

The Digital Body: The 3rd International Exhibition on New Media Art - Part 2

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Featured Artists 참여작가: Maryam Amirvaghefi, Alfredo Ardia, D S Chapman, Maggie Hazen, Norman Klein & Margo Bistis, Alyona Larionova, Gili Lavy, Vasilios Papaioannu, Mikey Peterson, Mike Richison, Elissavet Sfyri, Matt Sheridan, Jeffrey Yip, Taylor Yocom

Maryam Amirvaghefi

“Keep Your Heads Up And Shut Up” (2016)

I put myself at the center of the work. It is through this process that I am able to evaluate different points of view that align with political issues, nationalities and my personal life. My last trip to Iran had a dramatic effect on my work. When I came back to the United States, I felt a great deal of uncertainty regarding my position within all communities with which I associate. Due to the social and political landscape, I see myself as an outsider in both countries. As a result, my current work explores what it means to be a Middle Eastern woman working/living in the US. This allows me to delve into the complications that face me personally, as well as both societies.

Maryamsadat Amirvaghefi was born in Tehran, Iran in 1989. Amirvaghefi studio practice encompasses mixed media paintings, videos, and sculpture pieces. Amirvaghefi is an MFA candidate at the University of Arkansas, Fayetteville and holds a BFA from Sooreh University in Tehran. Amirvaghefi has been included in group shows in Tehran and USA and her works have been published in Studio Visit Magazine and Average Art Magazine. As a curator, she recently organized “Running Towards Dreams”, an exhibition shown in Iran and the US, which featured (insert the number of artists) emerging artists from both countries She lives and works in Fayetteville, Arkansas.

Alfredo Ardia

“Rami” (2015)

The idea behind Rami came during a study about beats phenomenon: an acoustic interference, produced by two or more sine waves with slightly different frequency, which results in a periodic amplitude modulation. Looking at a naked tree I imagined it as a score where a set of frequency moving near and away, crossing each others, following the branch's shape and creating complex beats patterns. In Rami the sound is created by a sonication process of shape and movements of the tree showed in the video component.

Alfredo Ardia. Class 1989, from South Italy, he is fascinated by sound, its perception and how it relates with other media, exploring sound phenomena of elementary sound entities and its behaviors. In his audiovisual works, characterized by a gentle synergy between the two components, he uses visual elements as a sound score through sonification processes, and sound visualization tools as visual elements, creating an entity which can be perceived both through hearing and sight. Lovers of a calm life, he is inspired by nature and daily surrounding contexts.

D S Chapman

“[Redacted] Never Met A Mirror [S]he Didn't Like” (2016)

Through the construction of a closed circuit system, the artist creates a narcissistic dialogue with a mirror, producing a looping video portrait that visualizes the fragmentation and layering of their identity.

D S Chapman is a transfeminine artist, organizer, and cultural producer based in Dallas, Texas, who is invested in the contemporary representation of trans* people in art and culture. Working across performance, video, and photography, the artist explores the construction of gender as a foundation for identity, relationships, and ritual.

Maggie Hazen

“Hulk” (2016)

Hulk is a performance video works which investigate the way the live female body relates to digital bodies and the landscapes they occupy. In the video I use my figure as a live avatar in the video game Grand Theft Auto. In the video I go head-to-head with an open sourced Incredible Hulk MOD in a battle where I have infinite lives—much like any video game world where death is only figurative. Playing the role of a voyeur, I sourced videos from YouTube of anonymous male players using the Hulk avatar in Grand Theft Auto and inserted myself into their world. The work confronts aggression, misogyny and the exploitation of women built into these virtual game environments.

