ultimately let members participate and collaborate with the artists (a.k.a. the Operator) over time.

Charlesworth navigates the border between the realms of reality and dreams, constructing a disembodied space where the vast and the minute co-exist. Through a rigorous research and writing practice, she creates immersive environments that assert their own constructed truth. Ogasian's work takes up the moments between observation and perception and the space between conjecture and knowing. She is interested in exploration, expedition and the search for understanding. The glitches or errors that occur within the process of making become celebrated not only as deviations from the intended path, but also as potential points of departure for the imagination.

BEWARE THE WEB

Katherine Bennett
THE DEPOSITORY

Sound (2012 - 2015)

The Depository is a soundscape portal that creates a tangible representation of people through personal audio messages. Through this sonic window, participants can anonymously vocalize their concerns, recording messages for others to listen to, or listening to messages posted by others. The work gives form to digital information and challenges notions about communities that are brought together through media. By facilitating communication between strangers through the buffer of asynchronicity and delay, it creates a social and liminal space.

Katherine Bennett investigates the development of social networks, the thresholds of interaction, and wireless communication traffic. She earned her MFA from The School of the Art Institute of Chicago. She has won several grants and her work has been featured in exhibitions nationally and internationally. She helps run the NYC-Creative and Experimental Software Meetup and is a Visiting Assistant Professor in Integrated Digital Media at New York University, where she teaches physical computing, programming and interaction design.
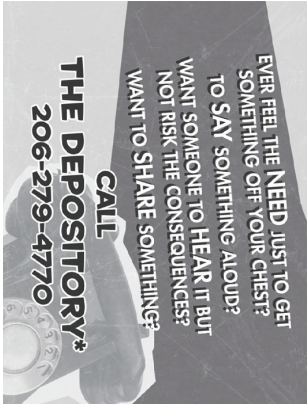
Wickerham & Lomax
BOY'DEGA:
EDITED4SYNDICATION

HD Video (2015)

In *Boy'dega: Edited4Syndication*, Wickerham & Lomax present a dense, sprawling narrative universe that engages forms and themes from media and fan fiction. The episodic web project at duoxduox.com presents the lives of characters posited as Baltimore residents who are drawn in relation to the shifting roles they occupy within the formal structure, such as character, actor, author and fan. The artists manipulate media tropes like the Director's Cut and Pre-Visualizations to create a deep, iterative work that investigates television drama, consumerism, indoctrination, and criminality.

Wickerham & Lomax is the collaborative name of the Baltimore-based artists Malcolm Lomax (b. 1986, Abbeville, South Carolina) and Daniel Wickerham (b. 1986, Columbus, Ohio). Formerly known as DUOX, the two have been working together since 2009. W&L have developed a nuanced practice that applies critical intuition and irreverence to the problems and potentialities of our contemporary media ecology. They've created projects for Artists Space and The New Museum in New York as well as show at CCS Bard at The Hessel Museum.
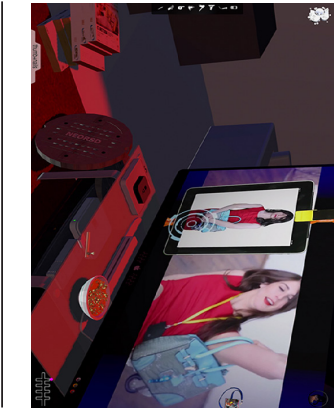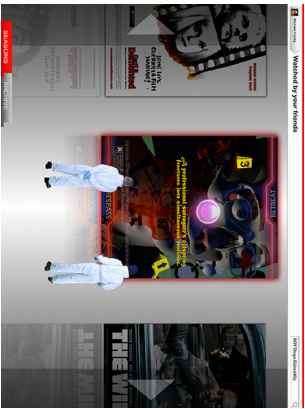
Tizian Baldinger
UNTITLED
Video (2012)

Untitled is a life-sized video projection of the artist – acting as Jesus – hanging on a wooden cross. The video was captured on Good Friday 2013, the day traditionally marked as the day Jesus was crucified. Lasting approximately 3 hours, the duration of the video references the estimated time that Jesus hung on the cross. The artist was unable to outlast Jesus due to critical physical conditions.

Born 1982 in Switzerland, Baldinger lives and works as a full time artist in Zürich. He attended the HFBK University of Fine Arts in Hamburg, Germany in 2012 and 2013. Since 2008 Baldinger has shown in various group and solo exhibitions at home and abroad and his work can be found in private art collections in Switzerland, Germany, France, Italy and USA. He has been the recipient of a number of grants from private, institutional and governmental organizations.

Kubrick or Korine™
(Alex Munt and Justin Harvey)
24 HOUR FRANCO
2-channel TV sculpture (2015)

In 1973 Nam June Paik asked "How soon will artists have their own TV channels?". In 2015 Kubrick or Korine™ respond with a channel conceived for cultural producer, icon and visual artist James Franco. *24 Hour Franco* pays homage to the screen visions of Paik and the presence of Franco. It encases Hollywood image-flow within avant-garde form and speaks to the commingling of art and celebrity in the global image economy. Part project and part product: *24 Hour Franco* can be retro-fitted to discarded CRT's to deliver a TV sculpture for airports, hotels or shopping malls in the spirit of Paik's "global groove".

Kubrick or Korine™ is the collaborative practice of Alex Munt and Justin Harvey who work with moving image forms to explore disjunctions within the global image economy. Past projects have been created for: Vivid Sydney, South By Southwest Film Festival, Sydney Film Festival with The Museum of Contemporary Art and Cine/B Festival. Kubrick or Korine™ are based in Sydney Australia.

Maryna Dykukha
BIG BRO IS FUCKED UP WATCHING YOU _
Installation (2014)

This project works with concepts that lie at the intersection of art and politics. By pushing for a direct action, the work attempts to rethink relationships between the human and the system. The work presents an interactive eye that can follow up to five people. When more than that number of people congregate in the zone, the system glitches and fails.

Maryna Dykukha is an interdisciplinary artist whose work takes different forms such as media art, video and animation, films, and photography. Her projects have been awarded the Palme d'Or for the Best Short Film in the 64th Cannes Film Festival, and have been presented in Glasgow Short Film Festival. Dykukha created this work in collaboration with the WRO Art Center. The artist is based in Kyiv.
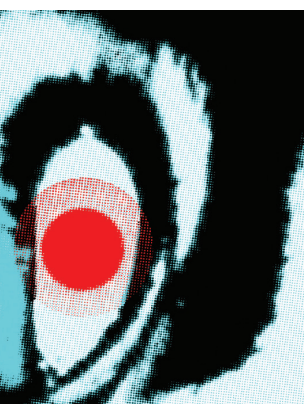
Alexis Grey Hildreth
STALKING SELF
Video, Found Images, Multimedia (2013)

Stalking Self is part of an ongoing series of animated narratives using image and sound sourced from popular media. This work explores ideas such as individuation, the relationship between predator and prey, and the erasure of personal history.

Alexis Grey Hildreth is a Vancouver-based multidisciplinary artist. He started his education in the Visual Arts department at the University of Victoria and graduated from Emily Carr University of Art and Design. Alexis is invested in the relationship between internal and external geography, the balance of terror and awe, and with mapping the transition from one state of consciousness into another.

Ian Haig

FLESHIFY THE WORLD (AUGMENTED DISEASED REALITY)

AR Silicon, iPad (2014)
Sound: David Haberfeld
Programming: Oliver Marriot

Augmented Reality (AR) technology is re-imagined as *Augmented Diseased Reality*. The work explores a media sphere that is increasingly cast as part of our bodies. Fleshify the World takes this idea to an extreme by fusing an iPad with human flesh in the form of silicon. If our technologies are extensions of our body, then what does it look like if those technologies share our disease? Fleshify the World makes this ideal literal, taking the seductive, slick and tasteful design of the iPad into the realm of the visceral, bodily and monstrous.

Ian Haig's body-obsessed works engage across media forms. His work has been exhibited in Melbourne at the Australian Centre for Contemporary Art, the Ian Potter Museum of Art, and the Australian Centre for the Moving Image, as well as at the Gallery of Modern Art in Brisbane, the Museum of Modern Art in New York, the Artec Biennale in Nagoya, the Centre Georges Pompidou in Paris, the Art Museum of China in Beijing, the European Media Arts Festival in Osnabruck, and VideoBrasil in Sao Paulo.

Leonardo Selvaggio

URME SURVEILLANCE (GALLERY EXPRESSION)

Intervention, 3D Printed Masks (2014)
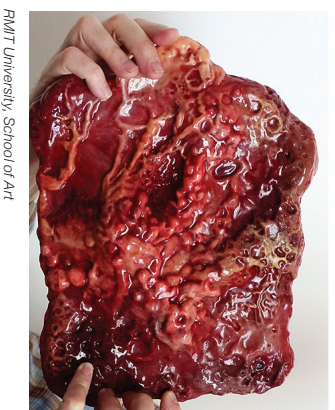
RMIT University, School of Art

URME Surveillance creates photorealistic 3D-printed prosthetics of the artist's face in order to protect the public from facial recognition software. When worn in public, cameras identify the wearer and their actions as belonging to the artist, so that the artist's identity becomes kind of defense technology. *URME Surveillance* challenges the public to consider relationships between identity and technology while disrupting highly networked surveillance systems through disinformation.

Chicago-based interdisciplinary artist, Leonardo Selvaggio, examines the intersection of identity and technology. He received a BFA from Rutgers University and an MFA from Columbia College Chicago and is the founder of Fountains Foundation at 916. Selvaggio has shown work in New York, Chicago, New Mexico, Florida, France and recently in Montreal as part of the Art Souterrain 2015 festival. In 2014, Selvaggio received the Albert P Weisman award for *URME Surveillance* and exhibited in Art2Make, hosted by College Arts Association's annual confer-

ence. Selvaggio's work has been featured in Hyperallergic, Techcrunch, Washington Post, CNET, Verge, The Creator's Project and others.
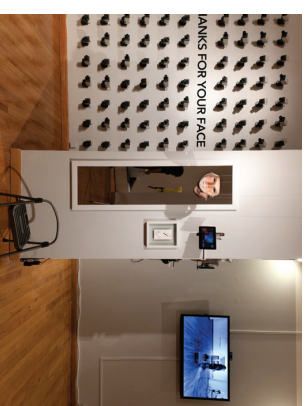
Nadav Assor

LESSONS ON LEAVING YOUR BODY

Digital HD Video (2014)

Lessons on Leaving Your Body features Jake Wells, DIY drone builder and possibly the world's first Remote Control (RC) Christian Minister. While flying, crashing and repairing his homemade drone in the wilds of the Pacific Northwest, Wells recounts the story of his techno-spiritual awakening, from a life in which he felt remotely controlled by other forces, to his current state. Footage of Wells observing himself from the drone's point of view using First Person View (FPV) gear, and shots reminiscent of romantic landscape paintings depicting the wider wilderness setting in which he resides, are woven together with monologues based on Wells' own brand of theology that is concerned with the connection between FPV flight, out of body experiences and the nature of the soul.

In his cross-media work, Nadav Assor performatively mediates cities, bodies and personal narratives via lo-fi reenactments of appropriated military-industrial technologies. Examining tech-

nology as an essential and transformative human condition, he has exhibited and performed internationally in venues such as Transmediale Festival in Berlin, The Lab in San Francisco, The Koffler Center in Toronto and the Petah Tikva Museum in Israel. Assor holds an MFA from the School of the Art Institute of Chicago, and teaches Expanded Media Art at Connecticut College, where he is also an Associate Director of the College's Ammerman Center for Art & Technology.
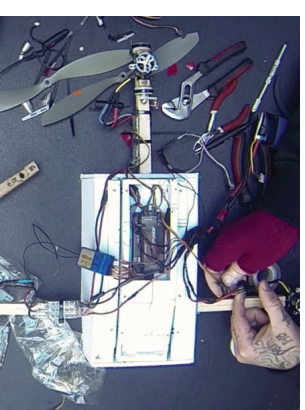
Joseph DeLappe

THE COWARDLY DRONES

Digital image, search engine intervention [2013 - 2014]

The Cowardly Drones is a series of interventions that attempt to subvert online images searches for weaponized drones. DeLappe downloads top search results of various UAV's (Unmanned Aerial Vehicles) in use by the United States Military, including General Atomics MQ1-Predator Drone, MQ9 Reaper Drones and Global Hawk Drones. Each image is carefully manipulated to digitally include the marking COWARDLY upon its fuselage using typical military fonts. The saved images are then uploaded to the internet with basic titling information Predator Drone, Reaper Drone, Global Hawk Drone. The objective is to force the revised images into image searches by the general public, causing a subtle intervention into the media stream of US military power.

Joseph DeLappe works at the intersection of art, technology, social engagement, activism and interventionist strategies in order to explore geopolitical contexts. Works in online gaming performance, public engagements, participatory sculpture and electromechanical installation have been shown throughout the United States and internationally. He has developed works for venues such as Eyebeam in New York, The Guangdong Museum of Art, China and Transition MX, Mexico City, among others. Creative works and actions have been featured widely in scholarly journals, books and in the popular media. A San Francisco native, he is currently based at the University of Nevada, Reno.

Andres Wanner

SIGNATURE STROKES

Drone Painting Interventions [2015]

Signature Strokes consists of ultra-short performative interventions in which a remotely controlled drone paints ephemeral graffiti in public space. The title is a play on signature strikes – the drone killings based on suspicious behavioural patterns thought to constitute proof of terrorist activity. But when the drone engages with graffiti, the marks it creates can be understood as a kind of signature. During ISEA2015, the drone will appear as an expressive agent that will unexpectedly intervene and leave visual commentaries.

Andres Wanner is a Swiss-Canadian artist, interaction designer and educator. His interdisciplinary practice at the intersection of art and technology investigates rule based generative systems – machines and computer programs that produce pictures. He has taught at art and design universities in Europe and North America and is an Adjunct Professor at Simon Fraser University, Vancouver, Canada. He holds an MSc in Physics, an MAA in Visual Arts and a BA in Visual Communications. His work has been exhibited at SIGGRAPH, IDEAS, New Forms Festival, Re-new Festival, Artech, Hyperkult and other international venues.
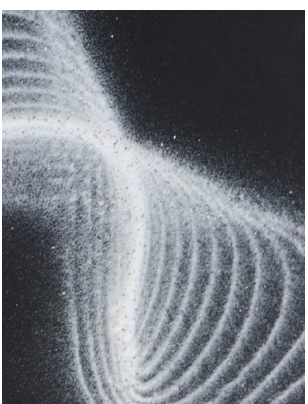
Emilio Vavarella and Daniel Belquer

MNEMODRONE

Intermedia [2014 - ongoing]

MNEMODRONE is a transmedia memory-collecting drone project by artists Emilio Vavarella and Daniel Belquer. The work investigates social and philosophical issues of coexistence between humans and artificial intelligent agents. In the third installment of the *MNEMODRONE* series, the public will have the opportunity to contribute a memory to the drone's archive. All the memories shared by the public at ISEA2015 will be analyzed and used to create an evolving artificial intelligence that includes a primordial drone language. Emilio Vavarella's practice focuses on issues of political philosophy and contemporary tech-

nological power. He received his B.A. in Visual, Cultural, and Media Studies from the University of Bologna and an M.A. from Iuav University of Venice with fellowships at Bezalel Academy of Tel Aviv and Bilgi University of Istanbul. Contemporary intermedia artist Daniel Belquer works internationally, blurring the frontiers between classic artistic genres and emerging technologies. Working as artist, programmer, composer, teacher, and experimental theater director he is engaged with technical and artistic aspects of his work. He is founder of Harvestworks' International Art Collective (HIAC).

Josephine Starrs
and Leon Cmielewski

DANCING WITH DRONES

Video Installation (2014)

Dancing with Drones is a two channel video installation that explores the normalization of drone warfare and surveillance. In this work Starrs and Cmielewski use drones to capture still and moving images of a dancer performing within landscapes that are in crisis due to climate change. The figure exhibits a range of emotions, including curiosity, agitation, and resignation, in response to the persistently intrusive drone.

Josephine Starrs and Leon Cmielewski are Australian artists who produce media art installations situated at the juncture of cinema, mapping and sublime landscape. Their project Incompatible Elements, focusing on landscapes in crisis has been shown in Australia, USA, Taiwan, Korea, NZ, and the Maldives Pavilion, Venice Biennale 2013. In their current work they use a drone to record a dancer's site-responsive performances in several locations. The result is a video artwork that encourages contemplation about our relationship to nature and technology. Cmielewski is a Senior Lecturer at the School of Humanities and Communication Arts, University of Western Sydney.

Joseph Farbrook
and Micaela Gardener

GUERRILLA DANCER

Video (2013)

Guerrilla Dancer remixes the boundaries of what is culturally permissible in public spaces. As dancer Micaela Gardener moves through supermarkets, churches, graveyards, electronics stores, shopping malls, playgrounds, demolition sites and construction zones, a rhythmic soundtrack highlights a music that is present in every environment. Against a backdrop of paranoia and fear caused by global terrorism, *Guerrilla Dancer* risks expulsion and arrest by dancing in unexpected places.

Joseph Farbrook grew up in New York City and Santa Fe, raised by his father, a concrete poet and his mother, a painter. His work has been shown in electronic installations, interactive video, and virtual reality narratives. His latest work explores the intersections between video, video games, and sculpture. Farbrook exhibits his work regularly in galleries and museums worldwide, including SIGGRAPH, The Los Angeles Center for Digital Art, The AC Institute in NYC, The Museum of Contemporary Art in Denver, MFA

and Cyberarts Gallery Boston, and Waterman's Gallery London. Joseph Farbrook is an Associate Professor at the Worcester Polytechnic Institute.

Brian J. Johnson and
Jennifer McLeish-Lewis

MEAN TIME

2-channel video (2015)

In *Mean Time*, two figures walk the neighbourhoods of Woodstock in Cape Town and the Downtown Eastside in Vancouver. They are mirrored by their movement, by the architecture that surrounds them, and ultimately by the urban revitalization that is the totalizing framework of their activity. The work explores questions of how we speak of - and how we might mitigate - the power and control that are at the centre of gentrification

and colonialism. The work features compositions by mira calix and Jesse Zubot.

Brian Johnson creates work within the continuum of cinema in an expanded form. An award-winning cinematographer, Johnson is based in Vancouver. Dancer Jennifer McLeish-Lewis performs, choreographs, and teaches. She trained across Canada at The Alberta Ballet School, The School of Toronto Dance Theatre and MainDance (2002). She has performed in Canada, the USA, and Europe. As a choreographer, Jennifer has had her work presented in Vancouver, Nanaimo, Seattle, Montreal, Quebec City and Berlin.

Gordon Winiemko

THAT DOUCHEBAG WAS IN MY WAY (FTW)

Performance, video (2015)

For this piece, the artist turns the Downtown Eastside of Vancouver into his own private basketball court. Appropriating the discourse of sports, Winiemko examines the cultural ethos of "winner takes all" that fuels gentrification and income inequality. Absorbed in his own private game and in disregard of the social contract, Winiemko frames gentrification as a disruption of the neighborhood. Invoking the division of the social sphere, the artist applies oppositional lines of our team/their team, oppressor/oppressed, hero/douchebag.

Gordon Winiemko is a Los Angeles based artist who explores the relationship between subjectivity and culture. Examining those "things we do" that are sometimes so commonplace we forget how they shape our lives, his video, performance, and participatory work has been exhibited throughout the United States, Canada, and Europe.
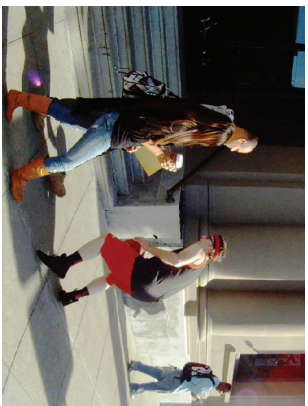
Matthew Gingold

DELAY ORKESTRA

Installation (piezo transducers, microphones, wire, audio interface, speakers, code) (2015)

Delay Orkestra has been created for ISEA2015 as a targeted media intervention within the active public space of the atrium at Simon Fraser University's Woodwards campus located in the centre of the Downtown Eastside. The atmosphere in the atrium features a mix of commerce, art, and sports, with chain stores, government offices, and a basketball court that occupies space alongside Stan Douglas' well-known photographic work *Abbot and Cordova*, which restages the Gastown Riots of 1971. The space evokes the complex relationships between private interests, government and the public, which play out in the space of the basketball court that lies at its centre. In this work Gingold captures the sound of the game and processes it in real time to produce an audio work.

Matt Gingold's practice spans sonic sculpture, light installation, experimental documentary, creative code, and live audio-visual and performance art. From musique concrète to (sham) animism, neurobiology to artificial and unof-

Delay Orkestra is supported by Moving Stories and Werkleitz Gesellschaft.

ficial intelligence, he is fascinated by the forces at the interface of body and machine. He has received awards including Prix Ars Electronica for Interactive Art (2012) and the Green Room Award for Best Video Design (2014), and exhibited at Medialab-Prado (Slovenia), Teatro Mayor (Columbia), MOCA Taipei (Taiwan), Expo Bicentenario (Mexico), Seoul Festival (Korea), and Perth Institute of Contemporary Art (Australia). He is currently artist in residence at Werkleitz Gesellschaft, Halle, Germany.

Timothy Ryan

2K-REALITY

Interactive Soundscape (2014)

2K-Reality is an audio installation that invites basketball players to play within an acoustic environment, drawing on the conventions of NBA TV broadcasts and sports-sim video games. Players and spectators obtain a different experience of performance, motivation, aspiration and fantasy by playing with this immersive real-world, digital hybrid.

Tim Ryan is an urban interaction designer focused on the intersection of sport, art, design and technology in public space. A PhD Candidate at RMIT University's Exertion Games Lab in Melbourne Australia, Tim's research informs his speculative designs for a near-future in which ubiquitous computing reconfigures and augments recreational play-spaces in dense urban environments.

Fabrica
Communications Research Centre
(Dawid Górny and Jacopo Atzori)

EDGE - A SUPER-
ARCHITECTURAL
TYPEFACE

Software and Computer [2015]

Architecture outlines an urban realm that is rife with default flows and physical policies. In *Edge – A Super–Architectural Typeface*, Dawid Górny and Jacopo Atzori transmit the motion of skateboarding into a dynamic typeface that is realized through performance. Bringing skateboarding into relationship with typography in the context of the built environment allows the alphabet to become a functional structure, inviting a performative critique of architecture.

Interaction designer and programmer Dawid Górny is co-author of the Cinder Creative Coding Cookbook and founder of the inaugural 2012 art+bits festival of art and technology in Poland. His work and research is focused on computer graphics, software development and installations. He has been a resident at Fabrica, communications research centre from 2013 to 2015. Jacopo Atzori is a graphic designer currently based in Amsterdam, Netherlands. His work centers on editorial, web and type design projects. He holds a Bachelor in Communication Design from Politecnico di Milano and in 2014 was a resident at Fabrica, communications research centre.

IT IS THE SUPREME ILLUSION TO DEFER TO ARCHITECTS, URBANISTS AND PLANNERS AS BEING ULTIMATE AUTHORITIES IN MATTERS RELATING TO SPACE

Ozge Samanci,
Blacki Migliozzi, Daniel Sabio

PLINK BLINK

Interactive Installation [2014]

Plink Blink is an interactive art installation that allows three participants to make collaborative music by blinking their eyes. Human beings can blink voluntarily and involuntarily but generally they do not think about blinking. Blinking goes unnoticed because it is silent, but it is also rhythmic. In this work blinking becomes an input for sound generation.

Ozge Samanci has an extensive background in comics and media arts. Her art installations have been exhibited in numerous venues internationally. Her autobiographical graphic novel Dare to Disappoint will be released by Farrar, Straus

and Giroux in November 2015. Samanci is a member of Northwestern University's radio/television/film faculty. Blacki Migliozzi holds an MS degree in Human-Computer Interaction from Georgia Tech with a background in Discrete Math & Nano-Materials. He makes biologically inspired digital artifacts. Daniel Sabio is a musician and studied Computational Media at Georgia Tech. He has worked for Fortune 500-funded startups, major universities, non-profits and social entrepreneurs.

Matthew Hebert (eleet warez)

ALWAYS ONENESS
(GHILLIE THEREMIN)

Video [2014]

Always Oneness (Ghillie Theremin) is a Kinect-based project that uses the artist's movements in a Ghillie suit as a means of creating acoustic drone tones. The work was part of Gabie Strong's Crystalline Morphologies performance at the Hammer Museum in LA and was shown through the KCHUNG.TV programming for the Made in L.A. Biennial. The project became a music video for San Francisco-based band Bellavista for their song Always Oneness.

Matthew Hebert has been working under the studio name eleet warez since completing his undergraduate studies in the mid-90s. The name is borrowed from hacker culture and suggests the technical sophistication, improvisational spirit, and freewheeling appropriation that is essential to his work. Matthew Hebert's work has been exhibited at venues including The Museum of Contemporary Art San Diego, The Berkeley Art Museum, The Milwaukee Art Museum, The Museum of Craft and Folk Art, The Albuquerque Museum, The Chicago Cultural Center, and Core77 in New York. He is Associate Professor of Art at San Diego State University.

PLINK BLINK Interactive
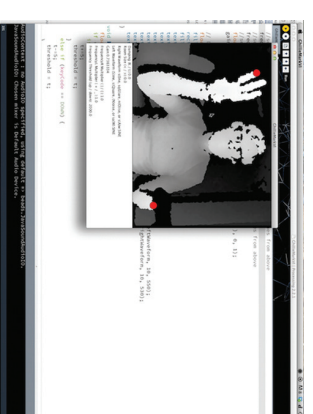
Adrian Pijoan
OCEAN WAVES

Video, Microphone,
CONAIR Soothing Sounds Machine

In this video Adrian Pijoan creates a synthetic ocean by feeding the white noise from a CONAIR Soothing Sounds Machine into a Max patch. The generative audio and video field becomes part of the landscape within a museum diorama of an alien planet.

Adrian Pijoan makes art that examines issues in the Southwest through the lens of the paranormal and ufology. He received his BA in plant biology from the University of Wisconsin in 2011 and is pursuing his MFA in art & ecology at the University of New Mexico.
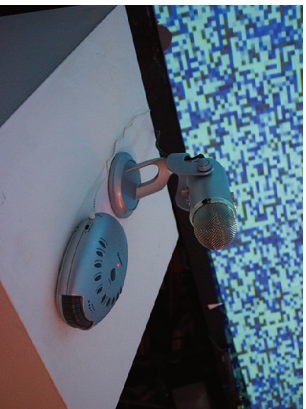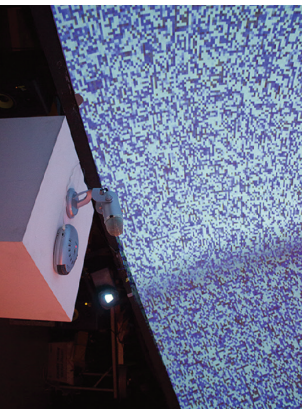
Toru Izumida
SILENCE/NOISE

Video (2015)

Silence/Noise is collage video work that combines random information, video clips, and images from the web in order to investigate the explosion of visual consumption that has taken place within the social and sharing environments of the internet.

Toru Izumida graduated in 2010 from the Musashino Art University in Tokyo, Japan, and currently lives and works in New York. His new body of work generates collages of screenshots to create g a modern archive of the digital netscape. His work has been exhibited at World Art Dubai (2015), and as part of solo and group exhibitions in New York, Mexico City, and Tokyo.
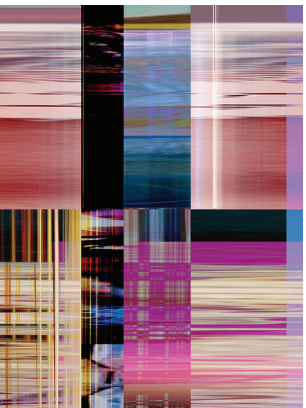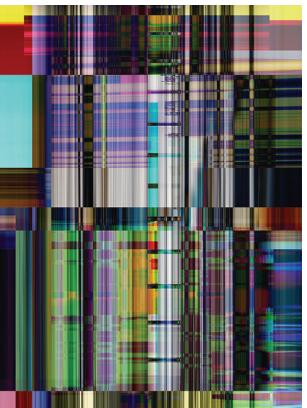
Jessica Thompson
TRIANGULATION DEVICE

Mobile app (2014 - 2015)

Jessica Thompson's *Triangulation Device* is a participatory sound piece that generates improvised soundscapes between two users. Using a simple, intuitive mobile application, the piece transcodes the distance between users into atmospheric soundscapes that unfold and change in response to movement, creating improvised choreographies in shared public spaces. The movement through space, especially the exploratory, uneven patterns of wandering, engages the body through a series of shifting spatial and social parameters. Unencumbered by the confines of location, participants are able to drift through cities in an almost tactile fashion, articulating social interactions through proxemic interaction, performative improvisation and play. By broadcasting sound into space through collaborative noisemaking, the project facilitates new and novel forms of sonic interaction that investigate how mobile technologies affect our understanding of place, home and territory.

Jessica Thompson is a media artist whose practice investigates spatial and social conditions within urban environments through sound, performance and mobile technologies. Her work has shown in exhibitions and festivals such as ISEA (San Jose, Dubai), the Conflux Festival (New York), Thinking Metropolis (Copenhagen), (in) visible Cities (Winnipeg), Beyond/In Western New York (Buffalo), NIME (Oslo), Audible Edifices (Hong Kong), Artists' Walks (New York) and Locus Sonus (Aix-en-Provence). She is an Assistant Professor in Hybrid Practice at the University of Waterloo.

Stephen Ausherman

E-SCAPE V: AUTONOMOUS EDITION

Video (2013)

Filmed in the Florida Keys, the Chihuahuan Desert and the German Green Belt, *e-scape v* explores the presence of technology in open spaces, revealing with a sense of magical realism the ways in which electronic equipment, infrastructure and refuse can alter our perceptions of the outdoors. In this series of abstract narratives, nature revives a discarded TV, then consumes it; a window on a train both divides and duplicates our view of a mountain landscape; an electric fence supplies power to electric sheep; kabuki beacons stream festive data into an otherwise stagnant swamp; and a Trojan virus, physically manifested to resemble its namesake horse, escapes into the wild. *e-scape v* was created with the support of Arrow Electronics and scored by the Kevin Costner Suicide Pact.

