

# Clouds: The 6th International Exhibition on New Media Art 2020

CICA Museum

March 25 - April 12, 2020

2020. 3. 25 - 4. 12

## Featured Artists 참여작가:

Sandra Araújo, Reid Arowood, Tyler Calkin, Yanyun Chen & Sara Chong, Choi & Bong, Jisoo Chung, Jeff Crouse & RAY LC & team, Santino Gonzales, William Grob, Xu Han, Yann Hour, Michael Johnston & Joshua Miller, Christopher Kaczmarek, 권현진, Alex M. Lee, Jiaqi Li, Robert Maciel, Mana Mehrabian, Bruno Melo, David Mrugala, s/n, Kelley O'Brien, Andre Perim, Bradley Phillips & Liz Bayan, Nadia Rahat, J. Rosenbaum, Ran Bensimon, Anne Yoncha, Māra Zoltners

### 1. Sandra Araújo

#### “MOM, I'M NOT EATING” (2019)

Description of work - Transitional < body > Witch Warrior ()=[:.....> collaboration between trans dj / producer Odete & non-binary queer visual artist Sandra Araújo. Although, labels should not matter as they (still) tend to objectify over human complexity, it brings up to surface the translation / representation of < gender > into social space. This virtual identity #shout(s) out to a sensory and imaginative concept of identification through videogame related characters. An empathic form of identity and strong emotional connection with the < avatar > as a set of default actions / assets that translate into tools / text of visual representation.

**Sandra Araújo** is a digital artist that spent endless hours shooting at monsters & strolling through mazes. so, it only felt natural for her to evolve through an experimental & explorative process of the visual culture of video games & popular gif files. also feeds on social media platforms to engage her animations into the depths of gameplay plots. she still plays old school computer games.

### 2. Reid Arowood

#### “Hollywood Lift” (2019)

Hollywood Lift is an Augmented Reality face filter created using celebrity facial features that have been declared by the media as “Best in Hollywood”. These features are both natural and surgically augmented. Step up to the magic mirror and experience your very own “Hollywood Lift”!

**Reid Arowood** is a fine artist working in and synthesizing multiple mediums, including organic material and living organisms, video, performance, electronics, and the internet. They aggregate these media via eclectic forms that often take shape as interactive installations and performance. The resulting work reflects a desire to subvert ideologies of difference, by engaging the audience in new and strange relationships with the devices, bodies, processes and networks that they weave together in their work. Reid has been a resident of the School of Visual Art's Bio Art program in New York City, which culminated to the exhibition “Biotransmutations”. Their work has been exhibited in a variety of venues such as, The 2018 Filmgate Interactive Media Festival in Miami, Florida and The 2016 Handheld Festival in Knoxville, Tennessee.

### 3. Tyler Calkin

#### “GrowingData” (2019)

GrowingData is a meditation on the embodiment of digital experience. Our data is ephemeral, always sitting behind screens and over networks. Yet our data is always growing, as our accumulated experiences contribute to a body of information.

A spherical 3D model grows out of a phone in augmented reality, expanding and contracting as if breathing. The model is generated from the 839 photographs that constitute the artist's "Your Photos" Facebook album. By compiling a mass of personal data, the information becomes abstract and indistinguishable. This indistinguishable mass of memories expands beyond the constraints of the phone, yet remains ephemeral, contained within the phone held by the viewer.

**Tyler Calkin** is an interdisciplinary artist and educator who examines the interactions between social experience and technology. He uses gameplay and performance in a digital context to both design and critique virtual and augmented reality, digital fabrication, and moving image work. His work has been exhibited and performed across the US and in the UK, Germany, Mexico, Nepal, China, and South Korea. He received his MFA from California Institute of the Arts and is currently Assistant Professor of Art and Area Head of Digital Media at University of Nevada, Reno.