Maggie Hazen (b.1989) is a New York-based artist born and raised in Southern California. Hazen is an interdisciplinary artist working in sculpture, video and performance. She holds an MFA from the Rhode Island School of Design and has done collaborative research at CERN, MIT and Brown University. Hazen's work investigates the role of women and identity through the mediation of technological mediums. Her solo exhibitions include Brown University's Granoff Center (2016); and the Los Angeles Museum of Tolerance (2012) for the 20th anniversary of the 1992 LA Riots. Her group exhibitions include Cyborg Mestiza, High Wire Arts San Antonio, TX (2017); OBO, Microscope Gallery, Brooklyn, NY (2016); A Sponge and A Sigh, Museum of Human Achievement, Austin, TX (2016) and The Boston Young Contemporaries, Boston, MA (2014). She most recently studied at the European Graduate Studies in Saas-Fee Switzerland to research art and the politics of estrangement where she also exhibited her work. Her residencies have included Vermont Studio Center (2016) and a collaboration with Pasadena Side Street Projects (2014). Most recently Hazen teaches at Bard College in the department of studio arts and experimental humanities.

Norman M. Klein & Margo Bistis

"The Imaginary 20th Century" (2016), "The Imaginary 20th Century" (2016)

The Imaginary 20th Century is a comic historical novel featuring an animated archive of 2,200 rare images and films. "According to legend," in 1901, a woman named Carrie, while traveling in Europe, selects four men to seduce her, each with a version of the coming century. Inevitably, the future spills off course. We navigate through the suitors' worlds; follow Carrie on her misadventures; witness what she and her lovers forgot to notice. Gradually we find out that Carrie's life is implicated in her uncle's world of business and political espionage. For over forty years, Harry Brown was hired by oligarchs to erase crimes that might prove embarrassing. Thus, as he often explains, espionage is a form of seduction. The Imaginary 20th Century mobilizes a multimedia archive of images and sound, and expands into a full printed novel with scholarly essays. The research that produced this archive is very broad-based, particularly on the dense city, the modern body, technology, wars, and social movements. The project's history goes back to 2003 and curatorial research by Bistis for an exhibition on caricature at the Getty Research Institute. Inspired by Albert Robida's science-fiction novel, *The Twentieth Century* (1883), Bistis and Klein assembled a collection of artifacts culled from period illustration, industrial design, photography, film, and print ephemera. Viewers interact with "Carrie's archive" through movable, layered piles of cards arranged in illustrated chapter maps. The interface addresses the substantive exchange of media that so deeply defined modern mass culture in the era before cinema took over. The Imaginary 20th Century returns to the energizing principle at the center of all storytelling, all history, that there must be spaces between; that is, edits, suggestive shadows, hooks, voids around the corner. The viewer then fills these with mental pictures. This activity makes the stories immersive, layered. Thus, the viewer goes through an archaeology of what is missing, hidden, desired. According to one reviewer, the picaresque thread used to unfold "Carrie's archive" provides "the perfect tool of narrating a story that can be broken up into many pieces while never becoming a pure addition of shattered fragments."

Norman M. Klein is a novelist, media and urban historian. He is the author of the award-winning media novel *Bleeding Through: Layers of Los Angeles, 1920-1986* (a co-production of ZKM/Center for Art & Media Karlsruhe and The Labyrinth Project/USC, 2003). His other works include *The History of Forgetting: Los Angeles and the Erasure of Memory*; *7 Minutes: The Life and Death of the American Animated Cartoon*; *The Vatican to Vegas: The History of Special Effects*; *Freud in Coney Island and Other Tales*. He is on faculty of the School of Critical Studies at California Institute of the Arts.

Margo Bistis is a cultural historian and an independent curator. Her curatorial projects include "Comic Art: The Paris Salon in Caricature," organized by the Getty Research Institute in 2003. Her publications include essays in scholarly journals on philosophical modernism, caricature, and urban culture. She is on the faculty of the Humanities & Sciences Department at Art Center College of Design.

Alyona Larionova

"Across Lips" (2016)

Deciphering codes pertaining to the question of what is happening to us right now is at the heart of this work. At present, all of the data and information we collect can be interpreted only to a certain point, nevertheless the aim is to compute, predict, influence, control and even prevent future behaviours, acting under the economic and security pretext. These statistical and cold interpretations based on data and algorithms pretend to be objective and true, denying a possibility of any subjective interpretation from a personal and critical position, from within and simultaneously from outside the system. Pairing up free jazz with vastness of big data, *Across Lips* attempts to decode the meaning of telling a story in a digital age. Set against the gradual and comprehensive expansion of the Internet Archive, this film redefines what it means to believe in something.