Stephen Ausherman is an interdisciplinary artist and author whose works examine cultural imprints on otherwise natural spaces. He served as Artist-in-Residence at Bernheim Forest in 2012 and Cape Cod National Seashore in 2010. He was also the 2005 Writer-in-Residence for Bernheim Forest, Devils Tower National Monument, and Buffalo National River. He lives in (and wrote the definitive outdoor guidebooks on) Albuquerque, New Mexico.
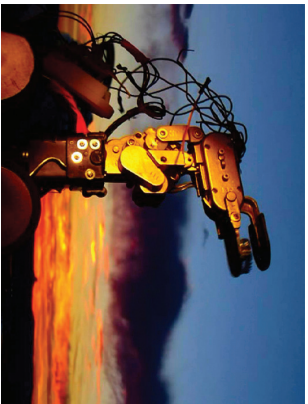
Élène Tremblay

EFFECTS OF THE WIND ON A SMALL TREE

Video (2015)

In *Effects of the Wind on a Small Tree*, artist Élène Tremblay brings a small ornamental tree into a wind tunnel at an engineering laboratory. Submitted to the maximum forces of the machine, the tree bends dangerously at increasing levels of risk until the machine is turned off. The work points to the increasingly sophisticated ordeals that living things face in a technological environment.

Élène Tremblay lives and works in the Montreal area. Her work uses photography, video and programming and is regularly shown in Canada and abroad. She is Assistant Professor at

Montreal University within the Department of Art History and Cinema Studies, and holds a Master's degree in visual arts from Concordia University and a doctorate in artistic studies and practices from Université du Québec à Montréal. She directed the VOX gallery in Montreal from 1998 to 2002 and has been the curator of exhibits of contemporary photography, web art and media arts.

Boredomresearch
(Vicky Isley and Paul Smith)

DARK STORM PHIALS

Custom software (2015)

In *Dark Storm Phials* boredomresearch creates a world of fragile, growing forms that have a brief opportunity to release sonic pulses of energy before being destroyed by a mysterious rumbling force in their environment. The delicate forms are related on the level of the computer model to the vulnerabilities that exist in the natural world and exhibit behaviours that are not dissimilar to that of the commercial high street or a financial system. This work addresses the uncomfortable relationship we have as a culture with destructive processes, despite them being essential for growth.

boredomresearch is a collaboration between artists Vicky Isley and Paul Smith (UK). They are internationally renowned for creating artworks which explore extended time frames and the mechanics of the natural world using contemporary technology. boredomresearch's work opens channels for meaningful dialogue and engagement between public and scientific domains. Their work Real Snail Mail (the world's first webmail service to use real snails), which challenges our cultural obsession with speed, received worldwide attention including coverage in BBC, TIME Magazine, New Scientist and Daily Planet Discovery Channel Canada.
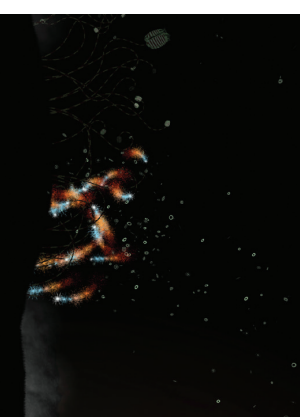
Courtesy of boredomresearch & DAM Gallery, Berlin

Bruno Vianna
(Nuvem Rural Lab)

DESTRUCTION LABORATORY

Open Workshop in a Public Space (2014)

The *Destruction Lab* is a happening that takes place in a public space in which the artists perform different processes of destruction. These include chemical, such as dissolution in solvents and electrolysis, physical, such as heat from furnaces, or use of power tools, and abstract, such as erasing digital files. The public is invited to participate through a variety of means, creating a coordinated artistic process.

Bruno Vianna is a filmmaker producing projects at the intersection of narrative and interactivity. He currently co-runs Nuvem Rural, an art laboratory dedicated to collaborative projects, autonomous art and technology for social development.

Reza Michael Safavi,
Jefferson Goolsby, Mei-ling Lee

SOUND TRACER

Car, Tools, Live Video, Live Audio (2015)

Using a variety of tools, uniformed figures destroy a car, live-generating a variety of audio and video samples, rhythms, timbres, envelopes, frequencies, and imagery. The raw sonic and visual materials are live-streamed from performer – and car – mounted cameras and microphones to mediating composers for processing and remixing, then reintegrated into the performance space. The simultaneous destruction and reconstruction create a singular composition.

Reza Michael Safavi is an Associate Professor and Digital Media Director in the Department of Fine Arts at Washington State University. Digital media artist Jefferson Goolsby received his MFA in Digital Art from University of Oregon and is Coordinator of the Media Arts program at Lane College, Eugene, Oregon. Composer Mei-ling Lee's work integrates contemporary and twentieth-century western music with traditional Chinese and eastern forms. She received her Ph.D. in composition with supporting area in Intermedia Music Technology at University of Oregon.
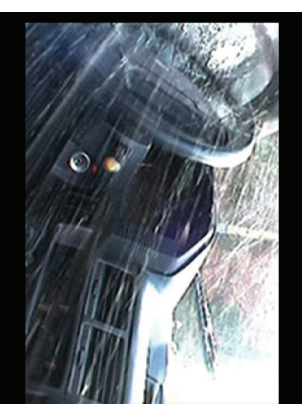
Sarah Keeling
& Claire Gustavson

MOVING SATURN

HD Video (2013)

In *Moving Saturn*, a maroon Saturn sedan is pushed slowly and with great effort across a picturesque landscape. The various sounds – a nearby river, rustling grass, snippets of conversation, and birds – are subtitled. Without explanation or context for the events that are portrayed in the film, the viewer focuses on the subtitles, which present the possibility of narrative but ultimately resist categorization.

Sarah Keeling (Pittsburgh, PA) and Claire Gustavson (Brooklyn, NY) are multidisciplinary artists. Their collaborative work expresses an interest in the built environment and seeks to produce playful variations that represent their experiences and desires within it. They create situations that redefine the meaning of ordinary objects, while experimenting with humorous interventions.

Matthew Schoen
VEHICLES
Video [2015]

In *Vehicles*, Matthew Schoen imagines a large retro-futuristic machine. An organized structure of beams, wires, pistons and gears is slowly revealed from its smallest components to its larger and more complex mechanisms. This video work takes inspiration from the Braitenberg Vehicles created by Italian-Austrian cyberneticist Valentino Braitenberg as thought experiments that can autonomously move based on sensor inputs.

The work of Montreal artist Matthew Schoen extends towards various media such as video, installation, and electroacoustic music. His work has been showcased in various festivals such as the New York City Electroacoustic Festival, the San Francisco Tape Music Festival and AKOUSMA. Schoen has previously collaborated with dance and theatre productions and is a founding member of Montreal's Soundwich concert series, promoting young talent in experimental music.
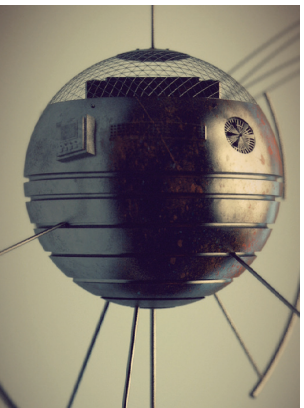
Justin Harvey
I SIT INSIDE YOU CRYING
HD Video [2015]

I Sit Inside You Crying transforms images from a domestic environment into three-dimensional glitch artifacts. Images of a house in Sydney are refracted and simplified until they become abstract structures. The work explores how we make meaning in a contemporary mediascape awash with imaging platforms and their inherent glitches.

Justin Harvey (born 1975, Australia) is a media artist specialising in the aesthetics of glitch. His multi-channel installations have featured in solo and curated exhibitions in Australia and internationally. Recent exhibitions and commissions include Frank Gehry's Chau Chak Wing Building, Sydney (2015), for Dlux Media Arts (2014), Timelines, Mosman Art Gallery, Sydney (2013), Case Study Underbelly Arts, Cockatoo Island (2012), Sydney and GLI.TC/H 2011 in Amsterdam and Chicago (2011). He is a PhD candidate at the University of New South Wales, Sydney.
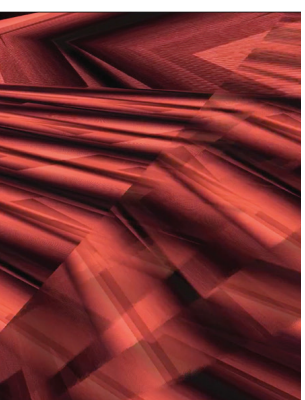
Alexei Dmitriev
HERMENEUTICS
Video [2012]

The work is a war film and a visual exploration of hermeneutics. The artist appropriates footage from World War II and reconfigures it in order to manipulate the expectations of the viewer.

Since Alexei Dmitriev was just a little girl she dreamed of starring in an experimental film.
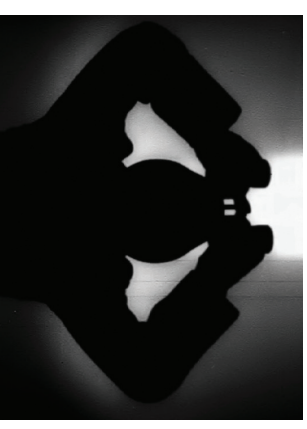
Michael A. Morris

THE HERMENEUTICS CYCLE

Expanded Film Performance
(16mm Film Projection, Custom Software,
Digital Projection) (2012 - 2015)

The works in *The Hermeneutics Cycle* displace the role of the reader and the text onto moving image technologies that are in some ways alien to one another. Each work initiates an encounter between technologies with their own inherent way of reading and interpreting information in order to exploit the artifacts produced in the process. Second Hermeneutic and Third Hermeneutic are the two most recent entries in the cycle. Both works are expanded films that are performed in real time.

Michael A. Morris is an artist, curator and educator based in Dallas, Texas. Working primarily with film, video and expanded cinematic forms, Morris's work responds to the rapidly changing experience of moving images in the 21st century and how media affects perception, history, mortality and our relationship with others. Morris has exhibited his work at museums, galleries, microcinemas and film festivals across North America. He is the programmer of Experimental Film and Video for the Video Association of Dallas, and is one of the founders of the Dallas Medianale. He teaches at University of North Texas, University of Texas-Dallas, and Richland College.
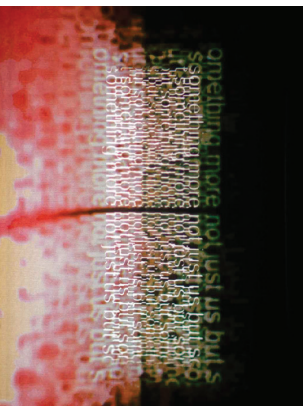
Anne Morgan Spalter

NEW YORK UNFOLDING

Digital video (2015)

For *Manhattan Unfolding 1* Spalter shot original footage from a helicopter over the city, exploring Manhattan's iconic yet ever-changing landscape. Custom software allowed the artist to interfere with normal viewing practices, merging east with west and representation with abstraction. The piece offers glimpses of a city constantly unfolding in time.

Anne Morgan Spalter is an artist and author whose career reflects her long-standing goal of integrating art and technology. Drawing inspiration from painting, mathematics, and Buddhist and Islamic art, Spalter shoots original footage in

Evann Siebens

DECONSTRUCTION

Single Channel HD Video (2015)

Vancouver is crumbling. Or perhaps it's being methodically taken apart brick by brick. Whether for reasons of density, seismic upgrade or escalating value, old houses, schools, and movie theatres are being demolished to make way for the new. Referencing Derrida's semiotic text, *deConstruction* is an ongoing series of choreographed short films that capture the dismantling of the historic city. What might have been inhabited for half a century can be demolished in a day. By introducing dance to demolition, Siebens points out that ageism applies to architecture as it does to the bodies of dancers.

Evann Siebens makes media with movement. She has exhibited her short films at Eyebeam and Centre Pompidou, and her documentaries at MoMA and on PBS. Now based in Vancouver, Evann is a former dancer with the National Ballet of Canada and graduated from NYU. She has participated in residencies at the Banff Centre and ACME/UK with Keith Doyle. Recent exhibitions include MediaArtLab, Russia; dc3 Art Projects, Edmonton; WAAP, Gallery 295, and BAF, Vancouver. Evann is a recent winner of the ID/Identities Istanbul Best Video Prize and is working on a commission from Paul Wong Projects entitled MIMMIC.

cities around the world and uses custom software to develop patterned compositions that explore the concept of the modern landscape. She shows widely and has work in leading contemporary collections in the US, Europe, Asia and the Middle East and in museums such as the Albright-Knox (Buffalo, NY), the Rhode Island School of Design (RISD) Museum (Providence, RI), and the Victoria & Albert Museum (London, UK).

Katsufumi Matsui, Kazunori Ogasawara, Seiichiro Matsumura, Seiko Okamoto, Cuichi Arakawa

THE 360° SKYLINE SONG PROJECT

Installation (2014)

The *360° Skyline Song Project* is an audio-visual installation that makes sound waves from the visual boundaries between the surrounding scenery and sky. The visual data, made by recording the scenery with a video camera rotating on an angle of 360 degrees, is transformed into sound waves in real time by analyzing each camera frame. This installation implies the instability of the surroundings, by interactively producing sound from changing surroundings and showing the captured movie.

Katsufumi Matsui is a Ph.D student in the Graduate school of Interdisciplinary Information Studies at the University of Tokyo, Japan. His research interests include audiovisual installation and interactive art. Kazunori Ogasawara is an engineer of AgIC Inc. He studied control system engineering at the Tokyo Institute of Technology. Seiichiro Matsumura is a composer, sound designer and interactive designer. He is Associate Professor of School of Design, Tokyo University of Technology. Seico Okamoto is a graduate student in Space Direction Studio at Tokyo University of the Arts. Cuichi Arakawa is a Professor of Mechanical Engineering at the University of Tokyo.

Kyriaki Goni and Theodoros Papatheodorou

RADIO NIPPON

Interactive Installation (2013)

In *Radio Nippon*, 652 Geiger counters all over Japan are used to create an audio map that plays the level of radioactivity at these sites. Of particular note is the area of Fukushima, in central Japan, still exhibiting dangerous levels of radiation. The data is generated by official government counters, amidst strong indications from the public counters, that they misrepresent the true magnitude of the disaster.

Kyriaki Goni is an artist, creative technologist and researcher. She holds a BA and MA in fine and digital arts from the Athens School of Fine Arts and an MA in cultural anthropology from Leiden University. She exhibits her

work internationally and participates in conferences about the intersection of art and technology. Theodoros Papatheodorou is an interactive media designer, computer scientist and educator. He received his MSc in computer science and PhD in computer vision from Imperial College London. Papatheodorou has published papers on science, technology and art, and has participated in interdisciplinary conferences and workshops around the world.
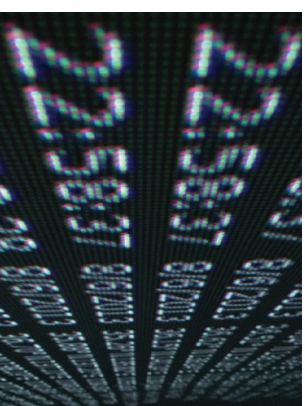
Chiara Passa

EXTEMPORARY LAND ART ON GOOGLE EARTH (2014-2015)

Netart/AR (2014)

Extemporary Land Art on Google Earth presents a new series of Net-AR artworks created and usable exclusively on Google Earth. The works, *Augmented Forces on Google Earth, Augmented Sky-Trip on Google Earth – the Strawberry Ice Storm, Augmented Cave – the Dispersed Parthenon,* and *Augmented Desert – the Liquid Gale,* are a series of site-specific artworks that aim to create virtual land art. The works construct a sort of mise en abyme or droste effect in which one element shifts the other in depth. This merges the Google Earth environment with the augmented area in order to create a new space.

Artist and professor Chiara Passa graduated from the Artistic Lyceum at the Fine Arts Academy of Rome and earned a Master's degree in new audio-visual mediums at the Faculty of Modern Literature. Her artwork combines different media as internet art projects, animations, interactive video-installations, and digital art in public space as site-specific artworks and video-sculptures. Passa has exhibited internationally at festivals, conferences and institutions including Vortex Dome, LA (2014), RENEW Conference, Riga (2013), ISEA2012 Albuquerque (2012), FILE, São Paulo (2011), Soft Borders Conference, São Paulo (2011), and Artech, Portugal (2010).
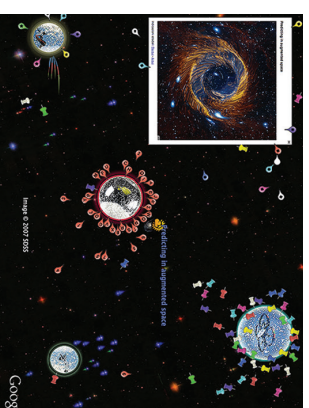
Ewa and Jacek Doroszenko

SOUNDREAMING

Website (2014)

Soundreaming is an interactive Internet presentation that takes the form of an audio-visual archive of locations around Barcelona. This website documents our site-specific compositions and sound impressions. Sounds are connected with visual elements or interspersed with videos, emphasising the autonomous power of ambient sound to appeal to the imagination. This project is a joyful rediscovery of urban places. The project was produced through an Art Residency Program at Fundacio AAVC Hangar in Barcelona, Spain, 2014.

Jacek Doroszenko graduated with an MFA from the Academy of Fine Arts in Krakow, Poland. His artistic work involves mainly multimedia art, as well as music and audio phenomena. His projects have been presented at various festivals and exhibitions. Ewa Doroszenko received a Doctor of Arts from the Nicolaus Copernicus University, Poland. She tests various ranges and scales of artistic expression: from traditional paintings to multimedia activities. Ewa Doroszenko and Jacek Doroszenko are scholars of the City of Torun in the field of culture. They are based in Warsaw, Poland.

Aural (Emerson Pingarilho)

PÆDIA™

Gif (2014)

PÆDIA™ is a platform that was created to discuss modular processing strategies for virtual life and immaterial geography. The vision of this work is to explore how virtual images can be collaboratively determined and created by decentralized, distributed groups. This piece deals with overloaded data and post-code and is part of the artist's research on information flows.

Aural is a visual artist working tactically with the alteration of digital information. He is based in São Paulo, Brazil where he is a PhD researcher at PUC University, and recently curated an exhibition of video art at MIS/Museum of Image and Sound.
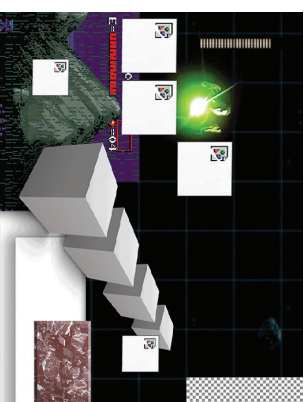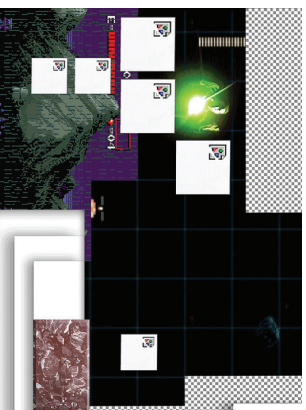
Rachel Clarke

TERRA INCOGNITA

HD Digital Video (2014)

In this work the artist deconstructs the road atlas. Detached from their contexts, the pieces form new visual topologies that suggest computer circuits or constellations.

Rachel Clarke's work has been shown in galleries, museums, new media festivals and film screenings nationally and internationally. She has recently shown at the Ars Electronica Festival (Austria); Aggregate Space (USA); and Currents International Festival of New Media (USA). Clarke is founding Editor of the Media-N journal and was Editor-in-Chief from 2005 to 2011. In 2014 she worked with Sacramento Metropolitan Art Commission as artist/co-curator for an NEA-funded augmented reality virtual public art project, Broadway Augmented. She is Professor of New Media Art at California State University, Sacramento.
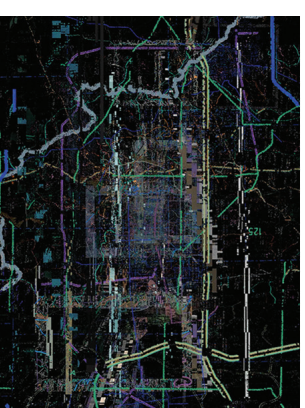
Shannon Novak
STRING SECTION

Vinyl, Software, Augmented Reality (2013)

In Shannon Novak's *String Section*, blank walls and architectural features are transformed into musical instruments that the audience can inter-act with using a mobile device. When a smart-phone or tablet is held up to a geometric form, the form animates and generates a single musical note. People can interact with the work alone or play with others to generate musical scores. The geometric forms visually and sonically disrupt the otherwise blank canvas of the environment, and disrupt social patterns of everyday flow.

Shannon Novak is an artist based in Auckland, New Zealand. He works in painting, sculpture, and installation, with a focus on using geometric forms to explore the interrelation-ships between sound, colour, form, time, space, and social context. He completed a residency at CentralTrak at the University of Texas at Dallas in 2011. He has been engaged in public commis-sions in Auckland, New Plymouth, and Denver, and co-founded West gallery at The University of Auckland in 2012.
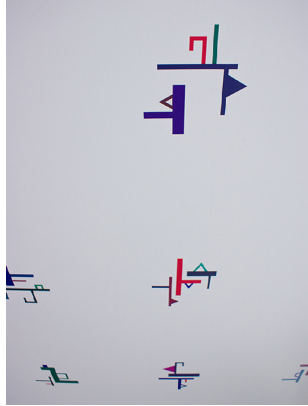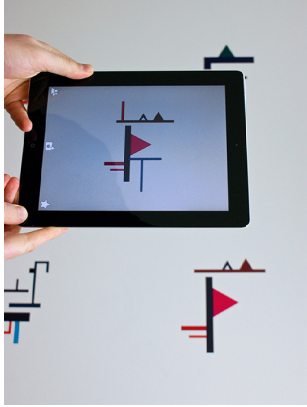
Besler & Sons
ALONG THE FRONTIER OF RESOLUTION

Video (2015)

Along the Frontier of Resolution is a three-chan-nel video installation that depicts screen record-ings from Google Earth. Each recording shows a sustained tracking shot along the threshold between the digital model of the city and the flat, unmodeled digital terrain that is adjacent to it.

Besler & Sons is a collaborative entity com-posed primarily of Erin Besler and Ian Besler, as well as whoever is willing to help out on projects. They have shown work in New York and Los Angeles, and have had writing published in San Rocco and Pidgin. They are based in Los Angeles.

PolakVanBekkum
(Esther Polak and Ivar Van Bekkum)
THE MAILMAN'S BAG -250 MILES CROSSING PHILADELPHIA

KML Code Converted to .mov File (2014)

The film follows a mailman's bag during its daily routine. The bag becomes the protagonist. The recording engages the real-life moment to moment activity of mail delivery and charts the interactions between humans (postman and citi-zen) and objects (mail and mailbox).

Esther Polak and Ivar van Bekkum have been working together as artist duo PolakVanBekkum since 2010. Esther Polak is educated in fine arts and painting at the Rijksacademie in Amsterdam. Ivar van Bekkum was trained as a journalist but shifted his field to visual arts. Since 2002 their work focuses on landscape, mobility and medi-ation. They search for different ways to look at landscapes and how this influences their under-standing and perception. PolakVanBekkum have worked and exhibited internationally at Transmediale (Berlin), Ars Electronica (Linz), ZKM Karlsruhe (London), IMAL (Brussels), and Rento Brattinga (Amsterdam).

Chris Coleman

METRO: RE/DE-CONSTRUCTION

Video [2015]
Sound Design by George Cicci

In this work, the artist rode the Denver Light Rail with a handheld 3D scanning device in order to capture real journeys and distill them into something new. The fragmentation and gaps in data are defined by the physical bumps, speed, and curves in the movement of the train. While the final models are still, they are in fact documents of time, perspective and perception.

Chris Coleman was born in West Virginia, USA and received his MFA from SUNY Buffalo in New York. His work includes sculpture, video, creative coding and interactive installation. Coleman has shown in exhibitions and festivals in over 20 countries including Brazil, Singapore, the U.A.E., Italy, Germany, France, China, the UK, and across North America. His open source software project Maxuino, developed with Ali Momeni, has been downloaded over 50,000 times in over 120 countries. He currently resides in Denver, CO and is an Associate Professor and the Director of Emergent Digital Practices at the University of Denver.

Matt Roberts and Terri Witek

UNKNOWN MEETINGS

Augmented Reality [2015]

Unknown Meetings is a site-specific augmented reality project that takes as its premise the awkward and surreal encounters of daily occurrences during commutes. Designed by artist Matt Roberts and poet Terri Witek for Vancouver's local transportation system, SkyTrain riders can see a floating, out of place object on their smartphones, and hear a poetic fragment. These take place whenever the train approaches a station, creating unexpected juxtapositions that shift the anxiety of arrival onto disruptive, ephemeral "connections".

Artist Matt Roberts has been featured internationally, including Taiwan, Brazil, Canada, Argentina, Italy, Mexico, and in New York, San Francisco, Miami, and Chicago. He has shown in new media festivals, and recently received an award from the Transitio_MX Festival in Mexico City. Terri Witek is the author of Exit Island, The Shipwreck Dress (both Florida Book Award Medalists), Courting Couples (Winner of the 2000 Center for Book Arts Contest), among others. Her poetry has appeared in numerous jour-

---

Owen Roberts

GETTING TO KNOW YOU

Mobile application implemented
on Google Cardboard virtual reality

nals, and she is the recipient of fellowships from MacDowell Colony, Hawthornden International Writers' Retreat, and the state of Florida.

Getting To Know You is an art app for iPhone, Android and Google Cardboard virtual reality viewers. The app tells a story through the exploration of moving landscapes experienced by the viewer when rotating the device or moving their headset in physical space. The environment contains six levels based on separate visual themes using 3D animation and algorithmically generated sound, text and textures.

Owen Roberts is an artist and educator based in Brooklyn, NY. His work combines digital platforms with processes including writing, drawing, sound and animation. His work uses new technology for unintended purposes, like telling stories on an old flip phone, making video games with no objective or using software to write poems. His work is available in the Apple Store and Google Play Store.

Avatar Orchestra Metaverse

THE HEART OF TONES - THE AVATAR ORCHESTRA METAVERSE IN PERFORMANCE

PwRHm by Tina Pearson; The Heart of Tones by Pauline Oliveros; Aleatricity by Andreas Müller Live networks virtual reality performance [2008 - 2015]

Ten artists meet in a virtual world to experiment with sonic phenomena, telepathy and collectivity, between flesh realities and wired technology. In the first performance, *PwRHm*, two virtual sine tone instruments are tuned to the harmonic series of the AC frequencies of North America and Europe. Separated by continents, networked performers play with breath, avatar movement and light emissions to explore this pure sonic relationship in virtual intimacy. In the second work, *Heart of Tones*, a tone is minutely explored within a half tone above and below a prescribed pitch, through subtle timbre variations and movements by performers on virtual instruments. The resultant beats, timbre shifts and audio illusions create rhythms, transformations and textures that are precisely mirrored in colour spectrum shifts on virtual screens and capes worn by the avatar performers. With the final work in the series, *Aleatricity*, two hundred years of science, technology and cultural history are exposed when the accidental discovery of the nerve-system by Luigi Galvani and the world's first science-fiction novel Frankenstein are brought into visual and acoustic proximity.

Avatar Orchestra Metaverse (AOM) is a globally dispersed telematic collective based in the virtual online environment Second Life. AOM investigates possibilities of networked audiovisual performance with virtual instruments that enable each member to trigger sounds, anima-

tions and visuals independently while playing together in real time. AOM's experiments with sonic phenomena, perception, culture, artistic practice and identity in sometimes provocative contexts have led the group to revelations about technology and its intersections with thoughts, feelings, processes and interactions. Since its formation in 2007, AOM has created over thirty audiovisual works by sixteen composers screened live in eleven countries. Artists: Pauline Oliveros aka Free Noyes, Andreas Müller aka Bingo Onomatopoeia, Brenda Hutchinson aka Groucho Parx, Norman Lowrey aka North Zipper, Viv Corringham aka Zonzo Spyker, Chris Wittkowsky aka Paco Mariani, Bjorn Eriksson aka Miulew Takahe, Max D. Well aka Maxxo Klaar, Frieda Kuterna aka Frieda Korda, Leif Inge aka Gumnosophistai Nurmi, and Tina Pearson.

Tobias Klein

SLOW SELFIE_3.0

Selective Laser Sintering (SLS), Polymer, Aluminium Potassium Sulphate, 3D Projection Mapping [2015]

Slow Selfie_3.0 is a slow growing sculpture that transforms crystal condensation into a three-dimensional self portrait. The work uses a chemical conversion similar to analog photography that reduces silver halides into silver metal. The crystalline mask is accompanied by projection mapping that stimulates and affects the activity of the crystals. The work comments on the perpetual relevance of human vanity and the contemporary obsession with the digital portrait.

The work of Tobias Klein works with a variety of media including reactive crystals growing in 3D printed substrates. Originally trained as an architect, his practice blends CAD/CAM technologies with site specific design narratives and intuitive non-linear design processes. His works have been shown in the V&A and the Science Museum, London and were part of festivals such as Microwave in Hong Kong. He works at the City University's School of Creative Media in Hong Kong.

Nathaniel Stern and Erin Manning

WEATHER PATTERNS: THE SMELL OF RED

Installation, Spice, Wind [2014]

Weather Patterns: the Smell of Red creates feedback loops between air currents and haze, smells and electronics, architectural and ground-based elements, stasis and interaction, in order to amplify how movement and transformation are sensed. The work is installed inside the space of a room where the audience is invited to linger. Using spice, kinetic electronics, fans, fabric, mist, funnels and wind, the work asks how the smell of red affects the event of time.

Nathaniel Stern is Associate Professor of Digital Studio Practice at the University of Wisconsin-Milwaukee, and Research Associate at the University of Johannesburg. Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also Director of the SenseLab, a laboratory that explores intersections between art practice and philosophy through the matrix of the sensing body in movement. In her art practice she works between painting, dance, fabric and sculpture.
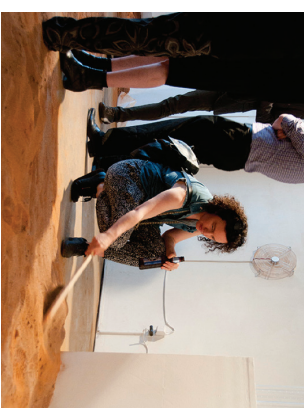
Amber Frid-Jimenez and Joe Dahmen

MYCELIUM MOCK-UP

Mycelium blocks, LCD screens (2015)

Mycelium Mock-up is an architectural installation composed of a wall built of mushrooms with embedded screens that play looped videos and image sequences pertaining to urban aspirations and failures of the last two decades in Vancouver. The walls are constructed of environmentally sustainable blocks of agricultural waste and mycelium. Mycelium is the root structure of mushrooms, a thread-like fungus that plays an essential role in natural world, aiding in the decomposition of materials and converting them to biologically available elements. Vancouver utilizes global capital in an effort to reinvent itself as the world's greenest city. This ambition, when combined with the mechanism of global speculative development, produces a paradox. Despite the presence of some of the most progressive and experimental urban planning policies in North America, how can global capital, with its attendant pressures to produce short term gains, construct a sustainable city? When space is a commodity exchanged on speculation, why not build as cheaply as possible? The installation engages with the cycles of demolition and speculative construction that embody these tensions through the use of video and next-generation sustainable construction materials.