#### **4. Yanyun Chen & Sara Chong**

##### **“Women in Rage” (2019)**

Women in Rage imagines the anger of mythical female monstrosities—Medusa, Pontianak, Rokurokubi, Venus, Lilith and many other ladies—from whom we have inherited the figure of the supernatural woman. By turning the lens away from the myth towards the antagonist, this animated short film rages with their injustices, prejudices, subjugation, and bodies.

**Sara Chong** (b.1986, Singapore) is a realist – figurative painter from and based in Singapore. Her work has been exhibited in group shows in Florence (IT), London (UK) and Singapore, and owned by several private collectors. She is also a commissioned portrait painter. Sara was trained predominantly at the Florence Academy of Art in Florence, Italy, from which she graduated in 2015, with the award for the Best Painting of the Year and Best Figure Painting of the Advanced Painting Programme. Before immersing herself in classical training, she had a background in puppet animation after the Czech masters and illustration. Empathy for the Monster/Beast is the main narrative feature of Sara’s work, be it in painting, animation or illustration. Her inspirations are coloured by the affectionate monsters of Odilon Redon, set in the acidic, ominous blue of the skies of Giorgio de Chirico, and expressed in the hands of Rodin. She paints characters and situations that reflect on the idea of the awkward Beast in the land of beauty. She is ever curious about the concept of the Monster/Beast in myth and daily life, especially where the Beast, most often a cultural or social construct, has its own story and its own rejected version of humanity.

**Dr. Yanyun Chen** (b. 1986, Singapore) is an artist . She runs a charcoal-based drawing , animation and installation practice, and her works respond to writing — fictional and philosophical — as well as aesthetic traditions and techniques. She researches cultural wounds, and tells auto-fictional stories of dowry traditions, hereditary scars, and dressing up in nudity. She was presented with the People’s Choice Award at the President’s Young Talents 2018 exhibition at Singapore Art Museum and was the winner of the 2019 ArtOutreach IMPART Visual Artist Award. Her dissertation “Skinning Nudity” received a Summa Cum Laude from the European Graduate School, Philosophy, Art, and Critical Thought doctoral programme. She is a full-time lecturer in the Arts & Humanities division of Yale-NUS College in Singapore, the founder of illustration and animation studio Piplatchka, and the managing partner of publishing house Delere Press LLP. She lives and works in Singapore.

#### **5. Choi & Bong**

##### **“Alive Shadow 1” (2019)**

##### **“Alive Shadow 2” (2019)**

Alive Shadow는 사진 속 순간을 포착한 작품이다. 그림자는 사람의, 물체의 또는 피사체의 무의식적 자아이며, 무심코 지나가는 공간 속에는 여전히 그림자가 살고 있다. 우리는 촬영 중 무의식적으로 사진 속 그림자에 담긴

자아를 포착하여 이를 시각적으로 표현하고자 하였다. AR 기술을 통해 멈춰 있던 그림자를 깨움으로써 우리의 무의식이 사진 속 그 자리에 살아 있음을 깨닫게 해준다.

Alive Shadow is media artwork about capturing moments in the pictures. Shadow is unconscious ego of human, object or subject, and still lives in some space where human passed casually. We captured the ego of shadow in pictures we took, and expressed it for visualizing. By raising the shadow that was stopped through Augmented Reality, it is realized that our unconscious is alive at the place in the picture.

**최현아**는 컴퓨터과학을 전공한 작가로 미디어아트에 관심을 가지고 프로젝트를 진행해 왔으며 ICT 관련 공모전에서 다수 수상한 바 있다. 현재 AR/VR을 전공으로 석사과정에 있다. 기술과 예술분야를 접목하여 사람과 기술이 인터랙션 할 수 있는 소재 및 시스템을 연구하고 있다.

**봉아연**은 숙명여자대학교에서 미디어&커뮤니케이션과 시각디자인을 전공하는 학부생이다. 2D, 3D 그래픽 구분없이 다양한 플랫폼에 접근을 시도하고 있으며, 현재는 AR/VR 기술을 활용하여 3D 모델링, 애니메이션 등의 프로젝트를 진행하고 있다.