Alyona Larionova (b. 1988, Moscow) earned her BA in Photography from London College of Communications in 2010 and her MFA from Slade School of Fine Art, UCL in 2013. Her works have been exhibited internationally at HOW Art Museum in Wenzhou, National Centre for Contemporary Arts in Moscow, Temnikova & Kasela in Tallinn and Bermodey Project Space in London. Additionally, the artist's latest film was widely screened at film and video festivals, including *Les Rencontres Internationales Paris/Berlin*, *Open Film 2016*, invited by Ed Atkins and *Outpost Norwich*, as well as *Aural Aesthetics Program of the Flatpack Film Festival* in Birmingham, among others.

Gili Lavy**“Shades” (2015)**

This piece constructs a place outside of any particular time or identifiable place. It forces the viewer to endure the stillness of a space without grounding or context. It represents the quiet in the moments after, the discomfiting silence in the aftermath and the heavy atmosphere of an event since passed. Shades explores the conversion between solid and liquid in a state of matter as a metaphor of the fragile transformation between life and death with the possibility of finding the presence within the absence.

Gili Lavy, 1987, Lavy gained her MA from the Royal College of Art London and works predominantly in the medium of video and sculpture, which takes the form of various executions such as large-scale installations. Lavy continuously investigates the relationship between beliefs, religion and identity, questioning the effect that time and ritual have on their creation and demolition. Lavy's work has been exhibited in a wide range of Galleries, Museums and Biennales including Tate Modern, Whitechapel Gallery, Art Basel, Unit Gallery London, Palazzo Strozzi Florence Firenze, FIF Belo Horizonte's International Biennale of Photography in Brazil, Petach Tikva Museum of Art, Nao Nakamura Tokyo, Israel Museum, Prix Europa Berlin, Art Dubai to name a few. She was a finalist for the Mario Merz Prize, Bloomberg New Contemporaries London, Bloom Award by Warsteiner Germany, HIX award and Spectrum Artists Moving Image, London and received known awards such as Herzliya Museum of Contemporary Art commission grant, Clore Duffield Foundation grant, Jerusalem Film Fund and European League of Institutes of the Arts grant the Netherlands.

Vasilios Papaioannu**“Viscera” (2014)**

Viscera explores the aesthetic world of mental images. Saturated colors unveil our past. Shapes are blurry, lost in layers of thought. In circumscribed landscapes where characters are locked; everything is suspended. The memory of a woman merges with the slow pacing of the camera. Trees become cerebral ramified pathways that connect us with our most sacred emotions. A foreign radio transmission echoes inside our brain, bouncing from wall to wall as if in a stark white room. Two women are playing a peculiar game of silences. Inside that room, time runs out fast, and they are both projected into their common fantasy of death. Viscera is a phantasmagorical world containing syncopated stories. The geography of the human body becomes a map to navigate inside the viscera. Fumed sounds surround pieces of forgotten dreams. Viscera is a dispersed piece of human subconscious exploded into images.

Vasilios Papaioannu is a Greek-Italian filmmaker, writer and producer. He holds an MA in Communication/Text Semiotics from the University of Siena and an MFA in Film from Syracuse University. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement, and disturbance. In conjunction with his filmmaking activity he is also a mixed media visual artist, combining painting, vector art and photography. He is currently an Assistant Professor at the Department of Transmedia, Film, in the College of Visual and Performing Arts at Syracuse University in New York.

Mikey Peterson**“Slip Away” (2014)**

Memories diverge from the experiences they intend to mirror. They emerge as an alternate reality we create and revise over time. These visions skew, as our minds focus on fragments of the original experiences – sometimes these visions warp the event to the point where they no longer represent the event but create an alternative version, a dream-like new reality that can influence our present selves. Maybe our selves and our lives are built upon this process of useful mis-remembering. In this one-shot video, buildings hide behind a natural impressionistic haze. The imagery is familiar, but it's always at a distance, as movement, light, and sound reinforces its surrealism. What we see is in constant flux, and the same can be said of what we view as Truth and Self.