Artist Amber Frid-Jimenez explores the role of technology in society. Exhibited internationally, Frid-Jimenez has been featured in the New York Times, Huffington Post and CBC. She holds a Masters from the MIT Media Laboratory and is a Canada Research Chair and Associate Professor at Emily Carr University of Art & Design. Joe Dahmen is an expert on sustainable building technology and design. Dahmen holds a Master of Architecture from the Massachusetts

Institute of Technology and is Assistant Professor at the University of British Columbia School of Architecture and Landscape Architecture and Faculty Associate of the Peter Wall Institute for Advanced Studies.

Instant Places (Laura Kavanaugh & Ian Birse)

SLEEPER

Generative audio/visual installation (2014)

Imagine a world of the nearly distant future in which humans are dismantling language in favour of speaking in the pitches and rhythms of pure sound. In this future vision, humans communicate telepathically using hieroglyphs that collide with sonic shapes in order to create new vibrations and therefore new meanings.

Kavanaugh and Birse use hardware/software systems of their own design to present generative installations and performances. They began making performances and installations as a team in 1997: since then they have created and presented new audiovisual works during extended residencies in Japan, Australia, South America, the USA, and across Canada. They are based in Hull, Quebec.
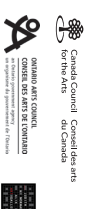
Rick Silva

SILVA FIELD GUIDE TO BIRDS OF A PARALLEL FUTURE

Video + installation (2015)

The *Silva Field Guide to Birds of a Parallel Future* centers around a series of 18 short 3D animations. The animations mix birdwatching and ornithology with multiverse and quantum theories. Each animation reveals a new dimension, where the birds and their environments oscillate between representation and abstraction. Online version at silvafieldguide.com

Rick Silva is an artist whose recent videos, websites and images explore notions of landscape and wilderness in the 21st century. His art has been shown in festivals worldwide, including Sonar and Resonate. Silva's projects have been supported through grants and commissions from organizations such as Rhizome and The Whitney Museum of American Art. Recent solo exhibitions include SKY BURIAL at TRANSFER Gallery (NYC) and Render Garden at Ditch Projects (Oregon).
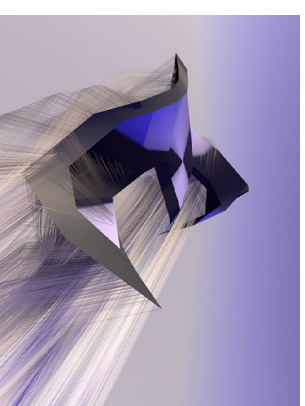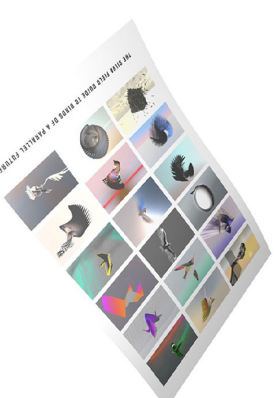
RESONANCE

Paul Thomas + Kevin Raxworthy

QUANTUM CONSCIOUSNESS

8 Channel Sound Work (2015)

Thomas and Raxworthy create an immersive aesthetic experience that sonically places the viewer inside the 'thinking' matter of the quantum computer, the atom. The sonic work is constructed with scientific data, where the spin of subatomic particles is made audible. Scientific research was conducted in collaboration with Andrea Morello. The work brings into question scientific research and discoveries by exploring new experiential languages.

Dr. Paul Thomas is Associate Professor and Director of UNSW Art and Design Fine Arts program. He initiated the Transdisciplinary Imaging Conference series (2010, 2012, 2014) and was founding Director of the Biennale of Electronic Arts Perth (2002, 2004). Thomas's work takes inspiration and operates within nanoscience and quantum theory. Kevin Raxworthy is senior technician at Curtin University of Technology's Studio of Electronic Arts. In collaboration with Thomas, he wrote an algorithm based on cellular automaton for the project Nanoessence. Recently completing a Master of Art (Electronic Art), Raxworthy's practice engages the nexus between artificial life, code space and art.
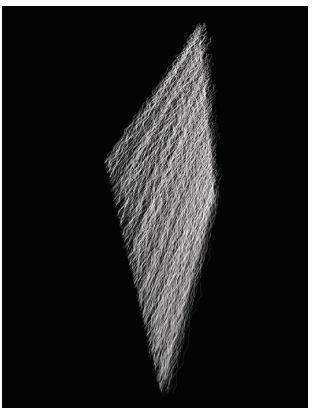
Korinsky
(Abel, Carlo and Max Korinsky)

RL2000

Sound, Light, Sculpture (2014)

Imagine that sound never fully disappears and is present in our universe forever. What would it sound like to hear all the sounds of the past and present? *RL2000* presents an immersive idea inspired by the recent announcement by researchers at the Harvard-Smithsonian Centre that they have documented sound waves produced by the Big Bang soon after the birth of the universe. The audience is invited to imagine the implications of hearing sound from the deep past, and to place themselves in a situation where perceptions of time, space and place might be disrupted.

For the last several years Abel, Carlo and Max Korinsky have been collaborating artistically. Korinsky has created works in Australia, Austria, Germany, Italy, and the United Arab Emirates, and has been sponsored by Federal Department of Commerce and Technology as well as the European Union in 2012. Korinsky was awarded the Young European Artist Trieste Contemporanea Award in 2013 and the Mercedes-Benz Kunst Award in 2014.
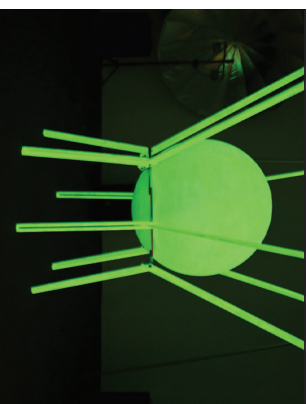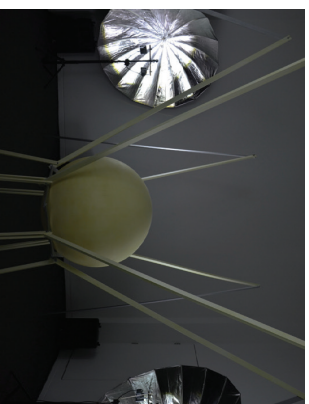
Daria Baiocchi

PLASMA

Electroacoustic-fixed music (2014)

Plasma is referred to as the "Fourth State of Matter" because the number of electrically charged particles it contains are sufficient to affect its properties and behaviour. *Plasma* also refers to the liquid component of blood that holds the blood cells in suspension. This work references energy, thunder and blood, and uses a percussion instrument called a sinori.

Baiocchi studied piano, classical composition and electronic music. As a composer for electronic music, she has participated in national and international exhibitions in Argentina, Holland, Ireland, Germany, Italy, England, Hungary, USA, and Bulgaria, and took part in the Karlsruhe University project "Open Doors" that won in MitOst (Berlin, 2011). She was awarded the title "Cavaliere di Gaia" by the Italian Ministry, as special recognition for her piece "Piano Inside". Her piece "Ombre" was selected by the New Art Radio in 2012 for "120 hours for J.Cage" and "Beat Impulse" was selected by the Venice Biennale in 2013.

Kristen Roos
ELECTROSMOG
Sounds (2015)

Electrosmog is concerned with themes of electromagnetism and material processes which sonify inaudible events. Using an electrosmog high frequency receiver, Roos captures sounds produced by mobile phones, wireless phones, wifi, microwaves, and other electronic devices with frequencies between 800 MHz - 2.5 GHz. Will the electrosmog created by our wireless devices eventually be looked at the same way as the emissions from burning coal that once choked North American cities?

Kristen Roos is a Vancouver-based artist whose work explores infrasound and electromagentic frequencies. The muted sounds and tactile vibrations suggest a primal association, mingling with the deep droning noises of modernization and labor. His writing on sound and radio art appears in the Errant Bodies publication Radio Territories and the New Star Books publication Islands of Resistance: Pirate Radio in Canada.
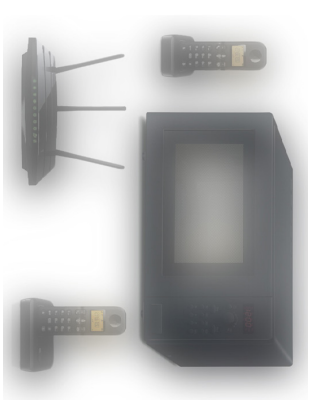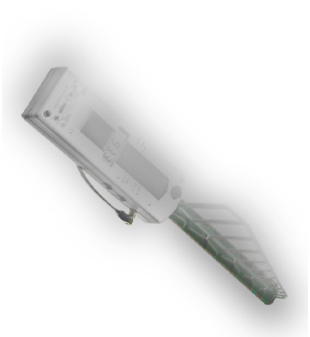
Michael Dean
LIGHT POLLUTION
Sound (2014)

Light Pollution works with sounds that are characteristic of digital audio production and playback mediums. Traditionally, listeners ignore the sounds produced by playback devices, such as the crackling of phonographs or the lossy .mp3 compression from YouTube. In *Light Pollution*, these by-products are presented in the foreground, allowing them to fully assert themselves as primary compositional materials. The work is comprised of sounds from old radios, broken turntables and other playback apparati. The materials were repeatedly subjected to a variety of digital-only processes.

Michael Dean is a Canadian sound artist and composer based in Montreal, Quebec. He holds an MA in Music Technology from the University of Limerick. Artefacts and by-products of playback devices and audio production tools make up the primary source of his compositional materials. His work draws on 1960s minimalism, iterative processes and meta-music effects. Dean has had compositions performed both in Canada and Europe, and has been featured on radio programmes such as RTE Lyric FM's award-winning new music programme, Nova.

Antonio D'Amato
R-EVO
Stereo Acousmatic Music – Audio File (2014)

R-evo is a short acousmatic piece about the idea of change by means of disruption, evolution or revolution. Sometimes a change can be a fusion of different points of view, other times it is as simple as a change of habit. In this work, short vocal samples extracted from Joseph-Maurice Ravel's choreographic symphony "Daphnis et Chloé" are processed with acoustic instrument samples and synthesized with other elements.

D'Amato graduated from the conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy and Electronic Music. He studied composition for eight years and bassoon for three years, as well as baroque organ and audio engineering. In 2010 he was a student of Ondes Martenot in Strasbourg and Paris. His current interest is to combine traditional composition procedures with the expansive opportunities of computer-based music. D'Amato's instrumental works have been published by Forton Music, U.K. and his first electronic composition was selected for a performance during the ICMC 2012 Conference. His works have been performed in Australia, Brazil, Greece, Italy, Mexico, Slovenia, Taiwan and USA.

Julian Scordato
ATROPOS
Electronic Sound (2009)

Atropos evokes images of a dystopian environment. Electronic sounds are generated by a stochastic process that takes its cue from genetics, for example using frameshift mutation, base substitution, and sequence inversion. The implementation is semi-improvised, as it is driven by random generated variables such as sequence, pitch, duration, and dynamics. The formal structure is made of molecules designed as containers, part of an out-of-time category.

Julian Scordato is a composer, sound artist and music technologist. His electro-acoustic and multimodal works have been selected in international competitions and performed in festivals in Europe, Asia and America. As an author/speaker, Scordato has participated in conferences including SMC, ESSA, CIM and Invisible Places, presenting interactive performance systems and projects related to acoustic ecology. His music has been broadcast in Italy and abroad (RAI Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM and RadioCona) and his scores have been published by Ars Publica and Taukay Edizioni Musicali.
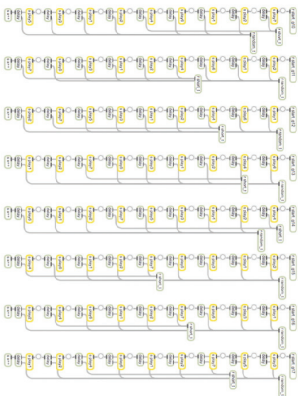
Frank Ekeberg
(DIS)INTEGRATION
Acousmatic Sound (1998/2015)

(dis)integration plays with stability and instability, density and scattering, unification and fragmentation, tranquility and disruption, anticipation and surprise, integration and disintegration. The work is based on recordings of percussion instruments, and is manipulated using a variety of granular, transpositional, time stretching and time compression techniques in order to disintegrate the source material into fragments and to re-integrate the fragments into new textures. The structural elements are shaped in ways that both set up and challenge a sense of anticipation and order through disruption and surprise.

Frank Ekeberg is an artist and researcher primarily concerned with the sonic arts. His work explores issues of ecology, time, space and memory. Ekeberg has produced art for concert performance, dance, film, theater, radio plays and multimedia installations, and has presented all over the world. He received a master's degree in electronic music from Mills College in Oakland, California, where he studied with Pauline Oliveros and Alvin Curran, and a PhD in electroacoustic composition from City University in London, UK, under Denis Smalley's and Simon Emmerson's tutelage. Frank Ekeberg alternates his time between Trondheim, Norway, and Arizona, USA.
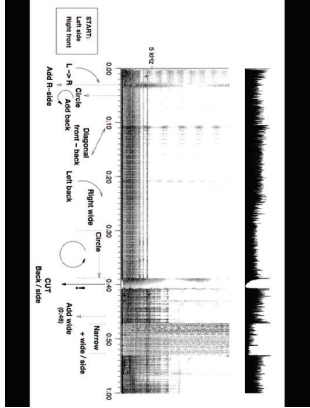
Gilles Fresnais
CADENCES
Wav File (2014)

Rupture and continuities of rhythm and tone are the two root principles of *Cadences*. Sound objects interrupt the development of rhythmic sequences that start again a little further on. These interruptions leave residue in the form of sound objects whose behavior is determined algorithmically. These residues are then used in the musical structure of the piece. The objects, sometimes tonal, form themselves when the melodic motifs attract our attention and which are then, in turn, interrupted by rhythmic sequences. These disruptions emerge from a certain auditory comfort and require us to refocus our attention on emergent sequences.

Gilles Fresnais was a member of the GRM from 1970 to 1974, and participated as an assistant in the electroacoustic music composition class at the Conservatoire National de Musique in Paris, headed by Pierre Schaeffer. He actively participated in producing the "Autodafé" soundtrack as well as producing performances by Maurice Ohana at Lyon Opera under the direction of Theodor Guschlbauer and Claire Gibault, and worked on movie soundtracks on behalf of GRM in the "cellule de musique pour l'image" (music cell for images). A resident of Québec
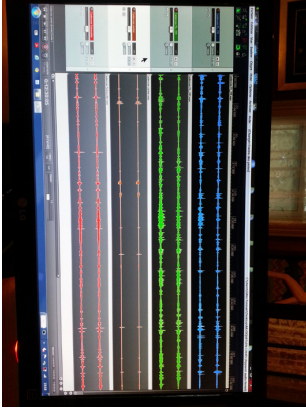
since 1974, he has participated in many concerts and took up composing again in 2010 using new digital audio methods.

Gintas Kraptavicius
DIMENSIONS
Sound Work (2014)

Dimensions was created and performed using Plogue Bidule software and various VST plugins. The plugins were assigned and controlled by midi keyboard and midi controllers. All the elements are played live and engage with improvisation, granules, noise and the computer as instrument. Relationships are formed between composed, live playing, improv, and generative software. Similarly, connections are made between vintage electroacoustic, digital noise and a soft touch.

Gintas Kraptavičius a.k.a. Gintas K. is a sound and interdisciplinary artist living and working in Lithuania. As an active part of Lithuanian experimental music scene since 1994, Gintas now works in the field of digital experimental and electroacoustic music. His compositions are based on granulated sounds, new hard digital computer music, small melodies and memories. He has released numerous records on labels such as Crónica, Baskaru, Con-v, m/OAR, Copy for Your Records, Bôlt, Creative Sources and others. Gintas K also makes music for films, theaters, sound installations, and has participated in various international festivals.

Michael Century
WITHIN AND WITHOUT
2 channel audio (2012)

Composed for accordion and electronics, *Within and Without* uses the rich expressive control and timbral palette of the accordion to "drive" a music of rhythmic pulsation. The piece is in a popular idiom, and its title refers to the George Harrison song *Within You and Without You*, which provides some of the melodic motifs. The electronic modules used are the filters and samplers that have been around since analogue days, and the central instrumental technique used in the piece is the tremolando effect – shaking the accordion in fast rhythmic repetition – usually synced tightly with the electronic pulsation.

Michael Century, pianist, accordionist, and composer, is Professor of New Media and Music in the Arts Department at Rensselaer Polytechnic Institute, which he joined in 2002. Century has enjoyed a varied career as university teacher, new media researcher, inter-arts producer, and arts policy maker including Banff Centre for the Arts (1980-83), McGill University (1998-2002), and the Canadian Heritage and Department of Industry (1993-98). His works for live and electronically processed instruments have been performed and broadcast in festivals internationally.

Motoki Ohkubo
私は.MP3の中に座っています
(I AM SITTING IN A.MP3)
MP3 (2014)

The title of this piece refers to Alvin Lucier's I am Sitting in a Room (1969), in which Lucier records himself narrating a text and then plays the recording back into the room, effectively re-recording it. To create this new work, Ohkubo compresses sound using an MP3 converter, creating a disruption, and repeats the process in order to explore the aesthetic of glitch and experience the beauty of morphing sounds.

Motoki Ohkubo is a Japanese composer and media artist. He has studied with Masataka Matsuo, Takeyoshi Mori and Masahiro Miwa. His compositions have received an ACSM 116 award from Atelier de Creation Sonore et Musicale (Japan, 2010) and were selected for Sound Walk (Portugal, 2010) and Close, Closer in the Musica Viva Festival (Portugal, 2013), as well as being exhibited at the Chiyoda Art Festival (Japan, 2014), the Muestra Internacional de Música Electroacústica MUSLAB (Mexico, 2014), Yokohama Smart Illumination Award (Japan, 2015) and ACOUSMATIC FOR THE PEOPLE III "RAW" in Sweden in 2014.
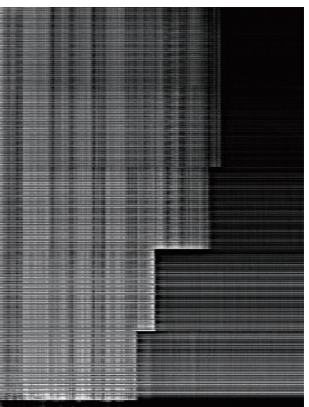
Pedro F. Bericat
T45 RPM REVES PERFORMANCE
Látex (2015)

Born in Zaragoza, Spain (1955), Pedro Bericat works in a variety of mediums and fields, including painting, installation, video, performance, sound and mail art. He has worked on an ongoing body of work titled Immaterial Project since the 1980s, which investigates plastics and sound (Decentralized Congress and Mail Art Calls). In the 1990s he worked with injected transistor radios (radioterrorism-noise), generating distorted information to the media, UNSTABLE MEDIA. Since 2000, he has worked with Staalplaat Soundsystem, exchanging audio and latex objects.
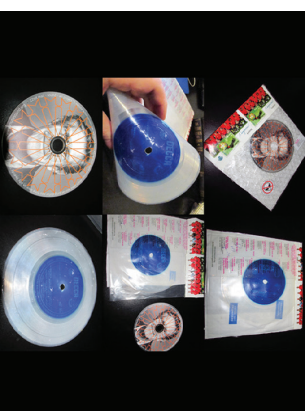
Hali Santamas

ESCAPISM I, II & III (VERSION)

Sound (2015)

Escapism I, II & III (Version) is a fixed audio reduction of the audiovisual installation triptych Escapism. The piece explores the concept of escapism through a palimpsest of memory across three variations of a small collection of field recordings and instrumental performances.

Hali Santamas is an artist based in West Yorkshire. He creates immersive installations based on memories and atmosphere using layered sound and still images.

Donna Legault

SUBTLE TERRITORY

Computer, Mixer, Custom Pure Data Program, Microphone, Public Announcement System (2013)

Subtle Territory manifests imperceptible sounds of the immediate surroundings. This presentation is an audio documentation of the reactive installation environment. The experience introduces listeners to an expanded field of sound from frequencies and distances at the threshold and beyond the limits of human hearing. The architecture of surrounding buildings act as acoustic surfaces by transmitting urban and environmental tremors to a sensitive microphone. Using a custom Pure Data program, infrasonic and low frequency sounds are isolated from the live input and extended across the audible frequency range to reveal a liminal sonic field. Environmental resonances are heard as modulating drones and pulses. These sounds are joined by incidental harmonic melodies that emerge from the activity of pedestrian and local traffic. People's expectations of a familiar audio-space are disrupted when sound data is transformed into a soundscape composed by contributions from the public and the city itself.

Donna Legault is an experimental artist from Ottawa, Canada. Her transdisciplinary practice includes sound, electronic installation, sculpture, and performance. The intersection of these practices focus on the resonance of sound as a dynamic extension of everyday actions. She holds degrees in Art History from Carleton University, and in Visual Arts from the University of Ottawa. She is currently a part-time professor of Electronic Art at The University of Ottawa. Donna's installations have been exhibited widely in solo and group exhibitions, festivals and conferences across Canada and abroad.
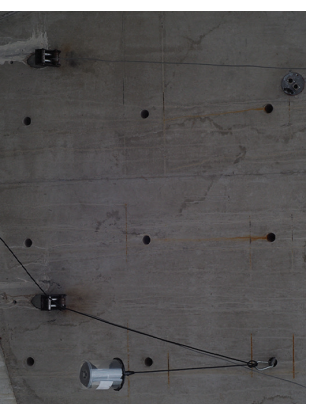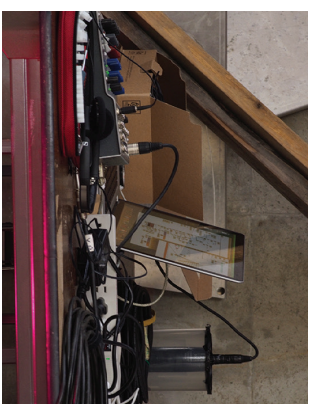
Luis Valdivia

XAEVIOUX

8 speakers (2014/2015)

In this piece, the artist works with Supercollider to map the two dimensional matrices of 0 and 1 from John Conway's Game of Life into musical structures. Retaining the behaviours of the *Game of Life*, the structures are permanently evolving to new states, repeating themselves, or becoming still. The piece references a transposition between states of being across life and death, information, and sound.

Luis Valdivia was born in La Plata, Argentina. In 2009 he pursued a Master of Music in Electronic Music Composition at the Folkwang Hochschule (Essen, Germany) with Professor Thomas Neuhaus. Valdivia has studied other subjects including Computer Science

at the Salzburg University, Composition at the University Mozarteum (Salzburg, Germany), guitar at the Conservatory Gilardo Gilardi, private study (guitar) with Eduardo Fernandez, chamber music with Monica Cosachov, and composition with Enrique Gerardi. Prizes include 3rd at the First European Electroacoustic Composition Competition Erasmus (France, 2012) and 1st at the "Eduardo Fabini" Composition Competition (Montevideo, Uruguay, 2004).
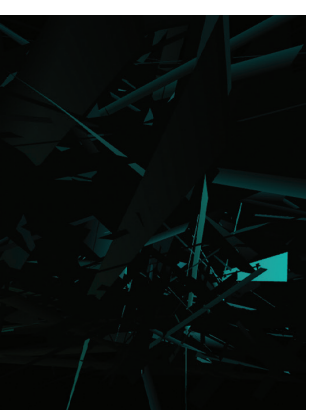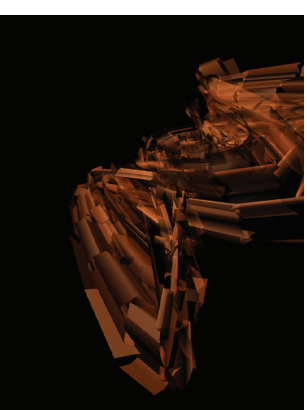
Joe Beedles

EBB AnD GLOWW

Multichannel surround audio (2015)

The piece explores the theme of mobile interference and its influence on musical elements over an extended period of time. The work reflects on the indeterminate outcomes that result from constant interference created by being super-connected in the contemporary world. In this work sounds and signals from mobile technology grow to become musical frameworks in their own right.

Joe Beedles uses harmonic structures and modular software setups to emphasize rhythm within experimental frameworks. His works have been shown in Manchester and Oxford, UK.
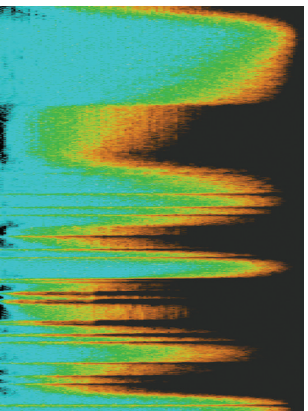
Doug Van Nort

PALIMPSESTIC

Multichannel Sound (2015)

Palimpsestic uses documents of past electro-acoustic improvisation as raw source material. The sessions centre around a form of "multidimensional turntablism", in which fragments of past sonic memories – captured moments of various sonic contexts from natural recordings to systemic glitches – are recalled, reframed and juxtaposed. Some are left untouched while others are scrubbed, frozen, or stretched into layers. The sonic matter is inflected with a process of manual sculpting that merges gesture with material.

Doug Van Nort is an artist, researcher, composer and performer. His work is fueled by an interest in affective experiences driven by the sonic and haptic senses. In his work he integrates improvisation with machine agents, interactive systems, and experiences of telepresence. Van Nort has presented his work internationally at various festivals/events, with venues including [SAT] (Montreal), Casa da Musica (Porto), Betong (Oslo), Cafe OTO (London), Skolska28 (Prague), QuietCue (Berlin), Guelph Jazz Festival, EMPAC (Troy), Roulette, Harvestworks, Flea Theatre, Experimental Intermedia, New Museum, Miller Theatre, Issue Project Room and the Stone (NYC) among others.
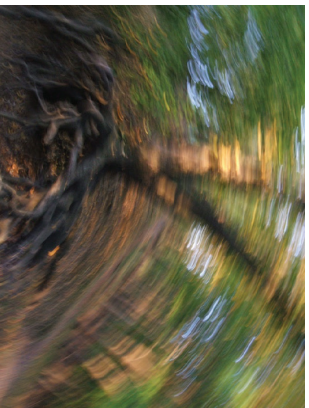
Giandomenico Paglia

DISRUPTIOn SYMPHOnY

Music (2014 - 2015)

Disruption Symphony describes human relationships with technology, in which there is anxiety and apprehension.

Giandomenico Paglia is an italian multidisciplinarity artist. His compositions are often linked to the images of the photographer and video artist Gelidelune, his partner and collaborator, and become a fusion of sound and image. In his work he balances simple chord sequences with complex harmonic and stylistic solutions.

LIVELY OBJECTS: ENCHANTMENT AND DISRUPTION

Museum of Vancouver

Lively Objects is dedicated to the memory of Wendy Coburn, whose work was influential in the exhibition's conceptualisation and who passed away during its development.

Caroline Langill
Lizzie Muller

Lively Objects explores the seduction of things that seem to possess, or to be possessed by life. It brings together a collection of objects that vibrate with vitality through mechanical, magical or mythical forces. The exhibition addresses the idea of enchantment in a contemporary context and asks why and how, in an age of rationality, we are attracted by the animistic and atavistic experience of things "coming to life".

Spread throughout the eclectic permanent collection of the Museum of Vancouver Lively Objects infiltrates dioramas, display cases and didactic panels. The works in this exhibition take many forms – gloves, tables, puppets, figurines, machines, houses and boxes. Seeding quiet disruption amongst the traditional museum display, the objects nestle, lurk, provoke, vibrate, dance, move and speak. Like a game of hide and seek, visitors can hunt through the museum to find the objects, or drift through and take their chances. Some objects are hiding in plain sight, speaking only to those who really stop to listen. Others are deliberately pulling focus and making a ruckus.

Lively Objects engages with theories of distributed agency and new notions of objecthood in digital culture. It asks how this extremely modern phenomenon revives ancient aspects of the human-nonhuman relationship. In particular it highlights the resonances between technological objects, imbued with artificial life, and natural, supernatural or magical things.

Enchantment, that "strange combination of delight and disturbance"[1], offers a means to re-think and to re-feel the liveliness of objects.

As Jane Bennett emphasizes, enchantment connects objects and people bi-directionally: Objects are enchanted and we are enchanted with them. Anthropologist Alfred Gell conceived of artworks as re-enchanted technologies[2] both tools for thinking through, and agents participating fully in social practice. Objects in museums often seem lulled by predictable taxonomies and display strategies. Held apart from the flow of exchange, interaction and decomposition, they become caught in suspended animation. The artworks secreted throughout the Museum of Vancouver gently disturb this soporific stasis, wake up their neighbours, and fan the flames of mutual enchantment.

The growing acknowledgement of the vitality and agency of things also productively disrupts media art theory and curatorial approaches. It challenges the specialness of media arts' claims around categories such as interactive, responsive, autonomous and generative art. Simultaneously it allows for an expanded field of enquiry and exchange in which media art can escape its exhibitionary ghetto and form productive and provocative connections with an unlimited world of things. Lively Objects demonstrates the curatorial possibilities of integrating new media art not only with other kinds of artworks but with all other kinds of objects.

This exhibition builds on curatorial research in new media art and "post-disciplinarity" - the idea that the boundaries between traditional disciplines are not just shifting but inevitably eroding entirely. Contemporary changes in knowledge formations demand new ways to combine, organize and experience things. The divisions that have separated

the aesthetic from the useful and the magic from the mundane are wavering. Lively Objects asks what role enchantment may play in rethinking our mutual co-evolution with technology, and how we negotiate a world where machinic encounters are inevitable.

Bennet, Jane. Vibrant Matter – A political Ecology of Things. *Durham and London: Duke University Press, Durham and London, 2009.*

Carson, Rachel. Silent Spring. *Boston: Houghton Mifflin, 1962.*

Gell, Alfred. "The Technology of Enchantment and the Enchantment of Technology." In J. Coote and A. Shelton, (Eds), *Anthropology, Art and Aesthetics: pp. 40–66. Oxford: Clarendon, 1992.*

Haraway, Donna. When Species Meet. *Minneapolis: University of Minnesota Press, 2007.*

Marchessault, Janine. Mirror Machine: Video and Identity. *Toronto: YYZ Books, 2006.*

Shirky, Clay. "Half the World." *<http://shirky.com/writings/half_the_world.html> . June 30, 2002. Accessed on May 27, 2015.*

Turkle, Sherry. Evocative Objects: Things We Think With. *Cambridge, MA: The MIT Press, 2011.*

Diana Burgoyne
STUCK TO THE WALL
(1985)

Diana Burgoyne, renowned for her intensive durational work, is considered a pioneer in the electronic media art community. For *Lively Objects* Burgoyne performs *Stuck to the Wall*, animating the museum and enlivening the site itself. On entering the gallery the audience is confronted with high frequency sounds emanating from circuits mounted to the wall. Two performers attempt to silence the incessant din by pressing on predetermined points. They hold their respective poses until fatigue causes them to release the switches and the sound. As they repeat the performance several times the viewer becomes distinctly aware of the co-dependence of machine and body. Like a hungry animal the wall cries out for interaction, for attention in order to cease its relentless chorus. *Stuck to the Wall* is one of two historical electronic media artworks incorporated into this exhibition. Its inclusion is intended to demonstrate the long commitment of Canada's media art community to the investigation of human-machine interaction. Burgoyne's use of sound to implicate her audience has come in numerous forms, but always through the most efficient electronic circuitry. Her performance art is grounded, embedded in the everyday, whimsical, and terrifyingly accurate in its implications regarding our collective relationship to technology.

Diana Burgoyne has worked as an artist and educator creating performances, installations, sculptures and facilitating workshops. An "electronic folk artist" as defined by the late electronic music composer Martin Bartlett, Burgoyne has performed at The Franklin Furnace, New York, Gianzzo Live, Berlin and Soundwaves, San Francisco, among others. Her work has been exhibited in Montreal, Toronto, New York, Reims (France), Eindhoven (Holland), and Auckland New Zealand. She has been an artist in residence at the The Banff Centre, San Francisco's Exploratorium, New Zealand's Colab and Symbiosis in Mexico. She has taught "Creative Electronics" at Emily Carr University since 1998.
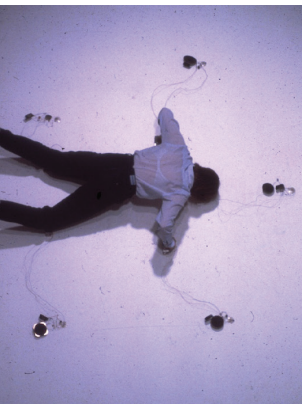
Photo courtesy of the artist.

Wendy Coburn
FABLE FOR TOMORROW

Bisque-fired clay and decals
17.8 x 17.8 x 14 cm and 17.8 x 17.8 x 14 cm.
(2008)

Coburn adopts *Fable for Tomorrow* as the title for a second related work in which two Victorian bisque toddlers, a boy and a girl, sit with their arms aloft, expressions askance as silhouettes of numerous insects are spread across their tiny and fragile bodies. These exquisite looking figurines, found at a church sale and known as piano babies, were popular in the late 1800s as decoration on grand pianos. One assumes the children's gesture was intended as one of music appreciation, but the ambiguity of their expression enables Coburn to conjure up a very different narrative for this tiny audience. According to Sherry Turkle "we think with the objects we love; we love the objects we think with" (5). For Turkle, evocative objects act on us emotionally and provocatively, and Coburn's sculptures function in such a manner. *Fable for Tomorrow* vibrates with metaphors from our collective responses to climate change and its attendant fallout. There is no doubt the Green Revolution of the 1960s with its broad use of agricultural technologies such as irrigation, pesticides, synthetic nitrogen fertilizers and high-yielding crop varieties came at a cost. Half a century later, Coburn sounds the alarm, poignantly asking us to prudently reconsider Carson's project.

Photo courtesy of Katherine Knight

Wendy Coburn

SILENT SPRING

Bronze
47 x 16.5 x 14 cm.
(2008)

Somewhere between 2005 and 2007, Wendy Coburn found a consumer-grade pesticide sprayer in her neighbourhood. It was an elegant machine, with a wooden-handled pump and silhouettes of numerous species of insects mapped over the barrel. For Coburn, "it was a beautiful object that claimed no discretion or bias in its task." With as much attention to detail and terrible beauty the artist has replicated the spray gun in bronze. Titled *Silent Spring*, the sculpture is directly inspired by Rachel Carson's germinal 1962 text of the same name. With remarkable foresight Carson warned of the dangers of synthetic pesticides, and in fact referred to the chemicals as biocides for they were toxic to all living beings. A prescient allegory comprises the first chapter of *Silent Spring*. Titled Fable for Tomorrow, it tells the story of a vibrant country village whose children and elders, meadows, creeks and skies, fall prey to a strange silence as a white dust covers the countryside. Coburn redirects this story to her own community. Fearing for her loved ones, she etched the names of friends and family across the spray gun equating her human companions with the endangered lives insects, animals and botanicals that Carson so vigorously defended.

Wendy Coburn (1963—2015) engaged in an interdisciplinary studio practice of photography, sculpture, installation and video. Her work explores a range of concerns such as popular culture, mental health, gender, whiteness, nationhood and the role of images in mediating cultural difference. Coburn's work has been exhibited and screened in exhibitions and festivals including Landmarks (Thames Art Gallery), the Living Effect (Ottawa Art Gallery), Photophobia (Art Gallery of Hamilton), MIX (New York Gay & Lesbian Experimental Film/Video Festival), Transmediale International Media Art Festival (Berlin, Germany), Kassel Documentary Film & Video Festival, and the Dublin Lesbian & Gay Film and Video Festival.

Photos courtesy of Katherine Knight

Steve Daniels

DEVICE FOR THE ELIMINATION OF WONDER

Steel, aluminum, brass, motors, electronics, pen and paper
device: 50 x 30 x 45 cm
apparatus: variable
installed dimensions: 4 x 2 x 1.3m
height of paper: 1m
[2012 - 2015]

Device for the Elimination of Wonder tells a Sisyphus-like tale of our preoccupation with mapping, grids and ordering the world. A simple kinetic system obsessed with quantification, it is ultimately a feedback-loop manifesting itself as a machine. The device rolls back and forth along the length of two parallel cables that span the gallery and selects a location to begin taking measurements. It then lowers a metallic bob until it makes contact with the surface, measures this height and then represents this measurement as a grey scale on a page, finally dropping the page with its graphic data to the floor below. Eventually the paper sheets build up in height while the tone of the image lightens, reducing the gradation from dark gray to none at all. It then moves on to the next spot. Daniels has created a mechanical device that instrumentalizes the gallery, and in turn reifies our obsession with data. With objectivity fixed within the system the device stops, measures, exhausts its interest in the site, and then moves on. Its behavior could be considered the antithesis of liveliness, nonetheless the irony of the narrative is inescapable as we witness the futility of the device's mission.

Steve Daniels uses electronics and communication technologies to create hardware agents, kinetic sculptures, ubiquitous spaces and networked events. Daniels juxtaposes disparate knowledge systems and experiences in an effort to reveal their underlying structures and assumptions. Daniels has presented his work at numerous galleries and festivals including the Ontario Science Centre, InterAccess, Future Sonic (UK), Bay Area Maker Faire, Elektra (QC), Subtle Technologies, Common Pulse, MACHines show at the Centre des Arts, Enghien Les Bain (FR), Evell/Alive/Despertar (SESC Santana, Sao Paulo, Brazil) and TEI'15 (Stanford, USA). Steve is currently associate professor and Director of the New Media program at Ryerson University.

Photos courtesy of the artist

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario
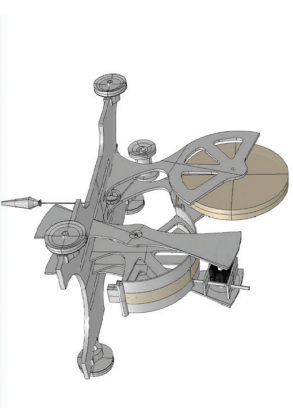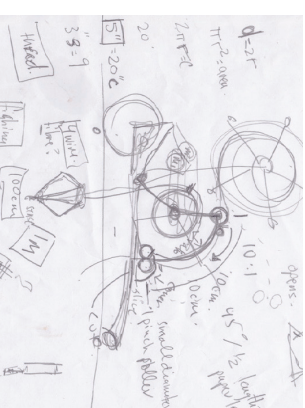
Judith Doyle
PHANTOM HOUSE

Memory architecture with handdrawn and streaming media textures, built in the SecondLife virtual world by artist Judith Doyle, with technical assistance from Ian Murray (2010)

Phantom House eerily hovers in space. A glowing, ghostly testament to Judith Doyle's late parents, it is a memory architecture constructed in *SecondLife* virtual world. After the sudden death of the artists' mother and father in 2003, Doyle built models of her family home in game engines and virtual environments. Needless to say, this work embodies a response analogous to the experience of phantasmagoria, magic-lantern performances emerging in the 1790s and early 1800s wherein the technological origins of animated spectral images were concealed from an audience kept in total darkness for extended periods of time prior to any performance. With its phantasmagoric quality, *Phantom House* sits between many worlds: 19th century spectral theatre versus 21st century online interaction; first life versus SecondLife; present versus absent bodies. Embedded within a 1950s tableau at the Museum of Vancouver this virtual representation captures the temporal distances inferred by a suburban home floating in in the nocturnal upper atmosphere of *SecondLife*. Doyle has referred to this work as an architecture of forgetting but

the luminous lines of the dwelling, and its glowing scaffold, suggest anything but. As the building slowly revolves it becomes a monument of light, a heartrending memento mori to Doyle's loss.

Photo courtesy of the artist.

TELUS
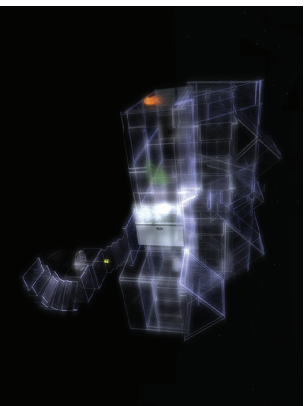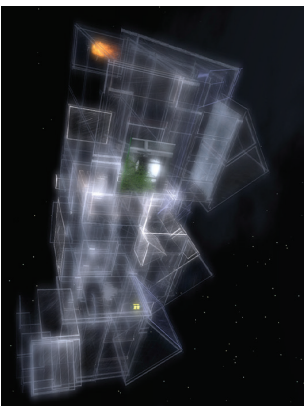
Judith Doyle
CROW PANEL

Interactive media installation, depth camera sensor and programming developed using Processing, in collaboration with Chao Feng, with programmers Nick Beirne and Naoto Hieda. (2015)

Doyle transposes this procedural aesthetic evident in *Phantom House* onto her more recent responsive large-scale media installations. With *Crow Panel*, Doyle and her *PointCloud* series collaborators Chao Feng, along with programmers Nick Beirne and Naoto Hieda, expose real-time and allegorical aspects of a space where the movement of crows intersects with that of people. It draws attention up to birds occupying vertical cities, and their emerging forms of urban intelligence. Audience members emerge as surface impressions, appearing in and influencing a hybrid environment of crow forms eliciting a type of human-animal interaction facilitated by algorithmic agents. For Doyle and her team *Crow Panel* is a speculative "mirror machine"[1] providing an opportunity for the public to become participating agents of disruption (Marchessault). It both displays and cloaks figures in the surface impressions it generates, supporting post-human embodiment. Using depth cameras and original software, Judith Doyle and her collaborators on the *PointCloudseries* investigate the characteristics of physical movement in what has become a disruptive documentary medium. They invite us as participants into an admixture of points of light as gestural form offering up whole body renderings rather than the harsh reality of high definition we repeatedly encounter in contemporary media.

1 "*Mirror Machine: Video and Identity*" 2006 YYZ Books anthology, edited by Janine Marchessault. The term is appropriated to describe the structure of the *PointCloud* depth camera/projection system.

Judith Doyle's work includes performance, film, publication and media installation. In 1978 she co-founded the seminal artists teleculture network Worldpool active in Toronto and New York, using fax and slow-scan video for proto-Internet exchange and collaboration. Her films and media projects show internationally. Active at Funnel Experimental Film Centre, A Space, Art Metropole and Impulse Magazine, Judith is currently a Professor in Integrated Media in the Faculty of Art at OCAD University. She is the 2015 Artist in Residence at the Telus Toronto Innovation Centre. GestureCloud is the name of her collaborative formation with Beijing-based artist Fei Jun.
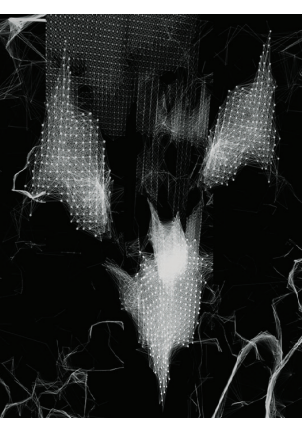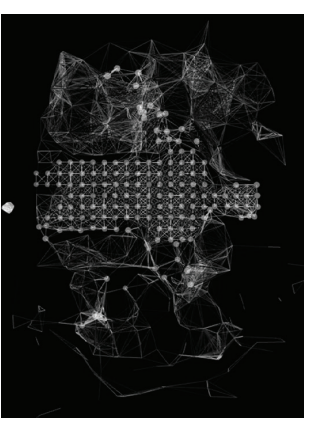
Photos courtesy of the artist.

Kate Hartman
GO-GO GLOVES

Gloves, conductive fabric and thread, electronic components including Pic chip, control panel (14x4x3.5"), Computer & monitor running a program created in Processing, sampled images from 1960s McCall Needlework & Crafts magazine. (2005)

Go-Go Gloves situates itself within *Lively Objects* as an interactive diversion for the MoV public, affording a chance to retreat to a period when inhibitions were abandoned and governments were on alert. *Go-Go Gloves* are wearable, electronic gloves that interface with a program created in Processing. An electronic puppet show of sorts, the user is able to control the movement of the dancers onscreen by touching thumb to fingertip. A control panel allows the user to select characters, backgrounds, and music. With images drawn from 1960s *McCall Needlework & Crafts* magazine, Hartman pays homage to the history of women's "hobbies" acknowledging the domestic antecedents to the craftivism that has reinvigorated the "domestic arts." Blending textiles and physical computing, *Go-Go Gloves* typifies Hartman's approach to technology and it's potential. Being an early interactive work for the artist, the work exhibits a sincerity characteristic of DIY culture. Deeply concerned with the user experience, the work is meant for two – with the slightest movement, two strangers can have a virtual dance party on screen. While not a wearable as such, Go-Go Gloves predicted Hartman's current investigations in the Social Body Lab where she conducts research into wearables that explore body-centric technologies in the social context.

Kate Hartman is an artist, technologist, and educator whose work spans the fields of physical computing, wearable electronics, and conceptual art. She is the author of the book "Make: Wearable Electronics," was a speaker at TED 2011, and her work is included in the permanent collection of the Museum of Modern Art in New York. Hartman is based in Toronto at OCAD University where she is Associate Professor of Wearable and Mobile Technology in the Digital Futures program and Director of the Social Body Lab, a research and development team dedicated to exploring body-centric technologies in the social context.

Photos courtesy of the artist.

Kate Hartman
& The Social Body Lab
MONARCH

Electronic components including Arduino Micro, Muscle Sensor V3, servo motors, and custom printed circuit board; 3D printed servo mounts, armature wire, digitally printed cotton poplin, laser-cut leather. (2014-2015)

Monarch is a recent lab project intended to function as body augmentation as a means to externalize the user's emotional state. *Monarch* was created as part of the *Prosthetic Technologies of Being project*, conducted in collaboration with Intel Research. The primary aim was to explore and prototype wearable technologies that feel like a visceral extension of self. Wing-like structures positioned on the wearer's shoulders expand and contract in response to the tensing and relaxing of the wearer's bicep. It serves as an extension or augmentation of body language emulating the instinctual signals of animals. Hartman emphasizes human-human interaction with her responsive apparatuses, but there is another relational possibility here, one where humans become sensitized to the externalized signals of animals living in the wild. In the final paragraph of Donna Haraway's When Species Meet the primatologist states "Animals are everywhere full partners in worlding, in becoming with" (301). Hartman provides the mechanism for insight into animal being, and thus into worlding. By allowing her user to move beyond predictable reactive technologies to perform animal potentialities Hartman has implicated her user into the lively object, and in doing so has created the possibility for empathy between species cohabiting technoculture.

The Social Body Lab is a research and prototyping based at OCAD University dedicated to exploring body-centric technologies in the social context. The Social Body Lab team that created Monarch includes lab director Kate Hartman and research assistants Jackson McConnell, Hillary Predko, Boris Kourtoukov, Izzie Colpitts-Campbell, Alexis Knipping, and Rickee Charbonneau in collaboration with Jamie Sherman from Intel.

Photos courtesy of the artist.

OCAD UNIVERSITY

SOCIAL BODY LAB

intel
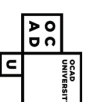
Garnet Hertz
PHONE SAFE 2

Steel and custom electronics, 70 x 40 x 50 cm.
[2015]

In 1996, when former South African President Thabo Mbeki stated "Half of humanity has not yet made a phone call," mobile technologies were not the ubiquitous devices they are today. In his investigation of the origin of this often-stated truism, media writer Clay Shirky found the penetration of wireless technologies into the locations Mbeki was likely referring to had increased exponentially over the last two decades. "Between 1995 and 2000, the world's population rose by about 8%. Meanwhile, the number of land lines rose by 50%, and the number of cellular subscribers by over 1000%." Shirky's argument was a means to argue for the erosion of the digital divide. Paradoxically, a fresh divide has evolved, one where humans are increasingly separated from each other's real selves. *Phone Safe 2* is a project by Garnet Hertz that is a custom-built safety deposit box for individuals to voluntarily deposit mobile phones for a short period of time in public space. Once deposited, phones cannot be retrieved until the predetermined time. This project opposes the concept that pervasive computing and mobile communication is good in all circumstances, disrupts the standard flow and use of communication technologies, and strives to help people create an environment for face-to-face interaction.

Garnet Hertz's multidisciplinary work includes art objects, experimental product designs and academic research, and argues that the speculative and critically oriented methods of the arts and humanities can be used to design more evocative, thought-provoking and human-oriented technologies. This work is informed by his extensive experience in multiple disciplines. His advanced training includes a BFA (1997), an interdisciplinary MFA in Art, Computer Science and Engineering (2005), a PhD in Humanities (2009), and postdoctoral appointments in Computer Science and Informatics (2010). Garnet Hertz holds a Canada Research Chair in Design and Media Arts at Emily Carr University of Art and Design.

Photos courtesy of the artist.

Simone Jones and Lance Winn
END OF EMPIRE

Kinetic sculpture/video installation,
72 x 144 x 36 inches. [2011]

Andy Warhol's real-time eight hour film *Empire* (1964) heralded the onset of structural film as an artistic medium; since taken up by Michael Snow, Anthony McCall and Douglas Gordon, among others. *Empire* consists of an unadorned shot of the Empire State Building and captures what was the ultimate symbol of the New York City skyline. Simone Jones and Lance Winn revisit *Empire* from a post-9/11, post financial-collapse perspective. *End of Empire* is a custom-built, robotic projection machine that projects a 14-minute video inspired by Warhol's film. The robot's motorized camera arm enables the frames' movement and projects a black-and-white video image of the Empire State building across the gallery wall and ceiling, and then reverses back to its original position to eventually reveal its disappearance from the skyline. Never seen in its entirety, the viewer has to piece together their perception of the film as it unfolds over time and across the physical space of the gallery. The projection machine, with its numerous progenitors – from 19th century optical instruments to Edward Ihnatowicz's Senster – cheekily involves the audience who must move around the machine to fully view the image, thereby enrolling them in its forlorn search for the absent skyscraper.

Simone Jones is a multidisciplinary artist working with film, video, sculpture and electronics. Her works question the nature of perception: she is interested in how we see and how we translate what we see through various techniques of representation. Jones graduated from the Ontario College of Art (OCA) with a concentration in Experimental Art and received her MFA from York University. Jones is an Associate Professor of Art at OCAD University where she teaches in the Integrated Media Program. Jones has exhibited her work at national and international venues and is represented by Ronald Feldman Fine Arts in New York.

Lance Winn's personal work searches for the language embedded in processes of reproduction. From painting to robotic projection and three-dimensional modeling, he investigates a poetics of construction that attempts to speak to issues of mediation and technology. Winn received his M.F.A from Cranbrook Academy of Art with a concentration in painting. A professor at the University of Delaware, he runs the M.F.A. program and is faculty in the Center for Material Culture Study. Winn's work has been shown in the U.S. and abroad and in 2007 was the subject of a five-year survey at the Freedman Gallery.
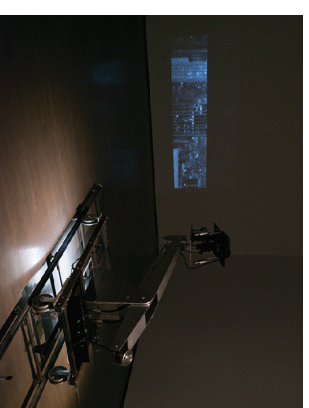
Photos courtesy of Ronald Feldman Fine Arts

Germaine Koh

TOPOGRAPHIC TABLE

CNC-routed baltic birch plywood table top, steel frame, sensors and internet-connected electronics, 30 x 36 x 60 inches. (2013)

Topographic Table is an uneasy piece of furniture, which disrupts notions of art and its behavior in the gallery. The CNC-routed piles of the thick plywood tabletop recreate the contours of the massive mountains north of Vancouver — an area due for a catastrophic seismic event. This uncomfortable surface is also emotionally on edge: Internet-connected electronics embedded in the frame shake the table in response to local vibration sensor input and Twitter news about earthquakes in the Vancouver and Pacific Northwest area. Equating physical events and online chatter, the piece suggests some interpenetration of the two sensing systems. The represented region is an earthquake-rich zone due to its proximity to the Juan de Fuca subduction fault off of Vancouver Island. Germaine Koh's Topographic Table physically replicates the emotional state of the province as it nervously awaits a megathrust quake. Koh's miniature landscape, with its equally-diminished quavering condition, collapses geologic and dialogic events to enchanting effect. Like children, we are mesmerized by the miniature world we are able to contemplate from the safety of the gallery. Like many a prophetic newscast, *Topographic Table* disrupts our sense of comfort with the majestic mountainous Vancouver skyline, although it succeeds in doing so through aesthetic seduction rather than fear.

Based in Vancouver, Germaine Koh is a visual artist, independent curator and partner in the record label (weewerk). Her art is concerned with the significance of everyday actions, familiar objects and common places. Her exhibition history includes the BALTIC Centre, Musée d'art contemporain de Montréal, Para/Site, Frankfurter Kunstverein, Bloomberg SPACE, The Power Plant, Seoul Museum of Art, Artspace Sydney, The British Museum, the Contemporary Art Gallery, Plug In ICA, Art Gallery of Ontario, and the Liverpool, Sydney and Montréal biennials. Koh was a recipient of the 2010 Shadbolt Foundation VIVA Award, and a finalist for the 2004 Sobey Art Award.

CNC machining by Emily Carr University of Art + Design, metal fabrication by Alan Waldron / Infinite FX, 3D modelling by Hamza Vora, programming by Gordon Hicks.

Photo 1: courtesy of the artist
Photo 2: courtesy of Scott Massey

Norman White

SPLISH SPLASH ONE

Model-unit for a larger kinetic light mural commissioned for the CBC building in Vancouver, plexiglass, bulbs, electronics, 30 x 91 x 79 cm. (1974)
Collection of the Vancouver Art Gallery, Purchased from the Electric Gallery, Toronto, VAG 74.84.

Splish Splash One is a prototype for a light mural commissioned in 1974 by the Canadian Broadcasting Corporation for the foyer of its Vancouver offices. The mural simulates raindrops falling randomly on the surface of a quiet pond. Still functioning, Splish Splash Two dominates the audience lounge at CBC, providing a simulated natural environment for its users. The modest *Splish Splash One* is just one of a number of artworks dependent on a cellular automaton, a light/logic grid in which each cell is programmed such that it is off or on within its neighbourhood of cells in order to create a pattern. John Conway's Game of Life (1970) exploited the evolutionary nature of this particular automaton. Norman White, however, had produced a similar logic machine/art work, First Tighten Up on the Drums, for his 1969 submission to Some More Beginnings, the E.A.T. exhibition at the Brooklyn Museum. First Tighten Up on the Drums was a germinal electronic media work for White, and Splish Splash One provides a second iteration of White's foray into cellular automata. It is the first of many works that explore the wonder of basic electronics and, in this case, offers the audience an enchanting experience as they watch its hypnotic flickering surface.

Born in San Antonio, Texas, Norman White was raised in the area of Boston, Massachusetts and attended Harvard University where he obtained a BA in Biology. After moving to Toronto in 1967, White was hired by Roy Ascott to teach at the Ontario College of Art in 1975. His works can be found in public collections, including the Art Gallery of Ontario, the Vancouver Art Gallery,

the Canadian Art Bank, and the National Gallery of Canada. For his robotic media work, he has received prizes from La Vilette (1985) and Ars Electronica (1990), and in 1995 he was awarded the Petro Canada Prize for Interactive Media.
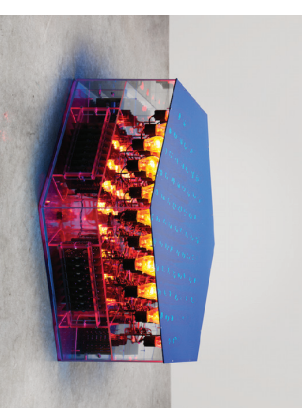
Photo by Rachel Topham courtesy of the Vancouver Art Gallery
Vancouver Artgallery

Norman White

SPLISH SPLASH II

Aluminum, polycarbonate plastic, incandescent bulbs, and custom electronics, 8 x 40 ft. (1975)

Located in the CBC building, Vancouver.

Photo courtesy of the CBC Vancouver

BEYOND THE TREES: WALLPAPERS IN DIALOGUE WITH EMILY CARR

Vancouver Art Gallery

Caitlin Jones
Diana Freundl

Beyond the Trees considers mediated representations of nature and the ways our perspectives shift between physical and virtual experiences. Both Vancouver-based collective WALLPAPERS (Nicolas Sassoon, Sara Ludy and Sylvain Sailly) and West Coast modernist Emily Carr invite us to reflect on their perceptions of British Columbia's coastal landscape, the former through the use of digitally animated patterns and the latter by means of nuanced brushstrokes of line and colour. In both, nature is viewed through powerful aesthetic filters.

WALLPAPERS is a collective founded in 2011 by artists Sara Ludy (b. 1980), Nicolas Sassoon (b. 1981) and Sylvain Sailly (b. 1983). Their artworks are computer-generated animated patterns that exist online at www.w-a-l-l-p-a-p-e-r-s.net. Exhibited online, the work takes form as a catalogue of digital patterns, with each artwork created by an individual artist and displayed full-screen on its own URL. For Beyond the Trees, WALLPAPERS have produced an immersive environment that both mimics and experiments with the scale and primary forms of nature. Responding to the architecture of the gallery, their new site-specific works create contrasting experiences. In the first room, a monumental outdoor environment is created through movement and imagery. In the second, a more confined and intimate space combines subtle movements with defined textures, patterns and frames. The treatment of these two galleries speaks to the ubiquity of digital forms in contemporary life, while the content of the animations reflects the power of the natural world.

In addition to addressing the distinct architecture of the galleries, the works created for Beyond the Trees also refer to multiple subjects. Ludy's cloud-like formations, Sassoon's hypnotic pixelated patterns and Sailly's hard-edge objects evoke not only the wilderness of British Columbia but also the manufactured, flat display of a computer screen. By representing this duality, WALLPAPERS captures the command of the natural world as well as the effects of human intervention within it.

In contrast, a sizable selection of Emily Carr's works are presented salon style and arranged according to her use of formal elements—particularly those of line, shape and colour. These mounted clusters of oil paintings and works on paper place an emphasis on the rhythms captured in her landscape imagery, allowing us to both view the individual works and see them as a cohesive whole. Carr's revered landscape paintings have become emblematic of this region's forests; presented en masse, they emulate the display of WALLPAPERS' projections.

Beyond the Trees compares two diverse visual art practices. While the materials and mediums of these artists are dissimilar, each uses pattern and movement to articulate the natural world in a way that creates pictorial landscapes and draws attention to how one experiences nature in a constructed setting.

Beyond the Trees is the fifth in a series of In Dialogue with Carr exhibitions organized by the Vancouver Art Gallery.

5600K TEMPERATURE OF WHITE

New Media Gallery

Sarah Joyce
Gordon Duggan

5600K refers to the colour temperature of a defined, white light that has become a standard in film production, used to replicate the appearance of natural light at the brightest time of day. It is understood as both real and false: a verisimilitude, a simulacrum.

The manipulation of light in visceral, illusionary and poetic ways, the attempt to dismantle boundaries, space, structures, bodies and perception itself, the fascination with finding new languages of visual experience...all are of particular interest to the three artists in this exhibition: Carsten Höller, Gunda Förster and Elizabeth McAlpine.

Each work in the exhibition references both the disruptive and formative potential of light; to penetrate and affect the physical body and the surrounding space. In adjoining rooms, large installations by Carsten Höller and Gunda Förster each present rotational movement that is performative and dislocating. Hanging in the space between, creating a physical obstacle and alluding to transformative events, is a work by Elizabeth McAlpine.

In a dark gallery Gunda Förster presents *Circle*, a single 1000W white light that floats on a endlessly circling pendulum. This light is compelling and spellbinding, as light in the dark often is, perhaps recalling something of our original-ing relationship with a vital light source at night and its natural link to the uncanny. The pendulum describes a slow circular movement that circumnavigates and herds the viewer, forming an inscribed enclosure that is distinctly different from the uncertain external zone. In the centre the viewer becomes a compulsory performer, while outside a looming shadow dance takes place, the result of light disrupted by physical mass.

In *Light Reading; 1500 Cinematic Explosions* Elizabeth McAlpine has mined the cinematic realm for film explosions. The work links the real and unreal; explosions created in real time, filmed and then fictionalized to become a cinematic product. McAlpine appropriates and deconstructs 1500 cinematic narratives to produce a single, unified work, condensing the explosions into a tight loop that becomes more volatile and pure in its totality. The result is a potent assemblage of white noise & perpetually explosive, white light.