Mikey Peterson is a Chicago-based video-audio artist, singer-songwriter, and art educator. He creates moving image work influenced by pre-CGI science fiction films, experimental cinema, and sound collage. Through distortion, manipulated sound, and organic abstractions, Peterson's work dramatizes subtle anomalies found throughout our world in order to reveal other truths about these natural events. He has shown work at festivals including the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, the STREETVIDEOART exhibition in Paris, France, the Video Art And Experimental Film Festival at Tribeca Cinemas in New York City, Rome's BNL Media Art Festival, and at the Performance Intermedia and DokumentART Festivals in Szczecin, Poland. His work has shown at Chicago's Museum of Contemporary Photography, the Chicago Cultural Center, the University of Chicago's Smart Museum, Rome's MAXXI Museum, the Armory Center For The Arts in Pasadena, California, the Northwest Film Forum in Seattle, Washington, the SIGGRAPH Conference in Los Angeles, California, is aired on the Paris-based television channel, Art Television, and the New York-based website, Videoart.net. His work has been featured in magazines including Mexico City's Blancopop, Paris' Stigmat 10 – Videofocus, LandEscape Art Review and the online audio publication, Text Sound. Peterson develops and teaches courses at the School of the Art Institute of Chicago, Snow City Arts and Alphonse Academy & Center for the Arts.

Mike Richison**“Video Voto Matic” (2016)**

Video Voto Matic combines a drum sequencer and a vintage voting machine. The interface samples footage from the current presidential race and allows a user to sequence several individual video tracks on a sixteen-beat loop. The software was patterned after the legendary Roland TR 808 drum machine. Users punch their rhythm into a "voting booklet" that mimics the infamous punchcard-style Votomatic voting machines used during the 2000 Florida election debacle. Instead of providing the names of candidates, the booklet is filled with sample drum patterns. Users can follow the patterns suggested by the booklet or they can punch in their own. The piece samples words, phrases, breaths, pauses, and other sounds and silences in order to build percussion tracks, melodies, and solos, creating a breakdown of language. Several stations exist, and an installation would closely resemble a real-life polling station, resulting in an uncanny experience for the participant. In addition to being a commentary on the contemporary politics and news coverage thereof, this installation is a study of information design. Video Voto Matic attempts to collect the raw material of news footage and give the user a visual means of breaking down the material. Both the booklet (with its tablature of rhythmic patterns) – and the screen's user interface (displaying a 16 or 32 beat loop) allow for a new interpretation, or metamorphosis of the video and speech of the candidates. The stump speeches and canned deliveries become broken down into rhythms, beats and loops.

After calling the Detroit, Michigan area home for a number of years, **Mike** relocated to New Jersey in 2007. He is currently a professor at Monmouth University where he teaches motion graphics and graphic design. He is a multimedia artist who has exhibited and performed at venues and galleries within the US and internationally. @mikerichison/www.mikerichison.com

Elissavet Sfyri

"Practicing" (2016)

A live sound installation performance which consists of a moving platform that produces sounds according to the rhythmic movement of the bodies standing on it. Contact microphones are attached to the moving platform and onto my body, capturing even the slightest sound, in order to create a loud sound collage within the exhibition space, using both the body and the platform as instruments. The concept is the "deconstruction" of the human body, and its transformation into a space of experiences with emphasis on an unconventional use of sound. This separates and at the same time brings back together time and space into one dimension. This piece explores how our ideas and thoughts exist way before our bodies come to life, through past generations. The body is screaming to escape its own self and society, while at the same time it is living and dying for previous and next generations. "The scream is not yours. It is not you who speaks; it is your countless ancestors. It is not you who craves; countless generations of ancestors crave through your own heart. Your dead are not lying in the ground. They have turned into birds, and trees, and wind. You sit in their shade, eat their flesh, and breathe their breath. They have become ideas and passions and master your will and actions. Future generations do not move in uncertainty far from you. They live, act and desire in your lungs and heart."