In the circular cage of the *Neon Circle*, scientist-turned-artist Carsten Höller has created a place of visceral engagement and perceptual transformation. As with all his works Höller pushes us to the limit; the body, the brain, the eye...challenging our ability to understand what we are seeing and to actually perceive and react within a profoundly disruptive environment. The viewer enters a space apart; an introspective, uncertain, self-questioning space. The circular structure is alive with constantly shifting permutations of transmitted white light, dislocating our senses and channeling our focus inward. The iterative pulse diverts us from the fact that we have placed ourselves at centre stage and have become at once performer, captive and test subject.

New Media Gallery is the civic gallery for the City of New Westminster. The gallery is devoted to bringing together the finest new media art from around the world and disseminating it through innovative, engaging and high quality exhibitions and programmes. Directors + Curators Sarah Joyce and Gordon Duggan have worked at Tate and Lisson galleries and have extensive international experience in the area of electronic media art.

Carsten Höller

NEON CIRCLE

2001, (As shown at Casey Kaplan, NY, 2001)
Aluminium, 186 neon tubes, electro-distributor
single-phase transformer, computer, cables.
230 x 460 x 460 cm
Unique
Henry Art Gallery, University of Washington, Seattle
Gift of William and Ruth True
© Carsten Höller.
Photography © Emma Eastwick

Carsten Höller (1961, Belgium) applies his train-
ing as a scientist in his work as an artist. He has
shown internationally for two decades, including
major installations at Tate Modern, MASS MoCA,
The Double Club, London, Guggenheim Museum,
2009. Solo exhibitions include Fondazione
Prada, Milan (2000); ICA Boston (2003); Musée
d'Art Contemporain, Marseille (2004); Kunsthaus
Bregenz, Austria (2008); Museum Boijmans
Van Beuningen, Rotterdam (2010); Hamburger
Bahnhof, Museum für Gegenwart, Berlin (2011);
New Museum, NY (2011), TBA 21, Vienna (2014),
National Gallery of Victoria, Melbourne (2014–15).
Venice Biennale (2015), Major Solo Exhibition
Hayward Gallery, London (2015). Represented by
Gagosian Gallery.
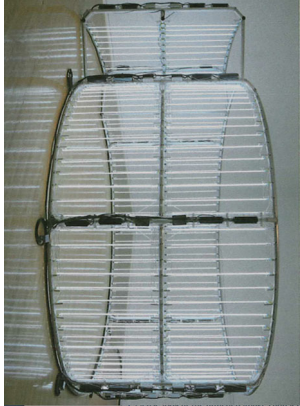
Gunda Förster

CIRCLE

Electronic Light Installation:
1000 W light bulb and motorized lamp
in slow and continuous circular motion
(2004)

Gunda Förster (1967, Berlin) studied at the
Hochschule der Künste, Berlin. She has received
numerous awards and grants, including the 1st
German Art Prize; a DAAD grant for study in the
U.S.; the Karl Schmidt-Rottluff grant; the 2003 H.
W. & J. Hector Art Prize, Mannheim. Exhibitions in
Germany and worldwide. She was guest professor
at Leibniz University, Hannover and Professor of
Art at the University of Applied Science, Wismar.
She is the first recipient of the H. W. & J. Hector
Art Prize awarded by the Kunsthalle Mannheim.
She lives and works in Berlin.

Credits: Courtesy of the Artist
and Gunda Förster Studio, Berlin.
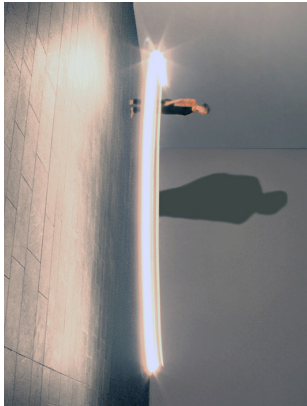
Elizabeth McAlpine

LIGHT READING: 1500 CINEMATIC EXPLOSIONS

Video + Sound installation on CRT monitor,
1 min. Loop (2008)

Elizabeth McAlpine (1973) is London-based. Her
practice spans video art, film, installation and
photography. She studied at Goldsmiths College
and Slade School of Fine Art. Her work often
deploys anachronistic technologies. McAlpine
has exhibited in solo shows at Laura Bartlett
Gallery, London; Laura Gitlen, New York; Eastside
Projects, Birmingham; Art Statements, Art Basel;
SPACEX, Exeter; and Ballina Arts Centre, Ireland.
And in group shows at Spike Island, Bristol;
deCordova Sculpture Park and Museum, Lincoln,
MA, USA; Voorkamer, Lier, Belgium and more.
She is co-founder/director of PILOT, a live archive
for artists/curators, London. McAlpine is rep-
resented by Laura Bartlett, London and Laurel
Gitlen, NY.

Credits: Courtesy of the Artist, Laura Bartlett Gallery,
London and Laurel Gitlen, New York.
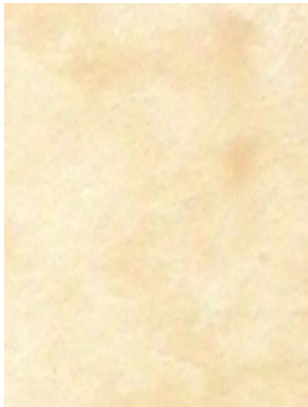
ALL IS HERE FROM now on

FURVAULT
ALSCO LAUNDRY

Khan Lee with HolyHum

Site specific sound installation (2014)

This work by artist Khan Lee has been developed as a site specific installation inside a mysterious vault at the ALSCO laundry facility that functioned for 50 years as a place to clean and store furs. The vault has never before been opened to the public. The work is a multi-channel original sound track composed by Andrew Lee of HolyHum and recorded in collaboration with HolyHum.

Khan Lee was born in Seoul, Korea. He studied architecture at Hong-Ik University, Seoul, Korea, and studied fine art at Emily Carr Institute of Art and Design. He works in performance, media, and sculpture. His practice involves experimentation with form and process in order to express inherent relationships between material and immaterial content. He is a founding member of artist collective Intermission and a member of Instant Coffee. His work has been exhibited nationally and internationally. Lee lives and works in Vancouver. HolyHum is the new musical project of multidisciplinary artist Andrew Lee.

Over the past 15 years Andrew Lee has toured extensively across North America and Europe with In Medias Res (File Under: Music) and Siskiyou (Constellation Records). He has shared the stage with Kurt Vile, Cursive, Death

From Above 1979, Julianna Barwick, Damien Jurado, Frog Eyes, Porcelain Raft and many more and has performed at notable festivals such as All Tomorrow's Parties (London), Primavera Sound (Barcelona), Primavera Festival (Portugal) and Sled Island (Calgary). He has also presented artistic works of music at the Vancouver Art Gallery, the Centre for Performance Research in New York City, and Kunstradio in Vienna.

QUOTING THE QUOTIDIAN

Wil Aballe Art Projects
(WAAP)

WAAP

Wil Aballe

Many of the works in this show use specific objects, or readymades, as a material starting point. Readymades make for interesting material for artmaking as they previously were developed with human user interaction as a key consideration in their creation, necessary innovation that have grown familiar in the day to day.

These objects are also representative of the quotidian, the most ordinary and habitually unnoticed. They are stand-ins for lives built up habitually in daily experience, by the distillation of ordinary expectations of the world. The quotidian is also a necessary condition for surprise. The works in this exhibition deviate from the ordinary; the result is unfamiliarity, sometimes wonder, sometimes a new understanding. These artists embrace the paradox of seeing the everyday for its commonness, while imbuing their works with latent possibilities for transformation to further human experience.

In time for ISEA2015, a number of electronic or digital-based works will be on display, interspersed with works of more traditional media. Daniel Kent, an artist residing in Brooklyn, NY, will exhibit Articulating Blind Movement #1, a sculpture motorized to humorous effect and witty sculptures derived from iPhone forms. Vancouver-based Nicolas Sassoon is considering exhibiting a physical object translation of his animated gif moire pattern works. Marisa Olson, also from New York City, will be exhibiting two works from her Time Capsule series, works that have been aptly described as media archaeology.

Dustin Brons

LAYVITATION ATTEMPT #3

video (2013)

06/22/13

video (2013)

Dustin Brons is an artist in Vancouver. His work is mostly performance based, taking the form of videos and other documentation. He has participated in exhibitions in Vancouver, Chicago, Los Angeles and Mexico City, and he performed at the 2013 LIVE International Performance Art Biennale in Vancouver. Recently, he took part in the thematic residency Confuse the Cat at the Banff Centre, Alberta. He holds a BFA from the University of British Columbia, and is an MFA student at the University of California, San Diego.

Barry Doupé

THALÉ

Computer Animation (2009)

Barry Doupé's *Thalé* experiments with the phenomenology of light and colour through fiber-optic flower arrangements. Doupé's animations are inspired by the Thale Cress plant, which is commonly used in biological mutation experiments. His rotating electronic floras, which resemble neon lights, sex toys and fireworks, glow in the dark digital void. – Amy Kazymerchyk, Fabulous Festival of Fringe Film

Barry Doupé (b. 1982 Victoria, BC) is a Vancouver based artist primarily working with computer animation. He graduated from the Emily Carr University in 2004 with a Bachelor of Media Arts majoring in animation. His films use imagery and language derived from the subconscious; developed through writing exercises and automatic drawing. He often creates settings within which a characters' self-expression or action is challenged and thwarted, resulting in comic, violent and poetic spectacles. His films have been screened throughout Canada and Internationally including the Ann Arbor Film Festival (Ann Arbor, Michigan), International Film Festival Rotterdam (Rotterdam, the Netherlands), Anthology Film Archives (NY, New York), Lyon Contemporary Art Museum (Lyon, France), Pleasure Dome (Toronto,

ON), MOCCA (Toronto, ON), Whitechapel Gallery (London, UK), Centre Pompidou (Paris, France) and the Tate Modern (London, UK).
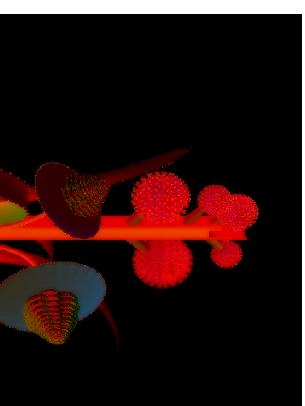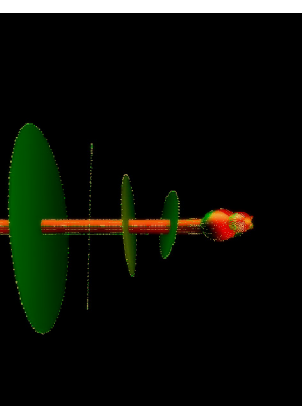
Daniel Kent

ARTICULATING BLIND MOVEMENT #1

Venetian Blinds, Motor, Power (2014)
Dimension variable

I NO FUN

Acrylic, plastic, fake velvet, Pall Mall (2013)
12 x 8 x 0.37 in

Daniel Kent, also known as Exotic Maple, is a Canadian multimedia artist located in Brooklyn, New York. He has exhibited work internationally and is known for reveling in immature humor and pointless jokes in his work. He has gained recognition for challenging the notion of the commercial viability of the artist. He is a co-founder and working member of Bazaar Teens, an art collective whose sole purpose is purportedly to "look good and feel good". This maxim manifests itself in works that are either immaterial or sold at an immoral or irrational cost to the buyer. He also works as both a graphic and industrial designer, creating products, books and other artifacts that have been mass manufactured and internationally distributed. He is currently working on a book about Diogenes the Cynic.

Marisa Olson

CODENAME ONYX (FROM THE SERIES TIME CAPSULES)

TIME CAPSULES

Blackberry Bold 9700, gold spraypaint (2016)

Cassette tape installation, gold spraypaint, dimensions variable (2016)

Marisa Olson's interdisciplinary work has been exhibited at the Venice Biennale, Centre Pompidou, Tate(s) Modern + Liverpool, the Nam June Paik Art Center, British Film Institute, Sundance Film Festival, Performa Biennial; commissioned and collected by the Whitney Museum, Museum of Modern Art, Houston Center for Photography, Experimental Television Center, and PS122; and reviewed in Artforum, Frieze, the New York Times, Liberation, the Guardian, Art21, the Globe & Mail, Interview Magazine, Folha de Sao Paolo, and elsewhere. She is currently Visiting Critic at RISD.

Maya Beaudry

Maya Beaudry is a Vancouver-based artist who holds a BFA in sculpture from Emily Carr University of Art and Design. In 2013 she founded Sunset Terrace, a shared studio and exhibition space in East Vancouver. Her work with the space is in constant dialogue with her studio practice, both of which employ the affective qualities of disparate materials to explore the psychological implications of interior spaces. She is the recipient of the Royal Canadian Academy of Art CD Howe Scholarship, and has shown her work in Vancouver, Montreal and Berlin.

Vanessa Brown

Vanessa Brown is a Vancouver-based artist who works predominantly in sculpture and painting. She graduated with a BFA from Emily Carr University in 2013 and was the recipient of the Chancellor's Award. She recently participated in The Universe and Other Systems residency at the Banff Centre for the Arts (2014) and has exhibited throughout Canada and in Germany.

Scott Billings

Scott Billings is a visual artist and designer based in Vancouver. His art practice centers on issues of animality, mobility, and cinematic spectatorship. Through sculpture and video installation, Scott's work examines how the apparatus itself can reveal both the mechanisms of causality and its own dormant animality. Billings has exhibited nationally and internationally including New York, Seattle, Toronto, Winnipeg, Prague, and China. He holds an MFA from UBC, a BFA from Emily Carr University, and a BASc in Mechanical Engineering from the University of Waterloo.

Manuel Correa

Manuel Correa is an artist originally from Medellin, Colombia currently working towards his BFA in Film & Video at Emily Carr University in Vancouver, Canada. Correa is a founding member of the film production company + art collective Atelier Bolombolo. Correa's artworks have been exhibited internationally at venues in Colombia, Canada and Austria.

Daniel Jefferies

Daniel Jefferies is a painter living and working in Vancouver, B.C., Canada. He was born in Stockholm, Sweden in 1988. He received his BFA from the Emily Carr University of Art and Design in 2010, and subsequently received his MFA in Painting from the San Francisco Art Institute in 2012. He has shown in Israel, the Bay Area, New York, and Vancouver. In October of 2013 he founded Field Contemporary, a gallery in Vancouver, B.C., with a focus to exhibit the work of local and international emerging artists.

Natasha McHardy

Natasha McHardy received a BFA and MFA from the University of British Columbia and has exhibited her work nationally and internationally, including at the Vancouver Art Gallery, Centre A Centre for Contemporary Art, the Shanghai Art Museum, Or Gallery, the Belkin Satellite Gallery, and the Helen Pitt Gallery. She was recipient of the BC Binning Drawing Award in 2001.

Nicolas Sassoon

Nicolas Sassoon is a French-born artist living and working between Biarritz, France and Vancouver, BC. Nicolas Sassoon is currently exhibiting at the Vancouver Art Gallery and has previously exhibited his work at the Victoria & Albert Museum, Today Art Museum, New Museum, 319 Scholes, Eyebeam, May Gallery & Residency, Contemporary Art Gallery, Charles H.Scott Gallery, Western Front, PRETEEN Gallery, the Centre d'Art Bastille, Arti et Amicitiae, MU Eindhoven, the Berlin Fashion Week and the New-York Fashion Week. Nicolas is a member of the online collective Computers Club and a founder of the collective W-A-L-L-P-A-P-E-R-S.

Kirsten Stolzman

Kirsten Stoltman is an artist living in Ojai, California who makes work about being uncomfortable and just trying to fit in, or not. Her work has been influenced by her Midwestern roots, self-deprecating and humorous nature and feminism. She has exhibited work in Abstract America, New Painting and Sculpture, Saatchi Gallery, London, U.K., Bitch is The New Black, Honor Fraser Gallery, Los Angeles, CA., Think Pink, Gaalak Gallery, Palm Beach, FL., Cut-Ups, Fotografiska Collage, Center for Photography, Stockholm SE., Out of Focus, Sala Pelaires, Mallorca, Spain. She recently screened her new video in the group show Psychosexual, curated by Scott Hunter at the Andrew Rafacz Gallery, Chicago, IL. Her most recent solo shows, Rising From The Ashes of Your Mind, was at the Brennan and Griffin Gallery New York and I AM SO HAPPY at Emma Gray HQ in Los Angeles. She is also included in the book, Concrete Comedy: An Alternative History of Twentieth-Century Comedy by David Robbins for the video, "Self-Reflecting."

ARCTICNOISE

grunt gallery

Britt Gallpen
Yasmin Nurming-Por

Geronimo Inutiq
ARCTICNOISE
Electronically processed video file [2015]

ARCTICNOISE is a media installation that draws on archival film footage and sound materials sourced from the Isuma Archive at the National Gallery of Canada, as well as sound and film materials from the artist's personal collection, on-site research obtained from a trip to Igloolik, and other ethnographical material. Conceived as an Indigenous response to Glenn Gould's celebrated composition "The Idea of the North", (https://www.youtube.com/watch?v=3MeTImOtqYc) Inutiq will appropriate Gould's piece as a musical score, paired with new voices and imagery to produce a layered and multi-vocal work. The project folds into Inutiq's larger practice of his alter-ego, madeskimo that draws on the use of instruments, digital and analogue synthesizers, as well as the remixing and processing of samples from a large variety of sources—including traditional Inuit, Aboriginal, modern electronic and urban music—in order to create an experimental platform.

At its crux, *ARCTICNOISE* intends to initiate conversations between various communities, Indigenous and non-Indigenous, and to provoke thoughtful exchange about the roles of Inuit orality and materiality in a post-colonial space within the context of new media artwork. New media, with its appropriative and collage-like nature, is employed as a specific strategy to foster a multi-vocal and multi-generational approach to these sensitive issues. The hope is that by reframing archival sources alongside contemporary technologies and materials, insightful and affective connections will emerge. As a multimedia work, *ARCTICNOISE* aims to re-purpose past Inuit visual and sound media in an attempt to conflate temporalities of past and present with the aims of repurposing and mobilizing understandings of Inuit art aesthetics.

Geronimo Inutiq considers himself amongst other things a self-taught and independent electronic & electro-acoustic musician, and multi-media artist. Having been exposed to strong traditional Inuit cultural elements in his youth, as well as the exciting worlds of modern art, and broadcast & media through close members of his kin, he has been able to weave those reference points into his practice in innovative and crafty ways – allowing him to create on his own accord original works, and enter in contract with a wide variety of clients and partners seeking cultural content. Guided by the notion that creative personal expression is a very subjective and individual experience, he is interested in the dialogue that emerges between that individual and increasingly large and complex inter-related circles of socially constructed systems of meaning.

Image detail: Herve Paniaq – Igloolik elder. Source: "Qapirangajuq: Le savoir inuit et les changements climatiques," Isuma Distribution International, 2010.

All images and soundtrack copyright artist Geronimo Inutiq.

TOGGLE

Brian McBay

---

neverhitsend

TOGGLE

Browser plugin [2015]

Toggle is a customized browser plug-in that allows users to modify or overwrite any website. A text or web installation might be installed on a bank's homepage, for example, or on a particular news site or blog. The collective would then invite 'digital fellows' such as artists, activists and writers to write critical texts, make poetic interventions, artworks, interviews etc. Any visitor who has installed the plug-in, which will be available via 221A's website, will be able to toggle between versions of the site's original content and that produced or selected by participating digital fellow.

Toggle creates a metapage on top of any existing web page. The plugin interface allows users to upload content in the form of text, hyperlinks, and images. To use graffiti terminology: you can, like, tag any website.

neverhitsend is a Los Angeles-based collective that performatively researches communications ideology, with a particular focus on issues involving collective authorship, privacy, and anonymity.
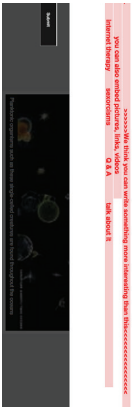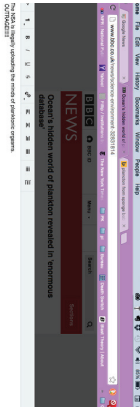
MARAYA: SISYPHEAN CART

Brian McBay

221A

The project is presented at 221A's exhibition room located in Chinatown, Vancouver, where it is undergoing intensive neighbourhood gentrification and experiencing crude orientalist marketing campaigns that add to the ongoing crisis of affordability and cultural homogenization.

221A gratefully acknowledges the support of the City of Vancouver, British Columbia Arts Council, the Canada Council for the Arts and our generous donors and volunteers.

M. Simon Levin,
Henry Tsang, Glen Lowry

MARAYA: SISYPHEAN CART

Performance, exhibition (2015)

Maraya: Sisyphean Cart is a mobile 'sousveillance' cart that conducts a site-specific participatory spatial investigation of Vancouver's False Creek and the Dubai Marina. It premiered at the 20th International Symposium on Electronic Art (ISEA) in Dubai in November 2014, and completes its second leg for ISEA 2015 in Vancouver. This custom-designed hand-drawn cart is mounted with an automated pan-tilt-zoom (PTZ) camera and pulled along the both waterfront seawall paths. Imagery produced by the skyscraper-facing camera will provide alternative perspectives on this built environment, from vantage points that intentionally torque a conventional streetview perspective. Through a custom designed program, the PTZ camera searches for connections, similarities and anomalies, generatively remixing its HD video capture with imagery from its doppelganger. Archetypal architectural forms surround the camera, reflecting the master-planned urban landscape that in turn reflects the design and desire of lifestyle and capital that is so fluid and mobile in today's globalized economies. The cart itself, and significantly the pulling of it, invokes the spectre of labour – purposeful walking as a form of resistance to readily consumed images of idealized leisure – and the Sisyphean weight of this vision.

Meaning mirror or reflection in Arabic, *Maraya* focuses on the re-appearance of Vancouver's False Creek in the Arabian desert as the Dubai Marina. *The Sisyphean Cart* is the culmination of an ongoing investigation of these large-scale urban developments that share the same architects, engineers and urban planners by the Vancouver-based collaborative team of artists M. Simon Levin and Henry Tsang and cultural theorist/writer Glen Lowry. Previous projects by the Maraya project have included exhibitions at the Museum of Vancouver, ISEA 2014 in Dubai, Art

Dubai, Centre A, Vancouver International Centre for Contemporary Asian Art, outdoor projections and installations, public talks and walks, and an interactive Online Platform (marayaprojects.com).

The neighbourhoods of False Creek represent a new form of urbanism, heralded by architecture critic Trevor Boddy and others as Vancouverism, a homegrown response to an outmoded Manhattanism. Indeed, it was the transformation of the post-Expo'86 lands that attracted the attention of Dubai-based EMAAR Properties to realize a new version of False Creek in the Arabian Desert. As a result, Vancouver's towers of glass and steel set amongst urban waterfronts have become synonymous with an emerging global city built for and populated by newly mobile middle classes from the Middle East and Asia. Against this backdrop, the *Sisyphean Cart* functions as a foil that challenges the audience to consider the vital social processes that are lost behind the proliferation of glass and steel facades. Cities as apparently distant and disparate as Vancouver and Dubai have become key sites in unfolding the narrative of neo-liberal mobilities. The historic flow of ideas, people and money between Vancouver to Dubai is a story that binds developers and planners to the goals of capital; it chronicles a zealous faith in returns on investment—rather than addressing concerns around

affordable housing, public amenities and usability and the importance of growing civic involvement. We ask, what is missing in this spatial collusion of urban mega developments, real estate speculation and city planning? Is the promise of the livable city another marketing ploy to lure tourist dollars and the capricious flow of international investment? Set amidst the false "green" of Vancouver and the genuine "bling" of Dubai, the *Sisyphean Cart* reflects the desires of these cities to compete for attention on the world stage, upstaging the local inhabitants in the search for global capital.

NEW TEXT:
Literary and Artistic Explorations into What It Means To Read, Write, And Create

Goldcorp Centre for the Arts

Dene Grigar

Texts that move, respond to touch, are created by bots, are evoked and performed through augmented and virtual reality, that digitally remix print works, extend print text to the digital medium or digital text into print environments – all speak to ways artists in the 21st century are questioning assumptions about methods of production and rethinking notions of audience engagement with textual objects like books and creative output like literary art.

New Text: Literary and Artistic Explorations into What It Means to Read, Write, and Create, curated by Dene Grigar, builds on ISEA2015's theme of Disruption by looking at the way digital technologies disrupt text and notions of textuality. Fifteen works created by 22 artists and artist teams have been selected for the exhibit. Some like Jody Zellen's mobile app SpineSonnet, which allows the viewer to produce unlimited iterations of a poem by interacting with the tablet interface, force the viewer to rethink the sonnet as closed poetic system. Others like Tiffany Sanchez and Jinsil Hwaryoung Seo's hybrid book environment,

Prey, disrupt cultural assumptions about both digital and print-based books. Still others like Silvio Lorusso and Sebastian Schmieg's *Networked Optimization*, three self-help books presented on a Kindle with accompanying printed versions of the text, offer a critique of tablets that purport to "optimize" the reading experience.

In essence, this exhibit asks, "What constitutes a text in the 21st century, and what are the possibilities for reading, writing, and creating texts when artists have both print and electronic mediums to use as platforms of discovery?" Certainly, the works demonstrate that the disruption caused by digital technologies can result in provocative and compelling objects of study.
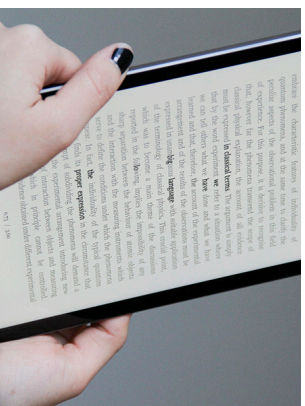
The exhibit provides the opportunity to showcase new works by international artists working at the intersection of literature, media art, experimental writing, and technology in the field of electronic literature, and showcases artists from Germany, Sweden, Norway, Australia, the U.S., Canada, the UK, Italy, and Korea.

Abraham Avnisan
COLLOCATIONS
(2015)

Abraham Avnisan is an experimental writer and new media artist whose work is situated at the intersection of image, text, and code. He has presented his work at the 2015 &NOW Conference of Innovative Writing, the 2014 Electronic Literature Organization Conference, the Museum of Contemporary Art Chicago's Word Weekend event, and in the group exhibition MEDIA FUTURES at Sullivan Galleries. His work has been published in Stonecutter, The Poetry Project Newsletter, and Drunken Boat, among others. He holds an M.F.A in Poetry from Brooklyn College and an M.F.A. in Art and Technology Studies from The School of the Art Institute of Chicago, where he received the New Artists Society Merit Scholarship. He is the recipient of the Rosen and Edes Foundation Semi-Finalist Fellowship for Emerging Artists.
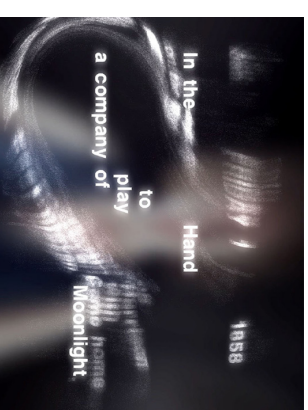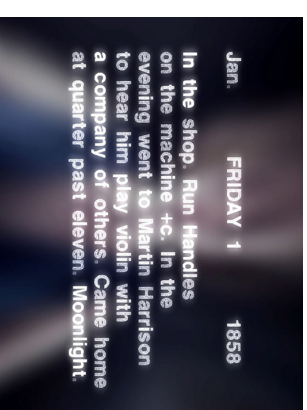
Collocations is an interactive work of experimental writing designed for tablet computers. It appropriates two key texts from Niels Bohr and Albert Einstein's historic debates about the complementary relationship between position and momentum on the one hand, and determinacy and indeterminacy on the other. In quantum mechanics that relationship is mediated by an experimental apparatus through which the experimenter observes the phenomenon in question. In *Collocations*, the tablet computer is that experimental apparatus, and the user's manipulation of its position in space allows certain poetic texts to emerge at the expense of others. As the user moves the device, certain words from within Bohr and Einstein's original texts begin to vibrate, becoming highlighted and forming poetic subtexts. Striking a delicate balance between completely predetermined and randomly generated texts, these poems embody the fundamental indeterminacy of matter. At the intersection of science, art, language and code, Collocations posits a new quantum poetics that disrupts classical notions of textuality and offers new possibilities for reading.

Amaranth Borsuk and Brad Bouse
WHISPERING GALLERIES
Net art with Leap Motion (2014)

Brad Bouse is a developer interested in the creative applications of code. He has a degree in film production from the University of Southern California and began his career working in visual effects. He has given several talks about creative code, recently including Cascadia JS, the Northwest's largest JavaScript conference. His open source art projects include *Solving Sol*, which facilitates programmatically rendering Sol LeWitt's wall drawings, and *Facets.js*, a generative polygonal library. Bouse designed and built the family tree interface for Geni and the original desktop app for Yammer. Currently, Brad runs an interactive design consulting service advising early-stage web startups.

In a domed whispering gallery, even the quietest sounds are carried from one end of the room to another: communication across great distance. *Whispering Galleries* delivers messages across time—helping a voice lost to history reach a contemporary audience. Visitors to *Whispering Galleries* see their own image reflected and distorted on a screen, and on its surface, a glowing text appears to float: an entry from an anonymous 1858 diary. The author worked with his hands in many roles: as a woodworker making handles, a dry goods clerk sweeping up and making trade, and a violinist making music at home and church. In daily entries, his week is measured by handwork. Visitors to *Whispering Galleries* use their own hands to sweep the dust from his diary: gesturing over a Leap Motion controller, they scatter pixels from the text, leaving behind a web of whispers: erasure poems that tell a hidden narrative of 19th-century life, labor, and art.

Amaranth Borsuk's most recent book is *As We Know*, a collaboration with Andy Fitch. She is the author of *Handiwork* (Slope, 2012), and, with Brad Bouse, *Between Page and Screen* (Siglio, 2012), a book of augmented reality poems. The two recently collaborated on *Whispering Galleries*, an interactive erasure using LeapMotion. *Abra*, a collaboration with Kate Durbin (forthcoming, 1913 Press), received an NEA-sponsored Expanded Artists' Books grant from the Center for Book and Paper Arts at Columbia College Chicago and will be issued this year as an artist's book with an iPad app by Ian Hatcher.
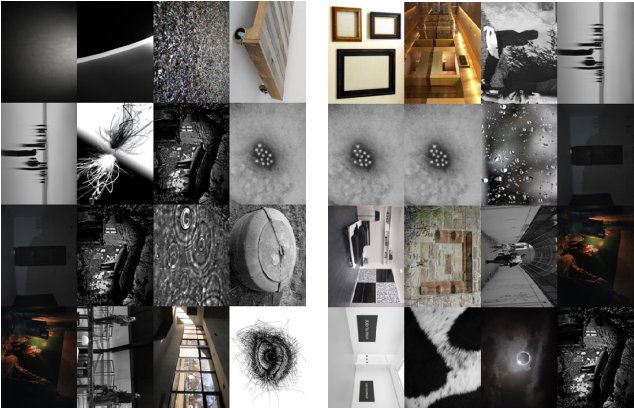
John Cayley and Daniel Howe

READ FOR US … AND SHOW US THE PICTURES

Mixed media installation, custom software (2015)

John Cayley makes language art using programmable media. Recent work has explored aestheticized vectors of reading and 'writing to be found' within and against the services of Big Software. In future work he aims to write for a readership that is as much aural as visual. Cayley is a professor of Literary Arts at Brown University. Daniel C. Howe is an artist, writer, and critical technologist, whose work focuses on networked systems for text and sound, and on the social and political implications of computational technologies. He resides in New York and Hong Kong, where he teaches at the School of Creative Media.

Founded on its earlier installation, "Read For Us'," *The Readers Project* presents the work of a software entity that generates digital video montage, with visual content sourced through live image search. *The Montage Reader* – developed initially for English – analyses its text and first establishes a overall visual grammar based on closed-class words that underlie linguistic structure. The reader then searches for images corresponding to phrases – 'longest common phrases' whenever possible – finally composing a sequence of images that corresponds with the written language of the text both structurally and also semantically – at least in so far as contemporary image search proposes a correspondence that is meaningful for the human user-readers of network services and their aggregation of crowdsourced indexing. Texts read by the *Montage Reader* may include parts of Adam Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations* (1776), and *Some Thing We Are*, a short story by Daniel C. Howe.

Simon Groth

WILLOW PATTERNS: THE COMPLETE 24-HOUR BOOK

Experimental book environment (2014)

Simon Groth is the director of if:book Australia, an organisation dedicated to exploring the changing nature of the relationship between writers and readers. In this role, he has created interactive live writing experiences and designed works that push technological boundaries while acknowledging the rich history of books and literature. Simon's books include *Concentrate and Off the Record: 25 Years of Music Street Press*. He has edited two essay collections, *Hand Made High Tech* and *The N00bz*, and his short fiction has been published in Australia and the United States.

In 2012, if:book Australia created a project that took a book from concept to print within a single twenty-four hour period. The book was written and edited using an online platform where every edit made to the text was captured and stored in a database. *Willow Patterns* documents the complete output from that database: authors and editors at work. In its online component, *Willow Patterns* creates an API and searchable interface to the data, making every version of every story accessible and open to remix and response. Its physical component is an export of the book's complete database published in a lavish 28-volume hardcover with a continuous spine design. If the future of the book includes print as an aesthetic choice, then *Willow Patterns* highlights the possibility of printed books designed for purposes other than reading, borrowing from print's powerful symbolism without devaluing the collected stories within.

Johannes Heldén
and Hakon Jonson

ENCYCLOPEDIA

Experimental book installation [2015]

Encyclopedia is an ecological installation featuring digital and sculptural content. The core of the work is a text generator that creates encyclopedic entries for extinct fictive animal species. These unique entries are given away as printed index cards to visitors of the exhibition. The work aims to put a gentle focus on the state of the planet, meanwhile exploring the possibilities of digital art. The text presentations of each species shift between matter-of-fact descriptions of habitat and feeding habits and more poetic sentences of the characteristics of the species and its surroundings.

Johannes Heldén is an author, visual artist, musician. Born in 1978, he lives and works in Stockholm, and is the author of 11 books, five digital interactive artworks, and three full-length music albums. Previous solo exhibitions include HUMlab/Umeå University, OEI Colour Project (w/ Håkan Jonson), Bonniers Konsthall in Stockholm, Kalmar Konstmuseum, Galleri Voit in Bergen, Stene Projects in Stockholm, and the Gothenburg Museum of Art amongst others. Group exhibitions include Remediating the Social at Inspace, Edinburgh, Against Time at Bonniers Konsthall, In Search of the Unknown at NIMK Amsterdam, and Chercher le texte at Centre Pompidou. Digital works published in the ELMCIP anthology of European Electronic Literature, Spring Gun Press, Afsnit P and others.

Håkan Jonson (b. 1978) is a Swedish artist, programmer, and author. Works include electronic art, painting, sound creation and handcrafted books. He is one half of Irrlicht, a publishing house and record company primarily focused on the contemporary art scene and a recurring contributor at conferences and seminars concerning software development, cognitive science, and electronic literature. In 2014 his work *Evolution* (in collaboration with Johannes Heldén) was rewarded the N. Katherine Hayles Award for Criticism of Electronic Literature.
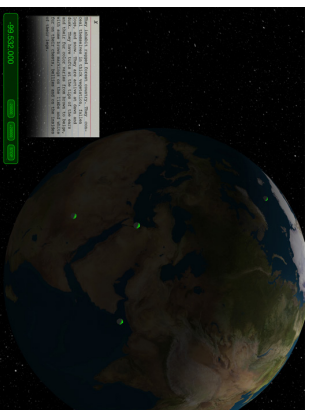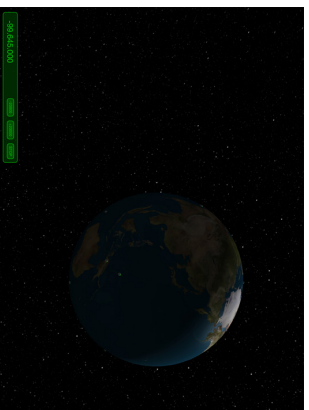
Silvio Lorusso
and Sebastian Schmieg

NETWORKED OPTIMIZATION

Crowd-sourced book installation [2013]

Networked Optimization is a series of three crowd-sourced versions of popular self-help books. Each book contains the full text, which is however invisible because it is set in white on a white background. The only text that remains readable consists of the so-called "popular highlights" – the passages that were underlined by many Kindle users – together with the amount of highlighters. Each time a passage is underlined, it is automatically stored in Amazon's data centers. Among the books with the most popular highlights, there is a striking number of self-help books. This points to a multi-layered, algorithmic optimization: from readers and authors to Amazon itself. Harvesting its customers' micro-labour, the act of reading becomes a data-mining process. The series consists of The Seven Habits of Highly Effective People, The 5 Love Languages of Love, and How to Win Friends & Influence People.

Silvio Lorusso is an Italian artist, designer, and researcher. His ongoing PhD research in Design Sciences at Iuav University of Venice is focused on experimental publishing informed by digital technology. He took part in exhibitions and events, such as Transmediale (Berlin, Germany), Impakt (Utrecht, Netherlands), Off the Press (Rotterdam, Netherlands), and Fahrenheit39 (Ravenna, Italy). His writing has appeared in Metropolis M, Progetto Grafico, and Doppiozero.
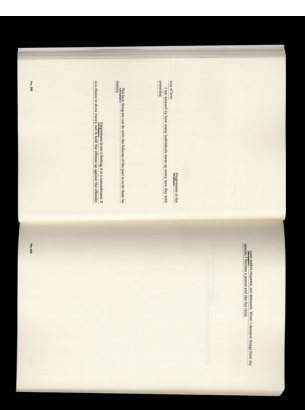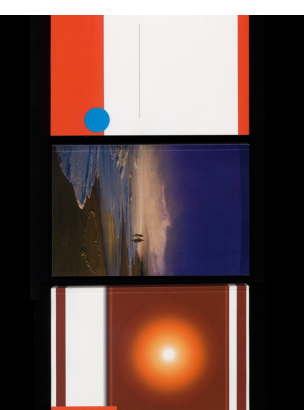
Sebastian Schmieg is a Berlin-based artist, teacher and programmer who works with found materials and custom software to create pieces that examine the way contemporary technologies shape online and offline realities. Previously his work has been exhibited at Bitforms Gallery, New York, USA; Transmediale, Berlin, Germany; and Impakt Festival, Utrecht, The Netherlands.

Michael Mandiberg

PRINT WIKIPEDIA

Experimental book installation (2014)

Print Wikipedia is an artwork in which software parses the entirety of the Wikipedia database and programmatically lays out a full set of over nearly 7500 volumes and then uploads these volumes to Lulu.com, a print-on-demand website. The installation displays a set of these printed volumes against a print of a schematic rendering of one bookshelf of volumes. This bookshelf will contain 150 volumes, or 2% of the whole set. The adhesive print is mounted to the wall, and one shelf is mounted on top of the print; this shelf holds the set of books.

Michael Mandiberg's work traces political and symbolic power online, commenting on and interceding in the real flows of information. He sold all of his possessions on Shop Mandiberg, made perfect copies of copies on AfterSherrieLevine. com, and created browser plugins highlighting the environmental costs of a global economy on the TheRealCosts.com. A recipient of fellowships and commissions from Eyebeam, Rhizome.org, and Turbulence.org, his work has been exhibited at the New Museum, Ars Electronica, ZKM, and Transmediale. He directs the New York Arts Practicum and is Associate Professor at the College of Staten Island/CUNY.

Nick Montfort,
Amaranth Borsuk, and Jesper Juul

THE DELETIONIST

Net poetry (2013)

The Deletionist is a concise system for automatically producing an erasure poem from any Web page. It systematically removes text, discovering a network of poems called "the Worl" within the World Wide Web. *The Deletionist*, based on the work of book artists and erasure poets, takes the form of a JavaScript bookmarklet. It can automatically create erasures from any Web pages the reader visits. Similar methods have been used to erase all text and to turn webpages into Katamari Damacy environments or Space Invaders levels, to make a game of destroying language. Between such extremes and the everyday Web, *The Deletionist* finds a space of texts that amplify, subvert, and uncover new sounds and meanings in their sources. Neither an artificial intelligence nor a poetry generating system in any standard sense, *The Deletionist* has a repertoire for uncovering patterns and revealing poetics at play within our most extensive textual network.

Amaranth Borsuk's most recent book is *As We Know*, a collaboration with Andy Fitch. She is the author of *Handiwork* (Slope, 2012), and, with Brad Bouse, *Between Page and Screen* (Siglio, 2012), a book of augmented reality poems. The two recently collaborated on Whispering Galleries, an interactive erasure using LeapMotion. Abra, a collaboration with Kate Durbin (forthcoming, 1913 Press), received an NEA-sponsored Expanded Artists' Books grant from the Center for Book and Paper Arts at Columbia College Chicago and will be issued this year as an artist's book with an iPad app by Ian Hatcher.

Jesper Juul is an Associate Professor the Royal Danish Academy of Fine Arts School of Design. He has been working with the development of video game theory since the late 1990's, at the IT University of Copenhagen, MIT, and the New York University Game Center. His publications include *Half-Real* on video game theory, and *A Casual Revolution* on how puzzle games, video games and the Nintendo Wii brought video games to a new audience. He maintains the blog The Ludologist on "game research and other important things." His latest book, *The Art of Failure*, was published by MIT Press in 2013.

Nick Montfort develops computational art and poetry, often collaboratively. He is on the faculty at MIT and is the principal of the naming firm, Nomnym. Montfort wrote the books of poems #! and Riddle & Bind, co-wrote 2002: A Palindrome Story, and developed more than 40 digital projects including the collaborations, The Deletionist and Sea and Spar Between. The MIT Press has published four of his collaborative and individual books: *The New Media Reader, Twisty Little Passages, Racing the Beam*, and *10 PRINT CHR$(205.5+RND(1)); : GOTO 10*, with *Exploratory Programming for the Arts and Humanities* coming soon.

Jason Nelson and Alinta Krauth
ЄΠTROPIC TEXTS
Experimental digital poetry [2015]

Entropic Texts is an experimental digital poem using text, image, and an interactive interface to explore the notion of entropy. *Entropy* is nature's tendency towards decay. Thus, it is entropy that predicts the arrow of time and the length of the life of all things – living and material. As you scroll through this artwork, you are led into a world where the "force" of decay gets slowly stronger, to the point where text, images, and moving image, become glitched and decayed beyond recognition. This imaginary world of quickening decay is represented by the junkyard. What we often call junkyards are spaces that were once collections of adored or useful items that have succumbed to entropy; thus, they are both clear metaphorical and physical spaces of decay. Using a combination of the artists' own poetry written while visiting junkyards and generated text, we seek to experiment with the life and decay of digital data. This work is intended to be read both ways. Once the end is reached – 99% decay force, the piece can then be scrolled back through, reversing the arrow of time, and thus reversing entropy. The act of creating a digital interactive poem feels a lot like fighting with the forces of entropy – as an artist you are creating a work that is constantly attempting to break itself. Sometimes a large portion of the artist's role is to resurrect broken data. This process of creation and destruction of data, while central to our theme, was also evident in the creation of the work itself.

Jason Nelson creates digital poems and net artworks. He teaches Net Art and Electronic Literature at Australia's Griffith University College of Art. His work has been featured at FILE, ACM, LEA, ISEA, SIGGRAPH, ELO and others. He was awarded the Paris Biennale Media Poetry Prize and is on the board of the Electronic Literature Organization.

Alinta Krauth is a multidisciplinary artist who focuses on projection art, interactive art, sound art, art games, and generative art, and is interested in experimenting with links between these fields. She is also interested in ways to tie education and social relevance into interactive pieces – particularly with regards to sustainability, ecology, and physics. Her recently exhibited works explore poetry games, interactive sound art, interactive net art/literature, and interactive projection mapping onto sculpture. Her works have been exhibited in Brisbane, New York, Virginia, Vienna, Paris, and Melbourne.

Chris Rodley and Andrew Buttrell
DEATH OF AN ALCHEMIST
Database novel [2015]

Death of an Alchemist is a novel written with data: a literary narrative generated in real time from online information. In the story, a present-day narrator logs onto the Internet to investigate the death of Johannes Trithemius, a German abbot and alchemist who died in 1516. He left behind a mysterious book, the *Steganographia*, which is to contain the hidden secrets of the universe disguised in code. The work consists of a wall of projected text and symbols that is generated by scraping a range of online data sources for news headlines, social media posts, gifs, memes and more. As the text flickers and updates with each new piece of data that is received, readers are invited to follow the clues to unravel the mystery of the *Steganographia* and discover who killed Trithemius and why.

Andrew Burrell is a contemporary arts practitioner with a long history in real-time 3D and interactive audio installation. He is exploring notions of self and narrative and the implications of virtual worlds, networked environments and artificial life systems upon identity. His networked projects in virtual environments include mellifera (with Trish Adams), Virtual Macbeth (with Kereen Ely-Harper), Augmentiforms (in collaboration with Warren Armstrong and presented at ISEA 2011), and IUXTA (ISEA 2013). Andrew holds a PhD from the University of Sydney, his research having focused on philosophical and poetic connections between memory, the collected object and narrative.
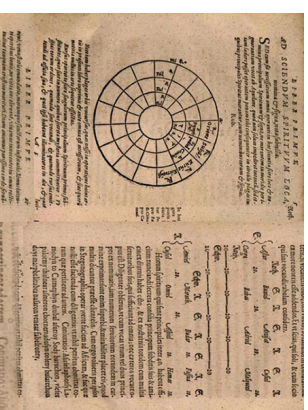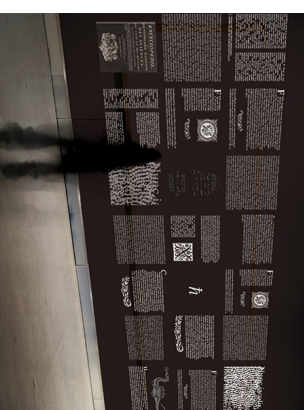
Chris Rodley is a writer for new media whose work is exploring emerging frontiers for the literary in networked environments. Most recently, his focus has been on telling stories with data in a series of collaborations with hybrid media artist Andrew Burrell. They include the public artwork *Enquire Within Upon Everybody*, which appeared at *The Portals exhibition in Sydney and Darwin* as part of ISEA2013, and *Everything is Going To Be OK ;)*, which appeared at Underbelly Arts Festival and the Electronic Literature Organization Media Arts Show in Milwaukee. Chris is a PhD candidate at the University of Sydney as well as a contributor at BuzzFeed.com.

Tiffany Sanchez and Jinsil Hwaryoung Seo
PREY

Experimental hybrid book (2015)

Prey is an exploration in digital storytelling through the infusion of the old with the new, a hybrid grafting of the organic with the inorganic to create an entirely new form of codex. While the design is driven by an earthy handcrafted aesthetic, each novel hosts a unique system of interactive technologies. Upon first glance, they appear as a trilogy of standard vintage volumes. Once opened, readers will find their characters carefully embodied and thoroughly embedded within their pages.

Tiffany Sanchez is an emerging Texas artist who believes old, broken, dead, or warped things can be very beautiful. Her compositions are largely comprised of organic, raw, and repurposed materials often left to decay. They vary from life-size installations to miniatures that can easily be held in one hand. Tiffany is currently pursuing an MFA in Visualization at Texas A&M University.

Jinsil Hwaryoung Seo is an interactive artist/researcher focusing on aesthetics of interactive experience. She is an assistant professor in the Department of Visualization at Texas A&M University. With interactive art practice, Seo investigates the intersection between body, nature and technology. Her current research concentrates on designing for tangible and kinetic aesthetics in the contexts of art, education, and health.

Chris Vandegrift
RECURSIVE DICTATION

Experimental text and speech, with SIRI and Dictation for iPhone (2013 - 2014)

As of version 10.8 (July 2012), Apple Inc.'s Mac OS X desktop operating system has included Dictation, a feature modeled on Siri, the iPhone voice-recognition interface. When activated, this feature cross-references spoken audio input against an online database of speech data and, using this data, transcribes the audio into text. The accuracy of this transcription is variable. Mac OS X also features a speech synthesis utility capable of "reading" text selections aloud in a variety of differently accented computer voices. The verisimilitude of these various voices is, likewise, variable. In *Recursive Dictation*, Mac OS X text-to-speech output is recursively routed to the Dictation feature and vice versa. The result is an iterative stream of text and synthesized speech that, due to the limitations of the speech synthesis and speech recognition software, is both ever mutating and never ending.

Christopher Vandegrift is a Philadelphia-based writer and new media artist whose practice spans film, experimental music, and poetics. His work has been presented at conferences across the U.S. and exhibited internationally. His debut book, *Policy Pete's Dream Book*, is forthcoming from Make Now Press.

Andy Weir

SATURATED HIGHWAY FOREST DEATH PSYCH SYNTH PANIC

Sound installation (2014)

Saturated Highway Forest Death Psych Synth Panic (2015) is a three second pulse of collective musical intelligence composed by metadata. It proposes itself as a new genre, approaching - but never touching - a collective generic distillation of TOTAL DARKNESS. The ongoing composition is tagged as *Saturated Highway Forest Death Psych Synth Panic* and plugged back into the generic metadata system so that the flashed image becomes a label for the new genre. For ISEA2015 the work is presented as a loop that infects the space: three seconds of sound/image, then three minutes of silence. Each day the file will be updated so that it grows and develops over the event.

Andy Weir is an artist from London, UK. His work, on extended and accelerated temporalities, proposes strategies for collective knowledge in a context of ungrounding panic. He is Senior Lecturer in Fine Art at Arts University Bournemouth, UK, and PhD student at Goldsmiths, University of London, researching concepts, affects and politics of the deep time of nuclear storage.
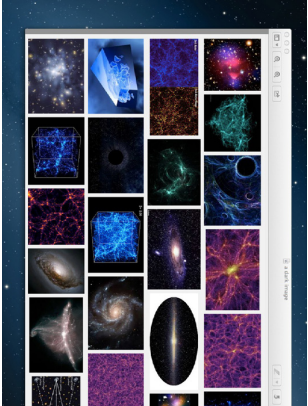
Jody Zellen

SPINE SONNET

Net art for mobile and desktop environments (2011)

Spine Sonnet is an automatic poem generator in the tradition of found poetry that randomly composes 14 line sonnets derived from an archive of over 2500 art and architectural theory and criticism book titles. Each tap of the screen reveals a new poem.

Jody Zellen is a Los Angeles based artist who works in many media simultaneously making interactive installations, mobile apps, net art, animations, drawings, paintings, photographs, public art, and artists' books. She employs media-generated representations as raw material for aesthetic and social investigations. Her interactive installations include "Time Jitters" a commission for the Halsey Institute at the College of Charleston, SC, 2014, "The Unemployed" at Disseny Hub Museum in Barcelona in 2011 and "The Blackest Spot" at Fringe Exhibitions in Los Angeles in 2008. Most recently she has been making mobile apps. "Urban Rhythms," "Spine Sonnet," "Art Swipe," "4 Square," "Episodic," and "Time Jitters" are her six apps. They are available in the iTunes Store.

SPOTTED SENTIENTS: DISPATCHES FROM AN UNEVEN FRONTIER

VIVO Media Arts Centre

Elisa Ferrari

VIVO Media Arts is pleased to host an evening of screenings, performance and installation in connection with ISEA2015. The event thematic of Disruption provokes us to consider our own historical situation within crisis and flux. In a period of social, political, industrial and environmental turmoil, broad and diverse groups of people have been formally committed to a haphazard exploration of un/de-regulated interstices of the physical and the virtual in hopes of finding workarounds, new grades of paydirt, and perhaps even the odd revolutionary silver bullet.

In over 40 years of existence, VIVO has aspired to foster, whenever possible, the space of tenuous creative exploration that is traced out by the thematics of ISEA. Often, such space issues prototypes with spiky cyberpunk physicality - clunky, not yet streamlined, grotesque, speckled with the historically residual. Several of the works featured at VIVO are deliberately rudimentary— playful but also underdetermined in order to make space for their interlocutors. Both work and platform, they are typically simple and crude metaphors and metonyms that nonetheless touch on profound questions of subjecthood and collectivity, and point at the unfurling dimensions of cognition. In an interview, Brady Marks characterizes

her 3D volumetric display as a means for artists to explore the nascent gestures and vocabulary of a new medium before the contours of its use are influenced - as they invariably will be - by its corporate capture and release. Elsewhere the wispy swivel of Jeremy Keenan's "animated feedback object" evokes the tentative scale and affect of fable or parable.

These hybrid forms suggest different regimes of synaesthesia, suturing sensations together at different angles of incidence. Tom Slater's Hybrid Spaces presents a contemporary contribution to the trompe l'oeil arms race, perhaps even aspiring to render the concept moot in our felt experience of his protean transmediated beams. Ed Osborn's Gain Stage plays with sensory resolution in an elliptical fashion as the relationship between his tableaus and their emanations is subject to an impressionistic drift. The improvisational duo good cop/naughty cop concretizes a relationship between source or energy and output—exploring a highly topical sense of constraint as a potential source of new expression.

Occupations with time and timing are evident in both Emmanuel Madan's Addendum to Coincidence Engines and Angela Ferraiolo's Three Hollywood Grammars.

Emmanuel Madan

ADDENDUM TO COINCIDENCE ENGINES

Performance for 50 Ikea clocks, metal surfaces, contact microphones and amplification (2013)

The performance is part of Madan's ongoing engagement as part of the Montréal-based collective [The User] with the ideas of György Ligeti surrounding determinacy and indeterminacy in complex mechanical systems. The performer selects from a large pool of ostensibly identical clocks, placing these on one of several metal surfaces to which contact microphones are affixed. The performance relies on the subtle differences between each of the clocks, their rhythmic and timbral distinctions highlighted by the resonating characteristics of the metal sheets.

The Coincidence Engines series was begun by [The User] in 2008. Earlier works in the series include *Coincidence Engine One: Universal People's Republic Time* and *Coincidence Engine Two: Approximate Demarcator of Constellations in Other Cosmos*.

Emmanuel Madan is a musician, composer and sound artist. After studies in electroacoustic composition and work as radio broadcaster, he co-founded [The User] with architect Thomas McIntosh in 1997. He also maintains a solo sound art practice with works such as *H*, a constellation of installations and performances exploring the phenomenon of electromagnetic induction, *Zwischenlaute*, a series of works inspired by accidental speech, and a number of sound art works conceived for radio. Madan is the national director of the Independent Media Arts Alliance (Canada). He lives and works in Montréal.
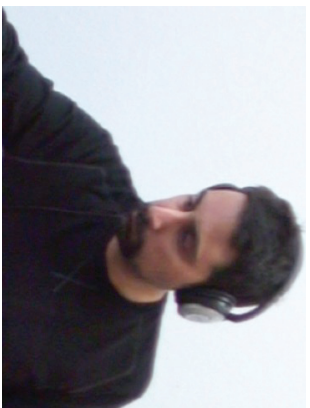
Conseil des arts
et des lettres
Québec

Frederico Pimpão & ERROR-43

FUTURE IN PROGRESS

Light, Audio, Paper, Drawing (2014)

Future in Progress is a performance that emerges from a new spatial perspective in which the artists seek to transport audiences into a real time imaginarium. This imaginarium operates on inputs from the physical world and aims to explore the relation between the real world and the imaginative realm.

ERROR-43 are architecture students whose works explore the digital environment as an integral element in the built environment. Working in Portugal, they have created and exhibited work for NewSpace (Setúbal), ArchOpeningYear (Lisbon) and international works such as ArtVisionContest (Moscow), and La moisture de Arte Visive (Venice), and have been pre-selected to BankSpace in London.

Tom Slater

HYBRID SPACES

Audiovisual 3D soundsculpture (2014)

Hybrid Spaces interrogates whether or not three dimensional audiovisual imaging technologies can act as a clear cut barrier separating digital space and physical space and raises the question: Are virtual objects now capable of generating the same perceptual effects as real objects? By converging laser beam projections with OpenGL graphics and sound source panning, the installation induces an ambiguity of multi-stable, digital/physical space.

Tom Slater is an artist and researcher who works with digital media and physical computing to build immersive audiovisual environments. Currently a director of *Call & Response* and PhD researcher at University College Falmouth, Tom's creative practice revolves around how sound and image producing technologies affect our understanding of spatial dis/embodiment.
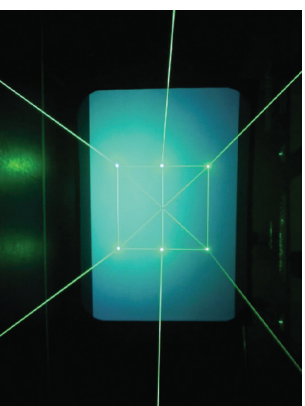
Jeremy Keenan

EAR TO MOUTH II

Kinetic, generative sound installation (2015)

Ear to Mouth II is a kinetic, generative sound installation using a moving speaker, four modified microphones, and processed speaker feedback. The amplitude of feedback influences the subsequent movement of the speaker, which creates further changes in the patterns of feedback. The piece is part of a series initiated with an interest in remote signals, such as mobile networks, and how they affect the movement of human bodies in physical space. The pervasive multitude of distant signals appears to be an invisible process, but has a tangible influence on the domain of the flesh.

Jeremy Keenan's practice has manifested as sonic art, music, multichannel sound, and immersive performance. His current line of practice surrounds ideas of feedback, the reconfiguration of familiar audio tools like speakers and microphones, and the communicative possibilities inherent in sound. Jeremy builds sonic artworks using motion, feedback, and light. Jeremy has a PhD in Studio Composition from Goldsmiths College. He is a director of the London based sonic arts collective Call & Response. Jeremy Keenan is of no known relation to the anthropologist of the same name.

Brady Marks

WE ARE WITH YOU: MIRROR

2500 diffuse white LEDs, Peggy 2 Light Emitting Pegboard, 3 Phase Motor, HAL Effects Sensor, Beagle Bone White Linux Computer, Plexiglass, Metal Work (Rob Symers), Custom Software (C/ Processing), iMac (2012-2015)

Techinically, *We Are With You: Mirror*, is a 9 Cubic Foot, True 3D Volumetric Display based on persistence of vision, or briefly the Hologram from Star Wars. Originating from the artist run centres and DIY communities in Vancouver, it is a bold shot across the bow of "3D" TV. Conceived by media artist Brady Marks, this 3D Display prototype was built at VIVO Media Arts Centre, shown at Maker Faire Vancouver (2014) and Science World (2015). It is both an artwork and metawork, or Platform for 3D Kinetic Experimentation, continuing the tradition of putting new and emerging technology in the hands of artists to explore the medium's scope.

Brady Ciel Marks is an artist working in sound, light and interactive sculpture. She works with technology and against technological thinking. Her work is often collaborative, bringing generative and interactive perspectives to the conversation. Her solo projects question impending cultural forces such as surveillance, remediation and technological determinism. She holds a M.Sc. in Interactive Arts from Simon Fraser University (SFU), hosts a monthly sound art radio show, plays music in a the Vancouver Electronic Ensemble, and DJs regularly.
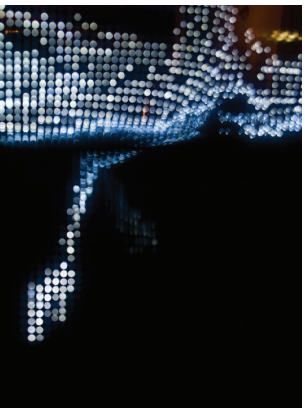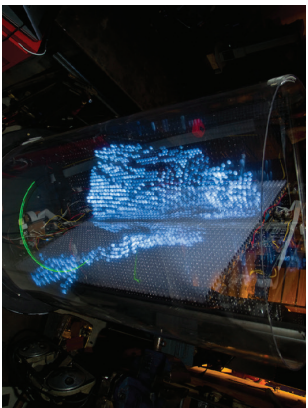
Angela Ferraiolo

THREE HOLLYWOOD GRAMMARS: CONVERSATION, CHASE, SHOOTOUT

Video (2015)

Three Hollywood Grammars is a computational video made by deconstructing three classic scenes from Hollywood cinema: the A/B walk-and-talk conversation essential to police procedurals, the "mano à mano" shootout of neo-noir thrillers, and the gritty urban chase scene of 70s Hollywood realism. Each of these iconic cinematic patterns was deconstructed, edited, color graded, and exported as single frames. For exhibition, these frames are then reconfigured through the use of sequencing grammars and computer algorithms to generate a disrupted video montage that emphasizes pattern over story. Sound is distorted through the use of granular synthesis. The result is a portrait of the structures and routines that form the basis of American movie montage. Viewers engage the deep structure of Hollywood cinema rather than any forward progression of story. The results feel both familiar and startling, informative of the visual patterns residing as archetypes in popular cinema. Beyond this, the repetitions and pattern making revealed by algorithmic recombination make these experiments arresting visual statements in their own right.