I am **Elissavet Sfyri**, a Greek artist based in London. I graduated from Goldsmiths University of London BA Fine Art, in June 2016. In September 2017 I will be starting my MA course in Sculpture at the Royal College of Arts. Having gone through multiple stages in my practice, I like to work across (clashing) genres and although one cannot pinpoint where my practice lies, there are themes that distinguish it. I like to "denude" my audience of their various "human layers", and push their limits and my own, through vulnerability and games of authority; I use the human body both as medium and subject; I often "ravage" time and space through sound. I think of many of my artworks as live sculptures, because of the interactions of living bodies with inanimate objects. I consider the human body to be a live sculpture, constantly producing millions of sounds and externalizing them.

Matt Sheridan

"Matsudo: Ebb+Flow" (2015)

MATSUDO: Ebb + Flow is an intimate cinematic portrait of a Japanese town via abstract animation projected into its interior spaces. No compositing in post-production was used in the making of this video -- all projections are live in the room, sometimes multiple projectors were used.

Matt Sheridan is a Los Angeles-based artist who makes abstract videos and paintings. He earned his BFA from NYU/Tisch School of the Arts and his MFA from Art Center College of Design in Pasadena, California. A recipient of numerous awards, grants, fellowships and artist residencies, Sheridan exhibits globally across five continents. In 2016 he exhibited in solo shows in New York and Brisbane Australia and also contributed to group shows in Los Angeles, all cities in which Sheridan's works are in private collections. In addition, he projected a painting-in- motion video backdrop for LA- based hip-hop dance company Antics Performance, whose production Sneaker Suites toured the US. In 2017 Sheridan is participating in a group show / video performance in Miami, several group exhibitions and an artist residency in Los Angeles, and another solo exhibition of paintings and video at TW Fine Art in Brisbane.

Jeffrey Yip

"Rabbit Hole" (2017), "Light Tunnel" (2017)

Rabbit Hole is a tessellated array of pyramids in a spiral formation. Light travels along this pyramidal landscape revealing a pathway into an unknown realm. Synthesized sounds unite with light bringing life to this transdimensional space. Rabbit Hole invites viewers to imagine an environment not familiar to our everyday lives.

Light Tunnel explores new terrain in an alien environment. Light traverses up and down this space in unison of sound to only leave its shadow behind. Light cannot exist without darkness just as well as the perception of darkness is only realized through light. Light Tunnel is meant to allow spectators to experience light and shadow in space to recontextualize the notion of how we experience them.

Jeffrey Yip is a new media artist in Oakland California. Highly interested in the intersection of art and technology, he creates environments, often utilizing digital media to enhance the overall experience by integrating visualizations in unison with sound. One area of focus currently in his practice is projection mapping. This technique allows Jeffrey to combine the digital world with the physical through light, sound and sculpture. Animation is layered on top of his geometric sculptures, and then joined with organic and synthesized sound to create a symbiosis of the various mediums.

Taylor Yocom

“Conversation Captivity!” (2016)

Using the narrative trope of the internal vs. external monologue, Conversation Captivity! plays on the gendered power imbalance of an unwanted conversation: a woman reading, a looming, masculine voice spewing a monotonous “blahblahblah.” Within this situation I play with the pressures put on women: that more often than not, their presence unjustly leads to unwanted interruption and intrusion. Often forced into placation, there is a forced, uncomfortable and artificial performance of “female niceness” that follows.

Taylor Yocom (b. 1992, Des Moines, Iowa, USA) received her BFA in Photography from the University of Iowa in May 2015. Her photography, video, and mixed media work explores societal treatment and perceptions of women. Her striking photo series, Guarded, sheds light on rape culture through portraiture of college women holding what they use to protect themselves from sexual assault on walks home at night and has appeared internationally in renowned publications such as BuzzFeed, USA Today, and the Huffington Post. She received an Upstart award from Bustle which honors recent college graduates making a difference in their fields. She is currently pursuing her MFA in Visual Arts at Washington University in St. Louis’s Sam Fox School of Design and Visual Arts.