Angela Ferraiolo is an experimental videomaker working with noise, randomness, and generative processes. Her work has been screened at galleries and festivals nationally and internationally, including Microscope Gallery (Bushwick), New York Film Festival (New York), Courtisane (Ghent), AWXFF (New York), Collectif Jeune Cinema (Paris), and the Australian Experimental Film Festival (Melbourne), as well as the International Conference of Generative Art (Rome), and the International Conference of Computer Graphics, Imaging and Visualization (Taiwan). New projects include further noise experiments, immersive video, and interactive video for mobile devices. She teaches Playable Media at Sarah Lawrence College.
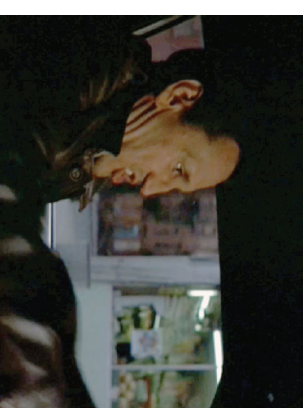
Ed Osborn

GAIN STAGE

Sound installation (2015)

Gain Stage is a kinetic sound installation that sounds out and shapes acoustic space in relation to a series of physical and mechanical tableaus. Each tableau focuses on a single device or object that involves a process of mechanical amplification or motion. The movements in each tableau are amplified so that their sounds are heard in varying combinations from speakers that are spread throughout the space. The sounds are processed to produce an elliptical relationship between the tableau and the sound of the movements it shows: they are filtered or delayed, and often heard at a distance. This processing changes over time, so that as each tableau unfolds, the sounds associated with it move in and out of acoustic focus. The title comes from the technical term for electronic signal amplification. Here it refers both to the forms of mechanical amplification on display and describes the situation of the piece itself as a platform for multiple experiences of gain staging.

Ed Osborn works with many forms of electronic media including installation, video, sound, and performance. He has received grants from the Guggenheim Foundation, the Creative Work Fund, and Arts International and been awarded residencies from the DAAD Artists-in-Berlin Program, the Banff Centre, STEIM (Amsterdam), and EMPAC (Troy, NY). He has presented his work at SFMOMA (San Francisco, CA), the singuhr-hörgalerie (Berlin, Germany), Artspace (Sydney, Australia), ZKM (Karlsruhe, Germany), Kiasma (Helsinki, Finland), and MassMOCA (North Adams, MA). He is on the faculty of the Visual Arts Department at Brown University (Providence, RI).

BROWN

THE MUTEK CABARET

Wong Theatre

Alain Mongeau

In the context of ISEA's 21st edition in Vancouver, MUTEK is proud to present a series of audiovisual performances from some of Québec's most internationally renowned and emerging artists working in this field. With The MUTEK Cabaret, MUTEK deliberately recalls and echoes The Electronic Cabaret, a program presented during the last ISEA symposium in Canada, which took place in Montréal in 1995. In many respects, the event of 1995 marked the beginning of a process that led to Montréal's emergence as a digital arts hub, creating a lasting impression and inspiring the realization of institutions such as the SAT (Société des Arts Technologiques) and the MUTEK and Elektra festivals. Presented at the now defunct Spectrum, the original Electronic Cabaret offered first glimpses in North America of avant garde digital work such as Modell 5 by Granular Synthesis, a revelatory presentation that seeded many of the experimental digital practices that have since matured in Québec and taken on their own distinct qualities and expressions. Curated by Artistic Director Alain Mongeau in both instances, this new program features eight startling and mesmerizing live audiovisual performances representing three generations of Québec artists active in the 20 years since the original Cabaret. Herman Kolgen's always visionary conceptual and technical intersections between sound and image and artificiel's long running fascinations with illumination, power currents and the invention of new digital instruments, epitomize an original vanguard; Bernier and Messier (together and singularly) are a second wave of artists who have furthered audiovisual digital practices that play between the immaterial and material, adding elements of performer intervention and theatrical choreography to the oeuvre, while Myriam Bleau, Maotik & Metameric, Woulg and BetaFeed typify a new generation of practitioners building on the fertile and established terrain that has come before them, always advancing the theoretical, conceptual, affective and technical elements that define this most contemporary of forms. The full circle of creativity exemplified by The MUTEK Cabaret also offers a promise for what could happen in the Vancouver scene, as ISEA provides an opportunity to jump-start a new cycle of inspiration and stimulate ever more daring relationships between art and technology here.

MUTEK

Canada Council   Conseil des arts
for the Arts   du Canada

Conseil des arts
et des lettres
Québec

CONSEIL
DES ARTS
DE MONTRÉAL

Montréal

Maotik & Metametric

OMNIS

Audiovisual performance (2014)

After performing their first work together, the micro-rhythmic, minimalist A/V experiment Durations at MUTEK in 2014, Maotik & Metametric continue their creative association with *Omnis*. The duo's latest immersive and multi-sensorial performance is inspired by the concept and technological real-ity of ubiquity. The ability to transfer information instantaneously all over the world dramatically alters the human perception of space, time and relationships, reducing experience to a "here and now" unit of being. *Omnis* explores the conditions of this contemporary temporality using a live gen-erative audiovisual system, multiple degrees of optical illusion and distortion of the performance space to destabilize the environment and explode the idea of being everywhere (and nowhere) at the same time. Following impressive recent displays at Barcelona's Mira, London's BFI Digital Québec, Lima's Visiones, MUTEK Mexico and several other festivals around the world, *Omnis* made its Canadian premiere at MUTEK 2015.

Montréal-based Maotik & Metametric combine the forces of digital artist Mathieu Le Sourd (Maotik) and musician and producer Jean-François Pedneault (Metametric). Pedneault lends his background as a percussionist for orchestras and chamber music ensembles, as a composer for theatre, dance and film (with over 50 soundtracks to his credit), and as a solo electroacoustic musi-cian to their collaboration. Mathieu Le Sourd is a master of generative visuals for interactive instal-lations and multimedia performances. He designs his own audiovisual tools to create real-time immersive experiences around the world. He holds a Master in Digital Arts from the IUA Pompeu Fabra in Barcelona.
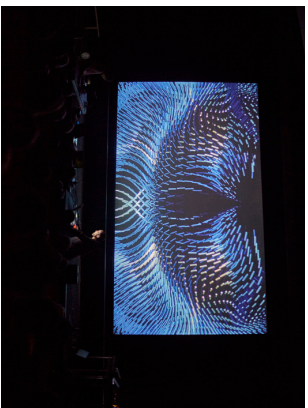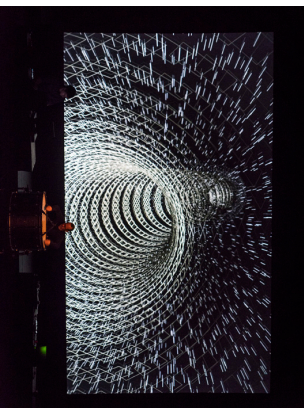
Photo 1 credit: Caroline Hayeur
Photo 2 credit: Matthew Cheetham

Myriam Bleau

SOFT REVOLVERS

Music performance (2014)

Soft Revolvers extends Myriam Bleau's practice of exploring the sonic potential of everyday or familiar objects that engage audiences by trig-gering subconscious physical memories of their lived experience with those objects, including the ways in which they inform behavioural expecta-tions, function and symbolic connotations. A music performance for four self-built spinning tops composed of clear acrylic, each top is asso-ciated with an "instrument" or element in an elec-tronic music composition. The tops are equipped with gyroscopes and accelerometers that com-municate wirelessly with a computer where the motion data collected (speed, unsteadiness at the end of a spin, acceleration spikes in case of col-lisions) informs musical algorithms. LEDs placed inside the tops illuminate the body of the objects in a precise counterpoint to the music, while the positioning of the lights creates visually stunning halos around the tops, enhanced by persistence of vision effects and projections. With their large circular spinning bodies and their role as music playing devices, the spinning top interfaces and some of the mappings between gestures and sound, have been borrowed directly from the bimodal action of turntables and the sampling culture of hip hop.

A composer, digital artist and performer based in Montréal, Myriam Bleau explores the limits between musical performance and digital arts, creating audiovisual systems such as sound installations and performance specific musical interfaces. A multi-instrumentalist from child-hood, Bleau plays cello, guitar, and piano. Her hybrid electronic practice integrates hip hop, techno, experimental and pop elements with a focus on generating a physical response through pure tones and perceptual effects. She has pre-sented across Canada, in the US and in Europe. Her recent work Soft Revolvers, received an hon-orary mention for the Prix Ars Electronica 2015. She is currently working on a master's degree in composition at the Université de Montréal.

Photo credits: Matthew Cheetham

Nicolas Bernier

FREQUENCIES (SYNTHETIC VARIATIONS)

Sound and light performance (2013)

Presented as a world premiere at MUTEK 2013, frequencies (synthetic variations) is the second instalment in Nicolas Bernier's avant garde audiovisual series, in which he tampers with sound waves and light bursts in real-time – like a sculptor would carve out a mold as he prepares to realize his creation. Just as impressive as frequencies (a) was at simultaneously rendering sound visible and a stream of light audible, frequencies (synthetic variations) finds the performer processing sequences of light and purely synthetic sounds with extreme precision – resulting in intermittent light blasts within small acrylic structures. Whether he's hatching inventive sound installations, musique concrète or live video art, the multidisciplinary Bernier is ever mindful of striking a delicate balance between intellect and sensuality, materiality and ephemera, and between organic sounds and digital processing.

Nicolas Bernier creates sound performances, installations, musique concrète, live electronics, post rock, noise improv, and video art while also working in dance, theatre and other interdisciplinary contexts. In 2013, he was awarded the Golden Nica by Prix Ars Electronica. He has performed at Sonar, MUTEK, DotMov Festival and Transmediale, and his recorded works have been published on labels like Crónica, leerraum, Home Normal and LINE. He is a member of Perte de signal, a media arts research and development centre based in Montréal and a long time collaborator with Martin Messier. He holds a PhD in Sonic Arts from the University of Huddersfield (UK) and teaches in the Digital Music program of the Université de Montréal.
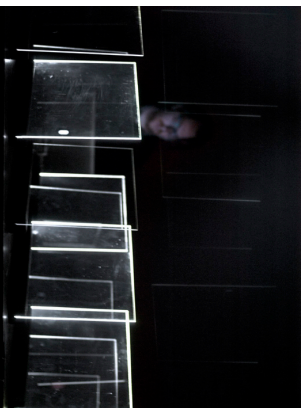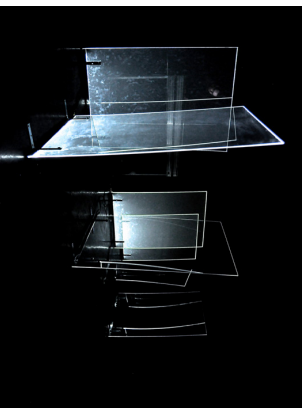

Photo 1 credit: Isabel Rancier
Photo 2 credit: Isabelle Gardiner

Alexandre Burton & Julien Roy (artificiel.org)

POWEr

Audiovisual performance with Tesla coil (2009)

Utilizing a bespoke Tesla coil, *POWEr* is a performance based on the sonics and striking imagery that offshoots from the machine's high voltage emissions. Used as source materials, electrical ingredients are generated, captured, transformed and diffused live on stage through digital processing and manipulation of sound and video. Building on a context that sets it halfway between a musical presentation and a media arts installation, *POWEr* demarks the continuation of artificiel's development. Having charted a singular path investigating composition and electrical impulses with previous projects such as *bulbes* (2003) and *beyond6281* (2004), as well as cultivating a performative dimension with such later works as cubing (2006) and artificiel.process (2008), *POWEr* takes its place among this oeuvre by raising the stakes of spontaneity and working with evermore complex musical structures and visual dramaturgy. Originally commissioned by *MUTEK* for its 10th edition, this project was made possible by funding from the Media Arts section of the Canada Council for the Arts and the Conseil des arts et Lettres du Québec and has continued to tour the world since.

For more than 15 years, Montréal artists Alexandre Burton and Julien Roy have been harnessing electricity to make art that blends live performance and installation work, music and image. Existing on the digital plane and in the wholly physical, they fashion new instruments and contexts while constantly examining the processes underlying their multi-layered discipline and its effects. They have built a practice unique to their backgrounds – both come from the electroacoustic music department at the Université de Montréal. Roy has produced electronic music in several guises, while Burton's interest in science and technology has led him to invent unique digital instruments which he also deploys in his own projects.

Photo 1 credit: Audrey Gaudrault
Photo 2 credit: Ed Jansen

Herman Kolgen

SEISMIK

Audiovisual performance (2014)

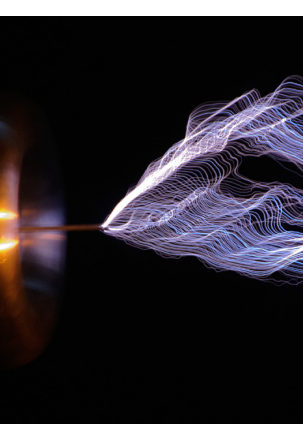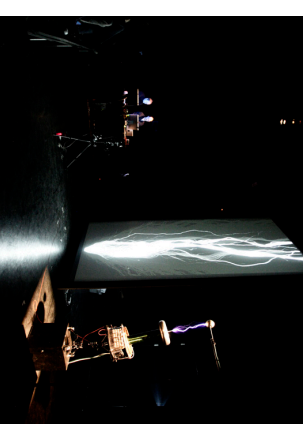*Seismik* is a dazzling, tension charged performance that taps into seismic waves, frictional resistance and the Earth's tremor related phenomena in real time. True to Kolgen's temporal/spatial conceptual preoccupations and radiographic approach, he again renders the invisible visible: he has developed sophisticated software that picks up on the Earth's magnetic fields and seismic activity from São Paolo to Kyoto, in turn generating abstracted sound and dramatic visual motifs. Exploring the ambiguity of realism in post human landscapes, Kolgen creates three dimensional simulations through the instability of dynamical systems and converts them into large scale cinematic visuals. A dramatic display of terrestrial activity, Seismik plays on notions of physical, cerebral and emotional tension, in this case using vibrational data and vertical through-lines to explore seismic strains and fractures of varying intensities, planting the audience squarely on *terra* (not so) *firma*.

Internationally renowned, multifaceted multimedia artist, Herman Kolgen, has been modeling sumptuous 'audiocinetic' sculptures for over twenty years. The Montréal-based sight and sound virtuoso continually hatches new conceptual approaches to celebrate the powerful synergy (and intimacy) at the heart of his audiovisual works. His installation and performance pieces boast a hybrid technical language and a singular and bold aesthetic, sitting at the juncture of many artistic practices. From 1996 to 2008, Kolgen dedicated the majority of his immersive practice to the audiovisual Skoltz_Kolgen duo, performing at prestigious international events such as Berlin's Transmediale, the Venice Biennale, Austria's Ars Electronica, and multiple appearances at MUTEK.
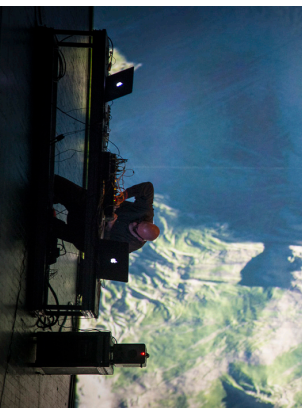
Photo credit: Caroline Hayeur

Martin Messier

FIELD

Sound and light performance (2015)

Martin Messier's work takes shape through the relationship between sound and material; he gives life to sound through various objects such as alarm clocks, sewing machines, film projectors, pens and self conceived machines. He pushes the everyday imaginary into new terrain, magnifying and reinventing their functions, flipping the customary hierarchy, making sound the driving force of movements. Messier has presented his multidisciplinary work at esteemed events around the world, often in collaboration with Nicolas Bernier. In 2010, he founded 14 lieux, a company dedicated to sound work in the art scene. Holding a diploma in percussion, Martin Messier also has a bachelor's degree in electroacoustic composition from the Université de Montréal.

Exploring the performative qualities of an electrical field while conjuring and animating it, Martin Messier's latest work lays bare invisible and inaudible power flows through constant plugging and replugging of cables set between a diptych of connection panels. This "field" becomes an instrument and Messier's body becomes a conduit, a part of the field, as he conducts the electric currents and composes them into sound and asymmetrical rhythm. Light and darkness interplay as wires illuminate and projections of Messier's movements provide ghostly apparitions of modulated magic. Created in collaboration with Thomas Payette (Robert Lepage/Ex Machina) and premiered at MUTEK 2015, Field produces multiple variations on sound, light and space as he captures, manipulates and visualizes for the audience, a collage of electromagnetic fields. With the help of a microphone that features electromagnetic transducers, he harnesses residual electrical signals that are imperceptible to the human ear, and uses them as the driving soundtrack for his choreography of interventions.

Photo credit: Martin Messier

Woulg
RING BUFFER
Audiovisual performance (2014)

Montréal-based composer and new media artist Greg Debicki produces emotive glitch music by combining the dissonance of grunge with the rhythmic complexity of IDM and jazz. Woulg releases his output on labels such as Outlier Recordings and Enig'matik. An open source advocate, he writes generative music software and designs interactive projections. Using a bundle of custom software and hacked hardware, he experiments with subversive methods of sound design and visual rendition. He completed a BFA from Alberta College of Art and Design and studied music composition at the Dartington College of Arts, UK.

Photo credit: Kamielle Dalati Vachon

Ring Buffer explores databending by modelling sound in three dimensions. Sounds are sculpted in 3D modelling software using procedural algorithms and then converted to sound using image to audio mapping, which are then displayed using a spectrograph. By using gestural rhythmic structures with a heavy emphasis on textures and dynamics, the performance takes the audience through an imagined geography, exploring multiple perspectives of alien shapes and soundscapes. By creating the sounds first as visual objects and then manipulating them as sounds in order to display them as visuals again, the project aims to bring the audience into the fabric of the data, to explore it from an inside perspective. Ring Buffer was presented as a world première at MUTEK.ES in Barcelona in March 2015 and was also featured at the Digital Québec showcase in London the same month, as well as at MUTEK 2015 in Montréal.

BetaFeed
SYSTEM
Audiovisual performance (2015)

Based in Montréal, BetaFeed merges the talents of Alexis Langevin-Tétrault, an electro-acoustic and electronic music composer and performer, and Lucas Paris, an audiovisual programmer and composer. Active in areas such as sound design for theatre, video games and video projects, Langevin-Tétrault has been recognized for his experimental sound work, having been awarded a prize in the Acousmatic category at the VII International Competition of Electroacoustic Composition 2014, Foundation Destellos. Lucas Paris develops his own custom digital tools seeking to push the artistic limits of current technologies with the aim of reaching ever more complex and spontaneous expressions between the visual and the musical. He has lent this approach to collaborations with Pierre Michaud, Jean Piché and Herman Kolgen.

Photo credit: Lucas Paris

Inspired by new technologies and network theory, *System* uses custom software and generative audiovisual synthesis, manipulated and controlled by gestural interaction and touch interfaces, to explore relationships between modern society and individuals, communication strategies, power and technological progress. The work offers an allegory for a globalized and interconnected world in which individuals seek to make sense of their experience and attempt to retain some freedom of action. The performers assume the role of this individual, interacting in real-time with audiovisual processes that affect the formation and behaviour of their output, while responding to the network of data and information generated by sound and image. The aim is to avoid chaos or a totalitarian takeover by the system. Projected onto a giant screen, System illustrates the reflexivity and tension at the core of a contemporary experience mediated by technology.
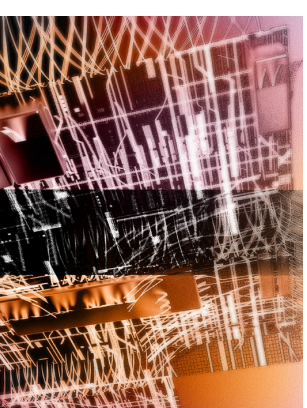
NEW FORMS FESTIVAL

Vancouver Art Gallery

Over the past 15 years the New Forms Festival has been a mainstay of Vancouver's media arts community. Through the festival and other events year-round, we are proud to have worked with the collection of artists, collectives and institutions that make up the diversity of Vancouver's artist-run culture. It is an honour to be a programming partner with ISEA2015, and to be co-presenting a number of works and performances during the internationally recognized Symposium. ISEA2015 marks the start of a new era for New Forms, as we move from a festival focus toward an organization committed to year-round programming. By inviting an international cohort of artists and practitioners for the Symposium, while simultaneously showcasing the rich ecology of local artists that have put Vancouver on the international media arts map, we believe this partnership to be the ideal launching off point for the next 15 years.

Anthony Shakir

FRICTIONAL/PUZZLEBOX

Detroit, USA - DJ

Detroit producer Anthony "Shake" Shakir is one of the more underrecognized, underappreciated names in American techno. A bedroom producer since 1981, Shake had an important role in helping shape the early Motor City sound associated with artists such as Juan Atkins and Derrick May. He worked with May and Carl Craig as a producer, writer, or engineer on several early tracks on *Metroplex*. His first solo material appeared on Virgin's seminal Techno! The New Dance Sound of Detroit compilation with "Sequence 10". Known as something of a techno purist, Shake has distanced himself from the European scene many of his colleagues have turned to for support and his music is stylistically closer to second wave artists such as Mad Mike Banks and Claude Young – hard, stripped-down tracks which owe equally to techno, electro, hip-hop, and funk. Shake's visibility and reputation have risen in more recent years as a result of his Frictional and Puzzlebox labels, the latter of which he formed in 1996 with fellow Detroit electro / techno producer Keith Tucker (formerly of Aux 88). Recent years have seeing Shakir releasing music on labels such as Wild Oats, Morphine Records and FIT. This will be Anthony's first time appearing in Vancouver.

Attitudes in Error

ACTING PRESS

Vancouver, Canada - Live

Print off a copy of your work and mark specific examples of where the two works are similar, particularly good evidence is if you can find duplication of unique aspects of your work, for example, if an error in your original has been duplicated in the copy.

RAMZi
1080P/TOTAL STASIS
Vancouver, Canada - live

RAMZi is the solo project of Phoebé Guillemot, a Vancouver based (from Montreal) self-taught composer. She began to explore Ableton Live with the intuition that strangely electronic music would bring her closer to her ideal of organic and spiritual music. What came out after many years of exploration is this lysergic tropical musical world integrating elements of Caribbean, Baleric, Fourth World, dub, jazz fusion, glitch and video game music.

Nicolas Sassoon
VISUAL ACCOMPANIMENT
Marseille, France / Vancouver, Canada.

The work of Nicolas Sassoon makes use of various computer-based processes to generate fantasized visions of architectures, landscapes and domestic environments. While most of his work is published online as animated GIFs, Sassoon also materializes his web-based practice into sculptures, prints, textiles, and site-specific installations, as well as collaborations with other artists, architects, music producers and fashion designers. Sassoon's work often explores the contemplative and projective dimensions of the digital, as well as the manner in which virtual space can (or cannot) be inscribed within the physical realm. Nicolas Sassoon has shown in international venues and events such as the New Museum (US), 319 Scholes (US), Eyebeam (US), May Gallery & Residency (US), Contemporary Art Gallery (CA), Charles H.Scott Gallery (CA), Western Front (CA), PRETEEN Gallery (MX), the Centre d'Art Bastille (FR), Arti et Amicitiae (NL), MU Eindhoven (NL) , Victoria & Albert Museum (UK), Today Art Museum (CN), the Berlin Fashion Week (DE) and the New-York Fashion Week (US). Nicolas is a member of the online collective Computers Club and a founder of the collective W-A-L-L-P-A-P-E-R-S.
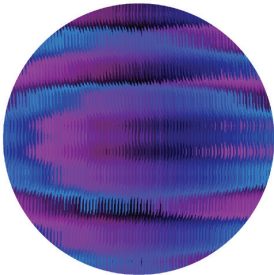
PERFORMANCE

Adrien M / Claire B
HAKANAÏ
2013

Hakanaï is an interactive solo choreographic performance that unfolds through a series of images in motion in which a dancer gives life to a space somewhere between the borders of imagination and reality. The interactive space is composed of on-stage animations that move in physical patterns according to the movement of the dancer and the rhythm of the live sound. Hakanaï takes the audience on an immersive experience exploring the imaginary and the spatial, the liminal and the ephemeral. Curated by Philippe Pasquier and Sarah Fdili Alaoui.

Hakanaï is a Japanese word defining the ephemeral and the fragile. It is the union of two characters, one meaning "man" and the other "dream". Starting from these premises, the French company AM/CB created a unique interactive choreographic solo performance that offers a dreamlike environment where a single dancer moves within a cube, interacting with the images projected on its walls, tracing arcing parabolas and sine waves with hands, arms, and feet. Among the artistic and technological stakes, the attention is focused on the human being and their body through the use of interactive technology.

Hakanaï is a 45-minute interactive solo that becomes an installation and allows the audience to experience the interactive visuals for 80 minutes. Hakanaï has been performed all around the world and has gained worldwide recognition since its debut in 2013.

The company Adrien M / Claire B has been working in the field of digital arts since 2004. The company makes performances and exhibitions that use custom-made computing tools to explore the association between reality and virtuality. These works, led by Adrien Mondot and Claire Ba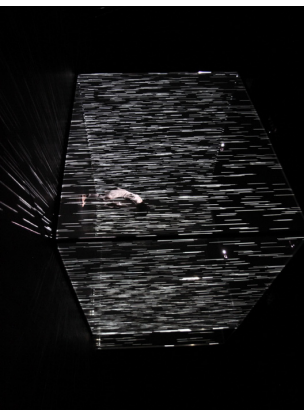rdainne, focus attention on the human body by employing contemporary technologies in the service of timeless poetry. The company is based in Lyon, France, where it operates a studio of research and creation.

Directors and Digital performance:
Adrien Mondot & Claire Bardainne
Soundscape: Christophe Sartori, Loïs Drouglazet
Dancer: Akiko Kajihara

Michael Denton and Anna McCrickard
DEEPENING SCENERY
Audiovisual Performance (2014)

Deepening Scenery is a 30-minute audiovisual performance using "component" music and imagery designed to be mixed live, and incorporating a balance between the pre-designed and the accidental. Overlap utilize systematic obscuration, sound/ image disparity, and representations of landscape juxtaposed with a stream of manmade objects (components from everyday items), which moves from flowing abstraction to split second interventions. An endless conveyer of the beautiful yet unknown, accompanied by a melodic minimalist soundtrack. In a world of ubiquitous, immediately interpretable imagery and information, perhaps a crucial purpose for abstraction is a kind of universal yet personal sensory mapping. Curated by Philippe Pasquier and Vicki Moulder.

Michael Denton and Anna McCrickard formed Overlap in 1999 as a platform for music, electronic art and music industry, festival and gallery activities including single screen pieces, VJing, audiovisual performances and installations. Overlap's music is created alongside their imagery. Current work explores the relationship between still and moving imagery through systems of implied motion within transitions, use of discrete picture planes and obscuration techniques.
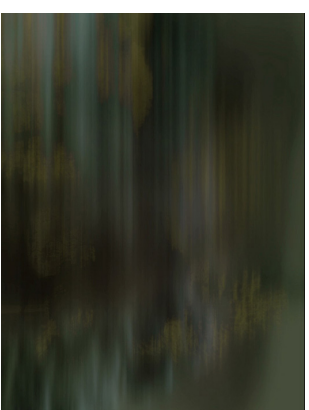
John McCormick and Steph Hutchison

EMERGENCE

Emergence by John McCormick, Steph Hutchison and an emerging performing agent, is a dance duet performed between a human dancer and an artificially intelligent performing agent. The agent has learnt to dance through a rehearsal process with the dancer, sharing the dancer's movement and style. *Emergence* sees the dancer and agent co-creating an interactive semi-improvised dance performance. The neural network based agent uses a motion capture system as its sensory input for understanding the dancer's movement. Emergence investigates the nature of embodiment, cognition and perception for a digital entity, and the relationships formed through the co-creative process of performance generation between the agent and dancer. Curated by Philippe Pasquier

John McCormick and Steph Hutchison investigate the use of machine learning for the development of intelligent performing partners and environments. Their practice has centred on the application of learning techniques to performing software agents and humanoid robots to explore the potential for them to become more a part of the collaborative performance-making process. Steph and John are artist researchers at Motion. Lab Deakin University, Melbourne Australia.
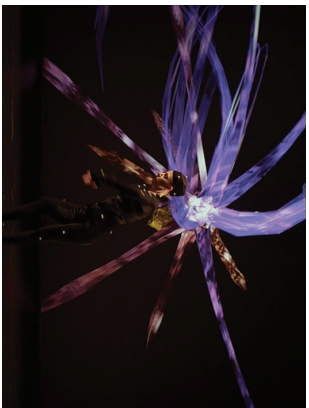
Barry Truax, Ben Wilson, Maureen Liang, Hildegard Westerkamp, and Yves Candau

OCTOPHONIC SOUNDSCAPE COMPOSITIONS FROM VANCOUVER

This is an *octophonic concert of soundscape compositions* by Vancouver composers, presented in an 8-channel surround-sound format. SFU is the home the *World Soundscape Project*, founded in the early 1970s by R. Murray Schafer, and its audio documentation practices have created some of the materials heard in these works. For instance, Barry Truax's *Pacific Fanfare* includes several Vancouver soundmarks from the 1970s and recently, heard both in their original state, and digitally resonated and time-stretched so they can "resonate" in our own memories. In Ben Wilson's *Sediment*, layering plays a key role as it does within sedimentary formations, heard as descending (or ascending) through a rock formation, passing through each level of strata. Maureen Liang's *No Destination* is about a melancholy individual openly sharing her emotions with Siri — the virtual assistant on her mobile device. Hildegaard Westerkamp's *Into the Labyrinth* is a sonic journey into India's culture on the edge between dream and reality, similar to how many visitors experience this country. Yves Candau constructs a magical and delicate soundscape within an imaginary forest, and *Truax's Earth and Steel* takes the listener back to a time when large steel ships were built in enclosed slips, and rich metallic resonances rang out.

MUSEBOT

Generative music software installation (2015)

Musebots are pieces of software that autonomously create music, collaboratively with other musebots. The goal of this project is to establish a creative platform for experimenting with musical autonomy, open to people developing cutting-edge music AI, or simply exploring the creative potential of generative processes in music. Not simply a robot jam, but individual virtual instrumentalists coming together, like a band, to autonomously create (in this case) downtempo EDM. For this Canadian premiere of the *MuseBot* ensemble, we have contributions from Europe, Australia, and North America. Curated by Arne Eigenfeldt and Oliver Bown

Led by Jean Routhier

SOUNDWALKS

Sonic walking experiences (2015)

Soundwalks are approximately 60 to 90 minutes in length. This exploration weaves through diverse soundscapes, both man-made and natural, inviting the listener to become immersed in the totality of the sonic environment, and to sensually imagine, respond to, and hear often overlooked social environments, communities and other urban places. The soundwalks take place rain or shine, please wear appropriate footwear and clothes for the weather. This is a partner event with Vancouver New Music who are dedicated to exploring and contextualizing new music and sonic art, through concert presentations, festival, community, and workshop events. Curated by Philippe Pasquier and Giorgio Magnanesi.

Jean Routhier sonic works embrace the fleeting silences, the physical, as well as, emotional reactions to listening. His practice can materialize as: soundwalks, altered field recordings, acousmatic works, performances, installations, and radio broadcasts. Routhier's productions challenge our common expectations of what can be interpreted as musical. His audio sculpture Une Suite de Temps-morts: iona, is a scheduled ISEA2015 partner event called Oscillations to be held on August 16 at 8PM in Charleson Park. Recent projects include: The Voyage, a performance with Carey Dodge in Vancouver, and Une Suite de Temps-morts: N_R.Y, an installation at Open Space Gallery in Victoria, BC, Canada.
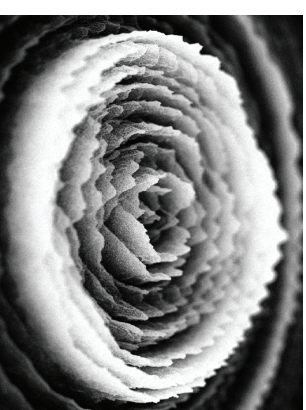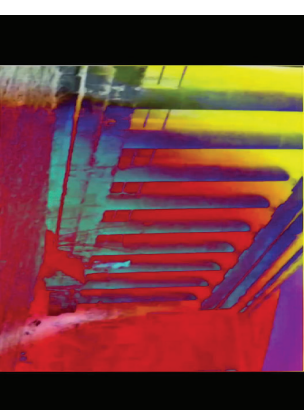
Basma Alsharif,
CAMP (Shaina Anand
and Ashok Sukumaran),
Semiconductor (Ruth Jarman
and Joe Gerhardt), Nicky Hamlyn,
Cao Fei, Ahmed Kamel,
Mounir Fatmi, Naz Shahrokh,
VJ Um Amel (Laila Shereen Sakr)

INFORMATION ERUPTS
INTO PERCEPTION

Curated by Samirah Alkassim and Laura U. Marks

This program comprises two parts, a screening of short works and a live performance. These works identify patterns of information that lie below visible and audible thresholds and bring them into perception. Drawn largely but not entirely from the Arab world, the films, videos, video database (CAMP), and live cinema performance (VJ Um Amel) are all alert to seemingly random patterns that, when organized into information, can be rendered audiovisually. Moiré patterns, shadow puppets, analog video decay, surveillance technology, and other media collect and give shape to disavowed histories and the voices of the earth. In some cases these acts of translation permit a heightened political analysis. In others, they unfold histories, places, and events from dry data into the sensory responses of the viewer. Laila Shereen Sakr, aka VJ Um Amel, is known for her founding and ongoing work with the R-Shief project that uses social media extraction and data analysis of contemporary global struggles, people's movements and national crises (using Egypt and the US as her targets) to study our communications over such crises as the recent

war in Gaza and the Ferguson protest, and what they say about us. R-Shief issues a global call for participants to view, study, and use its unique and colossal archive – as a form of counter-surveillance. Shereen Sakr will talk about these ideas and more, preceding her performance.

ALGORAVE

Fortune
Sound Club

Metacreation Lab
Generative Systems

NSERC
CRSNG

Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

Philippe Pasquier,
Metacreation Lab

ISEA2015 presents a historic opportunity to stage Vancouver's first Algorave. An Algorave is a live performance of danceable music that is generated from algorithms, often using live coding techniques, so that instead of playing synthesizers, drums, and keyboards, the artists generate sound by writing code. Starting from a blank page these artists create music making algorithms with programming languages such as IXI Lang, Overtone, Puredata, Max/MSP, SuperCollider, Impromptu, Fluxus and Tidal.

The Algorave movement originated in the computer music research community and over the past decade has become popular in the U.K. and across Europe. For this groundbreaking event at ISEA2015 we are excited to present a group of generative system developers and composers as well as live coding artists from around the globe.

Oliver Bown

HAMSTER ATE MY GARAGE BAND

Homage to Studio Vision Pro
Generative System developed in Java (2015)

In Homage to Studio Vision Pro, Ollie Bown builds on his practice of live generative music performance that was developed during his collaborations with electronic music duo Icarus and in various electroacoustic improvisations. The title of the work refers to Studio Vision Pro, a digital audio workstation similar to Cubase and Logic, which has superior capacity for MIDI manipulations and a powerful audition tool that Icarus adapted for live performance. Studio Vision Pro was dropped in 1999 when their parent company Opcode was acquired by Gibson. This project is Bown's simplified imitation of the powerful Studio Vision Pro audition tool, but with generative elements built in along the way.

Ollie Bown is a researcher and maker working with creative technologies. He comes from a highly diverse academic background spanning social anthropology, evolutionary and adaptive systems, music informatics and interaction design, with a parallel career in electronic music and digital art spanning over 15 years. He is interested in how artists, designers and musicians can use advanced computing technologies to produce complex creative works. His current research areas include media multiplicities, musical metacreation, the theories and methodologies of computational creativity, new interfaces for musical expression, and multi-agent models of social creativity. He is a Senior Lecturer at the Faculty of Art and Design at the University of New South Wales, Australia.
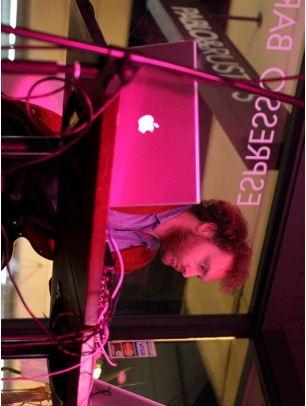
Shawn Lawson + Ryan Ross Smith

SARLACC

Live Coding (2015)

Sarlacc is an audio-visual performance that features visuals live coded within the OpenGL fragment shader that are reactive to incoming audio frequencies parsed by band. Sarlacc merges elements of EDM, J-Pop, Gif-Culture, and mechanical and electronic-inspired audio and visuals. The overall experience is unequal parts pop-culture, abstract expressionism, and glitch-art.

Shawn Lawson is an experiential media artist exploring the computational sublime through live-coding and real-time computer graphics. He has performed in England, Denmark, Russia, Italy, Korea, Portugal, Spain, Brazil, Turkey, Malaysia, Iran, Canada, and across the USA. MFA received from SAIC. He is an Associate Professor at the Rensselaer Polytechnic Institute (RPI).

Ryan Ross Smith is a composer and performer. His research focuses on animated notational practices. Smith has performed throughout the U.S., Europe and the U.K. He is a PhD candidate at the Rensselaer Polytechnic Institute (RPI).
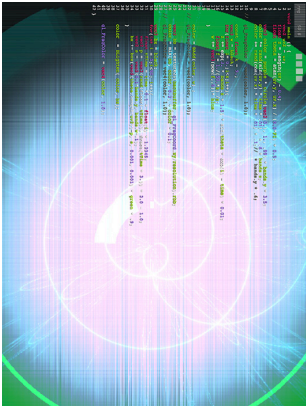
Marinos Giannoukakis

THE SECRET LIFE OF BURTON (DANCE VERSION)

Live Coding (2015)

the secret life of Burton is part of an anthology of real time narratives named "X short stories" that investigate different aspects of narrative construction in multimodal environments. "Transconsistent composition", a name derived for these practices by the artist, is a systemic approach to the construction and interpretation of meaning based on processes and gestures such as framing, gesture, and temporal sequencing.

Marinos Giannoukakis is a digital artist interested in real time immersive performance. He is working on a Ph.D at De Montfort University with Bret Battey and John Young, where he researches real time narrative strategies with real time audio and game engines. He is based in Leicester, U.K.
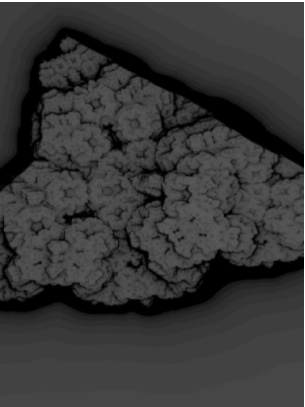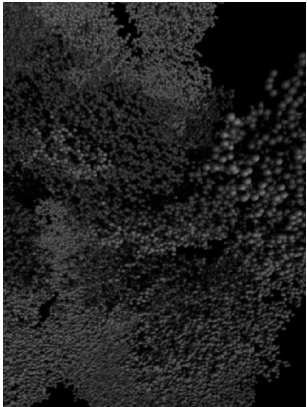
Arne Eigenfeldt

BEATS BY GESMI

Generative System developed in MAX (2014)

GESMI is a fully autonomous computationally creative system that generates style-specific electronic dance music based upon a machine-analysed corpus. The corpus consists of 24 Breakbeat and 24 House tracks that have been transcribed by human experts. Aspects of transcription include musical details, timbral descriptions, signal processing, and descriptions of over-all musical form. This information is then compiled in a database, and machine-analysed to produce data for generative purposes. GESMI began producing complete breakbeat tracks in March 2013.

loadbang (Arne Eigenfeldt) is a composer and creator of computationally creative musical systems. His EDM system – GESMI – has been presented at festivals in Australia, Italy, Brazil, and Canada. He is based in Vancouver.

Alex Mclean

UNTITLED

Live Coding (2015)

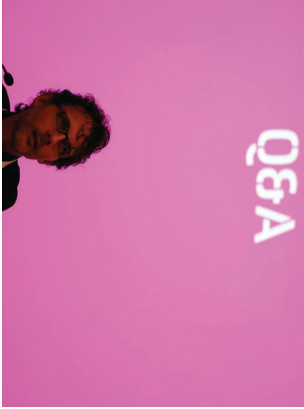This work is a from-scratch "blank slate" live coding performance, improvising percussive techno, and occasionally bringing in and remixing elements from Peak Cut EP.

Alex McLean a.k.a. Yaxu makes broken techno using his live coding system Tidal. He co-founded the TOPLAP live coding and Algorave movements, and has performed widely since the year 2000 in many collaborations including Slub and Canute, and at many festivals including Sonar, Club Transmediale, Sonic Acts, Earzoom, NODE, Ars Electronica, Dissonanze, Lovebytes and STRP.
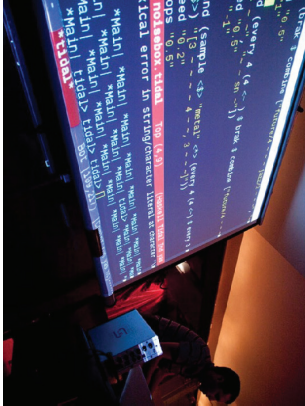
Norah Lorway

TECHNO/ACID HOUSE

Live Coding (2015)

This work is algorithmic, procedural techno with a twist of acid house. Norah Lorway will perform a live coding Algorave set that is similar to her recent raves in Belgium, Slovenia, and the U.K. amongst others. The performance will feature live coding techno and acid house in SuperCollider and Fluxus.

AV DISRUPTION

Wong
Theatre
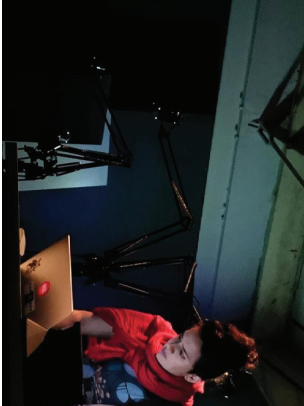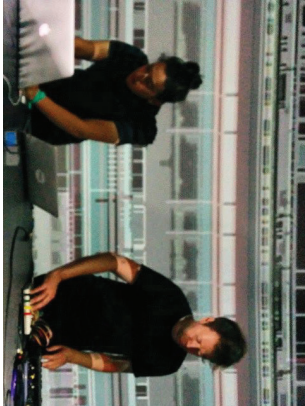
Philippe Pasquier,
Metacreation Lab

AV Disruption brings together a program of audio, and audio video performances that exemplify what it means to bridge research and practice. The four performances are solidly grounded in academic research, whether in computer music or generative and interactive systems. Instead of simply using the current software available to produce audio-video pieces, the artists in this program have developed custom software to craft unique audio visual systems and instruments that result in new and disruptive audio visual experiences.

Greg Beller
BABIL-on
AV EXP (2013)

Babil-on is a performance of augmented musical theater which metaphorically describes the fate of speech. If the birth of speech is marked by the enjoyment of phonation and the purity of the vowel, then babbling creates a hiccup of excitement and laughs when in crisis. At this moment an accident occurs: the irruption of a consonant. Through contagion, burst of disruption, and a continuous stream of linguistic actions, we can eventually impoverish the vocal material. In this work the word is exhausted by pure singing that allows us a return to original breath.

Greg Beller works as an artist, a researcher, a teacher and a computer designer for contemporary arts. He defended a PhD thesis in Computer Science on generative models for expressivity and their applications for speech and music, especially through performance. He takes part in a range of artistic projects while developing new ideas for signal analysis, processing, synthesis and control. He is currently a computer-music designer at IRCAM where he works with researchers, composers and directors in the creation, the design and the performance of artistic projects.
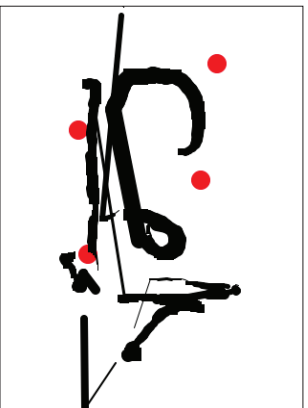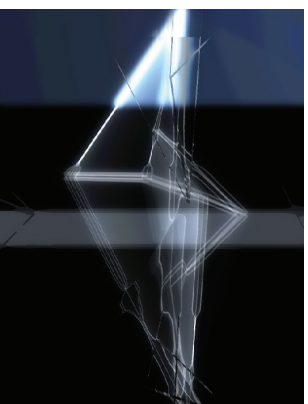
ircam Centre Pompidou

Chris Vik and Brad Hammond
VEX
Performance (2013)

Vex is broken geometry. You can hear it screech and groan as it undulates under pressure, until the moment it snaps and explodes into a furious and broken – but perfectly synchronised – dance of both sound and form. A behavioural computation model directs *Vex*'s geometric movements, which in turn conducts its granular soundtrack. *Vex* never repeats itself. Its visual and sonic contours tightly follow a seemingly natural pattern of movement, randomly disrupted by the broken algorithms that drive it. *Vex* takes you on a journey between the ambient and the violent.

Chris Vik is an Australian sound artist and performer with a practice that focuses on interactive and generative audio installations, performance and software. In recent years Chris has worked heavily with motion capture as a tool for musical expression, as well as focusing on the interplay between interaction and algorithmic process. For three years Chris Vik and Brad Hammond have created works together that focus on breaking down the barriers between human and digital worlds.

Christopher Anderson is a multi-disciplinary music artist and performer, investigating alternative approaches to compositional and performance models using generative and computationally assistive systems. His recent compositions for electronics and trombone explore embedded generative processes in live performance and improvisational systems. Chris is a graduate of Capilano University's Jazz Studies program and he has a Master's of Fine Arts from Simon Fraser University's School of Contemporary Arts. He is also an occasional sessional instructor and has been a research assistant involved in exploring generative electronic music within the SFU's Metacreation lab.

Christopher Anderson
ONNEXTCOUNT
Live Trombone and MAX programs (2015)

OnNextCount uses a generative music system that directly relates the compositional gestures of the author playing Trombone to the frame of structured improvisation. The piece explores alternative ways to engage in electronic music performance and representation. The improvisatorial and generative elements used within this performance are in dialogue with human and machine autonomy, disruptive aesthetics and the ephemeral. *OnNextCount* is performed using Ableton Live software and uses an embedded Max for Live system to generate new musical material and signal-processed gestures.

UVB 76 a.k.a Gaëtan Bizien
and Troma Tchoulanov

TRANSMISSION [V.2]

Performance, (2014)

TRANSMISSION [v.2] is an audiovisual performance that explores the place of electronic interfaces in our society. In this work, different media such as television, computer screens, monitors, GPS, drones, and satellite views are explored, remixed, repurposed, and disrupted. The design integrates the visual and noise disturbances from these technologies in order to produce a visual experience where degenerative alterations are part of the creative process. These aesthetic choices allow the audience to consider unpredictable and disruptive elements as tools of expression that evoke dystopia.

UVB 76 is a French duo behind the Parisian label and collective Dot Data. Focused on electronic and experimental music and digital arts, their work is multidisciplinary and combines graphic work with sound research. From dance music performances in clubs to surround sound concerts, audiovisual installations and performances, UVB 76 has performed at venues such as Centre George Pompidou, Transient Festival, Forum Mondial de la Langue Française.

• d a t a

Caroline Seck Langill, Dean of Liberal Arts and Sciences and the School of Interdisciplinary Studies at OCAD University, is a Peterborough-based writer and artist who curates, researches and theorizes new media art in an attempt to rectify art historical exclusions of art engaged with technology. Her website Shifting Polarities for the Daniel Langlois Foundation tracks the history of electronic media in Canada. Recent publications include *The Menace of Things for the Cronenberg Virtual Museum* and *The Living Effect for Relive*, MIT Press. She is co-investigator with Dr. Lizzie Muller on two SSHRC projects to examine the implications of exhibition for lively objects.

Lizzie Muller is a curator and researcher specializing in interdisciplinary collaboration, interaction and audience experience. Previous curatorial projects include *Awfully Wonderful: Science Fiction in Contemporary Art* (with Bec Dean, Sydney, 2011); *The Art of Participatory Design* (with Lian Loke, Sydney 2010) and *Mirror States* (with Kathy Cleland, Sydney and Auckland, 2008). Recent publications include *The Return of the Wonderful: Monanisms and the undisciplined objects of media art in Studies in Material Thinking*. Lizzie is co-investigator with Caroline Langill on two SSHRC funded research projects on post-disciplinarity and media art exhibition. She is Director of the Masters in Curating and Cultural Leadership at UNSW Faculty of Art and Design, Australia.

Brian McBay is an artist, designer and curator based in Vancouver, Canada. In 2005 he co-founded 221A, an artist-controlled non-profit organization that explores the role of design in the shaping of society, where he is currently the Director. McBay has been invited to speak internationally as a critic of design ideology and as an advocate for artist-determined culture with an emphasis on spatial politics. He recently founded 221A's new outdoor site Semi-Public, a 10-year rotating program of contemporary art in an empty lot in Chinatown, where he curated the inaugural project by artist Ken Lum.

Sarah Joyce and Gordon Duggan (Joyce + Duggan) are the Director/Curator team for the New Media Gallery in New Westminster, metro Vancouver. NMG is the City of New Westminster's civic gallery. They have international experience in contemporary art & design with a focus on electronic media, new media art, and art-based technologies. They have expertise in exhibition development, art curation, visual culture theory, design, electronic media conservation and gallery management. They have helped develop international Best Practice and Gallery Standards in arts and culture, design and conservation. They have worked in both the public and private sectors. At Tate Gallery and Lisson, as private curators and at NMG they have worked with many of the world's leading contemporary artists and art galleries. They are advocates for freedom of expression in the arts, co-founding the Art Appropriation Coalition.

Caitlin Jones is the Executive Director of the Western Front Society in Vancouver, BC. Prior to this appointment she had a combined curatorial and conservation position at the Solomon R. Guggenheim Museum, and was the Director of Programming at the Bryce Wolkowitz Gallery in New York. As a curator and researcher Jones has also been responsible for developing important tools and policy for the preservation and documentation of electronic and ephemeral artworks. She was a staff writer for Rhizome and her other writings on contemporary art and new media have appeared in a wide range of periodicals and other international publications including *The Believer, Art Lies, Cory Arcangel: A New Fiesta in the Making* (exhibition catalog), *Nam June Paik: Global Groove 2004* (exhibition catalog) and *the upcoming edition of the Documents of Contemporary Art series* published by Whitechapel Gallery and MIT Press.

Diana Freundl is Associate Curator at the Vancouver Art Gallery. She has an academic background in comparative religion and philosophy with graduate studies in journalism. She was a staff reporter in Taipei, Taiwan covering arts and features before moving to Beijing to study at the Tsinghua Academy of Arts and Design. She was a curator at the Museum of Contemporary Art (MoCA), Shanghai and later artistic director of Art+ Shanghai Gallery, Shanghai before moving to Canada in 2013.

WAAP is now located near Clark and Hastings at 1356 Frances St in a semi-industrial space that provides new opportunities for a multivalent set of ambitious presentations.

Wii Aballe is the founder and director of Wii Aballe Art Projects, or WAAP. Founded in 2013, WAAP exhibits an emerging and established array of internationally-renowned artists, but most notably, the younger generation of Vancouver art practitioners. The program is comprised of a series of "art projects", interdisciplinary, concept-oriented and space-based exhibitions in a variety of media including sculpture, video, sound, painting, printmaking, photography and performance. Its editions program feature contributions by the brightest Canadian artists internationally and are coveted by collectors. During its inaugural 2 years, WAAP was located in a live-work studio in Vancouver's Mount Pleasant and was conceived to be both a private and public art viewing experience. The gallery held solo, duo and curated group exhibitions, as well as site-specific pop up shows in venues such as the Burrard Arts Foundation, Gallery 295 and South Creek Landing. It also hosts performances and lectures several times a year.

Dene Grigar is Professor and Director of The Creative Media and Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of Electronic Literature, specifically building multimedial environments and experiences for live performance, installation, and curated spaces; desktop computers; and mobile media devices. She has authored 14 media works such as *Curlew* (2014), *A Villager's Tale* (2011), *the 24-Hour Micro E-Lit Project* (2009), *When Ghosts Will Die* (2008), and *Fallow Field: A Story in Two Parts* (2005), as well as 52 scholarly articles. She also curates exhibits of electronic literature and media art, mounting shows at the Library of Congress and for the Modern Language Association, among other venues. With Stuart Moulthrop (U of Wisconsin Milwaukee) she is the recipient of a 2013 NEH Start Up grant for a digital preservation project for early electronic literature, entitled *Pathfinders*, which culminated into a open source, multimedia book for scholars. Grigar is President of the Electronic Literature Organization and Associate Editor for Leonardo Reviews.

Alain Mongeau is the founder and Director of MUTEK. A Doctor of Communications, Alain was Program Chair of ISEA95 Montreal, the sixth International Symposium of Electronic Arts, and directed ISEA's head office from 1996 to 2000. He was also in charge of the New Media division of the Montréal International Festival of New Cinema from 1997 to 2001. MUTEK is a Montréal based organization dedicated to the exploration and promotion of digital creativity and electronic music, founded in 2000. Its central platform is the annual MUTEK festival in Montréal, which has become an essential North American reference point for international artists, industry professionals and diverse audiences. MUTEK also maintains activities around the world, including annual events in Mexico City, Bogota and Barcelona.

Barry Truax is a Professor in the School of Communication and (formerly) the School for the Contemporary Arts at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic composition, specializing in soundscape composition. He has worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication dealing with all aspects of sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works and those which combine tape with live performers or computer graphics. A selection of these pieces may be heard on the recording Sequence of *Earlier/Heaven*, and the Compact Discs Digital Soundscapes, *Pacific Rim, Song of Songs, Inside, Islands,* and *Twin Souls,* all on the Cambridge Street Records label, as well as the double CD of the opera Powers of Two and the most recent CDs, *Spirit Journies* and *The Elements and Beyond.* In 1991 his work, *Riverrun,* was awarded the Magisterium at the International *Competition of Electroacoustic Music* in Bourges, France, a category open only to electroacoustic composers of 20 or more years experience. He is also the recipient of one of the 1999 Awards for Teaching Excellence at Simon Fraser University. Barry is an Associate Composer of the Canadian Music Centre and a founding member of the Canadian Electroacoustic Community and the World Forum for Acoustic Ecology.

Elisa Ferrari is a Vancouver based artist and curator concerned with the intersections of archival practice and liminal space. In her work she combines audio- visual- and text- fragments to examine the aporias that exist between past experience and present depiction, memory and narrative. She has worked for the Venice Biennale, Interactive Futures and Emily Carr University Teaching and Learning Centre. Over the years she has contributed to several non-profit organizations and community projects including RAM Radio Arte Mobile and more recently the Vancouver Soundwalk Collective. Elisa holds a MA in Media Arts from Emily Carr University and a BA in Visual and Performing Arts from the University of Architecture of Venice. Ferrari is Teaching and Learning curator at VIVO.

Yasmin Nurming-Por is an independent curator currently based in Toronto, where she completed her M.A. in Art History at the University of Toronto in 2013. She currently holds the position of Exhibitions and Gallery Manager at Diaz Contemporary in Toronto. Recent projects include: *BLIND WHITE* (Toronto); *AT SEA* (Collingwood); and *ARCTICNOISE* (Vancouver). Her research has focused on the intersection of public performance, community, and temporal dissidence in conceptual practices in Eastern Europe and Latin America. Yasmin is invested in examining the potential for ephemeral and art-based work to provoke, intervene in, and engage with discourse around the idea of community. Yasmin has held research and programming positions at various Canadian and International artist-run centres and galleries, and was a recipient of the Robert and Jacqueline White Graduate Scholarship.

Samirah Alkassim is an independent documentary filmmaker and film educator with many years experience living and working in the Middle East. She has over 12 years experience teaching film production and studies in Singapore, Cairo, Jordan, and the San Francisco Bay Area. Formerly head of the film program at the American University in Cairo. Some of her published articles include "Cracking the Monolith: Film and Video Art in Egypt" (New Cinemas: Journal of Contemporary Film, April 2004), and "Tracing an Archaeology of Experimental Video in Cairo" (Nebula, April 2006).

Laura U. Marks is a scholar, theorist, and programmer of independent and experimental media arts. She works on the media arts of the Arab world, intercultural perspectives on new media art, and philosophical approaches to material-ity and information culture. Her most recent books are *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (MIT Press, 2010) and *Hanan al-Cinema: Affections for the Moving Image* (MIT Press, 2015). She has curated programs of experimental media for festivals and art spaces worldwide. She teaches in the School for the Contemporary Arts at Simon Fraser University, Vancouver.

Philippe Pasquier is Associate Professor and Graduate Program Chair at Simon Fraser University's School of Interactive Arts and Technology. He is both a scientist specialized in artificial intelligence and a multi-disciplinary artist. His contributions range from theoretical research in artificial intelligence, multi-agent systems and machine learning to applied artistic research and practice in digital art, computer music, and generative art. Philippe is the Chair and investigator of the AAAI series of international workshop on Musical Metacreation (MUME), the MUME-WE concerts series and the International workshop on Movement and Computation (MOCO). He has co-authored over 100 peer-reviewed contributions.

Thecla Schiphorst is Associate Director and Associate Professor in the School of Interactive Arts and Technology at Simon Fraser University in Vancouver, Canada. Her background in dance and computing form the basis for her research and artificial intelligence and a multi-disciplinary artist. in embodied interaction, focusing on movement knowledge representation, tangible and wearable technologies, media and digital art, and the aesthetics of interaction. Schiphorst is the recipient of the 1998 PetroCanada Award in New Media, a biennial award presented to a Canadian Artist for their contribution to innovation in art & technology in Canada. Her media art installations have been exhibited internationally in Europe, Canada, the United States and Asia in many venues including Ars Electronica, the Dutch Electronic Arts Festival (DEAF), Future Physical, Siggraph, the Wexner Centre for the Arts, the Canadian Cultural Centre in Paris, and the London ICA.

Malcolm Levy is an artist and curator based in Vancouver, Canada. He is the co-founder and Artistic Director of the New Forms Festival (1999–present), and was the curator of CODE Live at the 2010 Winter Olympics, where he oversaw the installation of over 40 interactive media artworks and 8 performances across the city. He is Artistic Director of ISEA2015 with Kate Armstrong. His work was recently shown at WAAP (Vancouver, 2015), Transfer (NY, 2015), ISEA2014 (Dubai, 2014), CSA (Vancouver, 2014) Supermarkt (Berlin, 2013) Audain Gallery (*When we stop and they begin*, Vancouver, 2012), Occupy Wall Street (New York, 2011), Grimmuseum (Framework, Berlin, 2011), Nuit Blanche (*A Place to Reflect*) (Nuit Blanche Toronto 2011) and Transmission (Victoria, 2011). Other recent projects include developing a media lab for the grunt gallery in Vancouver, working on a Satellite project for the Goethe Institut, and producing a series of commissioned artworks for Urban Screens in connection with McLuhan in Europe 2011. He is the founder and Director of Hybridity. Comprised of a music label, a curatorial and consulting division, and a project team installation artwork and software development, Hybridity is made up of a collection of artists, producers, thinkers, and technicians. Malcolm is completing his MA in Media Studies at the New School.

Kate Armstrong is a Vancouver-based artist, writer, and independent curator producing exhibitions, events and publications in contemporary media art in Vancouver, Canada and internationally. She is a founder of *Revised Projects* and co-directed the Goethe Satellite, an initiative of the Goethe-Institut to produce 10 exhibitions and commissions in Vancouver between 2011–2013. Recent curatorial projects include the electronic literature commission *Tributaries and Text-Fed Streams* (2008) for the Capilano Review, *Group Show* (2010) for the Vancouver Winter Olympics, *Electric Speed* (2011–2012) for the Surrey Art Gallery, *Extract: Text Works from the Archive* (2012) for grunt gallery and *Live/Work and Hypercube* (2013) for the New Forms Festival. Armstrong is the author of *Crisis & Repetition: Essays on Art and Culture* (Michigan State University Press, 2002). Other books include *Medium* (2011), *Source Material Everywhere* (2011), and *the 12 volume Path* (2008/2012). Armstrong is Director of Living Labs at Emily Carr University of Art + Design and Artistic Director of ISEA2015.

MUTEK

VANDOCUMENT

NEW MEDIA GALLERY

SFU GALLERIES

A L G
Ø R
A V E

grunt

221A

NEW
FORMS

Mitacs

SPACE
CENTRE
H.R. MACMILLAN

THE CHARLES

straight
THE GEORGIA

OCAD
U
OCAD
UNIVERSITY

ISEA 2015
VANCOUVER

VANCOUVER
NEW MUSIC

| Western
Front

movingstories

museum of vancouver

WAAP

Vancouver
Artgallery

SCA

RÉPUBLIQUE FRANÇAISE
Liberté • Égalité • Fraternité
Consulat général de France
à Vancouver

AllianceFrançaise

af

INSTITUT
FRANÇAIS

GOETHE
INSTITUT

The Hamber
Foundation
Bettering the lives of British Columbians

HF

Istituto
Italiano
di
Cultura
Toronto
www.iictoronto.esteri.it