**Hyeonah Choi** is media artist who majored in Computer Science. She is a graduate student in AR/VR. Combining technology and art, she studies materials and system which are able to interact human and technology. Her artworks focus on explore alternatives to the various environmental issues found in urban space, it deals with projects incorporating art, design, and technology-based on research and archive work on urban history, culture, nature, and spatial structure.

**Ahyeon Bong** is an undergraduate student majored in Communication & Media and Visual & Media Design at Sookmyung Women's University. She tries to approach various platforms ranged from 2D to 3D graphics. Her recent work have interest in 3D modeling and animation with AR/VR technology.

## 6. Jisoo Chung

### “152 3/4 inches by 230 inches by 120 inches” (2018)

152 3/4 inches x 230 inches x 120 inches is a dimension of the artist's studio space in L.A. A single channel video, 152 3/4 inches by 230 inches by 120 inches, is made with distorted 3D images generated by 3D scanning a mirror that was placed in the artist's studio. The 3D modeling software creates distorted, and organic images due to the absence of image-data. This work has made based on the artist's experience of moving to The United States from Korea. Because of the different measurement standard between Korea and U.S., the cognition and the understanding of a surrounded space become inaccurate and abstract.

**Jisoo Chung** is an LA-Seoul based multi-disciplinary artist working primarily through video, performance, and installation. Her works pay attention to the failure of daily based technology, especially to the mistranslation between digital algorithms and analogue reality. The failures in her work form a ground to reform the relationship between herself and a value of rules, and system in a digitized society. Chung received her BFA from Seoul National University in the area of Painting, and her MFA from the University of California Los Angeles, in the area of New Genres. A commissioned video work Memory Between The Dots was selected for the Original Artwork, New Digital (Video) CIPs Project by Metro Arts & Design, Los Angeles Metropolitan Transportation in 2019. She was nominated ArtSlant Prize showcase winner in the New-media category in 2018. Chung's works have been shown at Durden and Ray gallery(LA), TSA LA(LA), Monte Vista Project(LA), Claremont Graduate University and Millard Sheets Art Center(Pomona, CA), 1748 adams(LA), Seoul National University Museum of Art(Seoul), Willing & Dilling(Seoul).

## 7. Jeff Crouse & RAY LC & team

### “NETWORK INTELLIGENCE (aka FLORA)” (2018)

NETWORK INTELLIGENCE (aka FLORA)

Where are you from? What are you? Where are you going? We are here to watch. We are going to. We live in a world inundated by technology, but even the newest technology comes about by evolution from previous forms.

Just as the rain forest covered our world, providing a canopy for the development of species connected to each other in an environment, the television and screen-based interfaces today is the canopy for a network that connect humans together in a social network. Can the forest and the internet of things be part of the same evolutionary track? Where we are before is part of where we are now, which is the how we can begin to understand our future.

“Network Intelligence” is a video projection experience that narrates the evolution of digital technology as a process of mapping ourselves onto devices.

**RAY LC**'s artistic practice incorporates cutting-edge neuroscience research for building bonds between humans and between humans and machines, showing how technological futures can embody social good. He studied AI (Cal) and neuroscience (UCLA), building interactive art in Tokyo while publishing papers on PTSD. He's currently Visiting Professor, Northeastern University College of Art, Media, Design; and researcher, Cornell Tech. He was artist-in-residence at BankArt, 1\_Wall\_Tokyo, Brooklyn Fashion BFDA, Process Space LMCC, NYSCI, Saari Residence. He exhibited at Kiyoshi Saito Museum, Columbia University Macy Gallery, Java Studios, CUHK, Elektra, NYSCI, Happieeee Place ArtLab, Ars Electronica. He has been awarded by Japan Society for Promotion of Science, National Science Foundation, National Institute of Health, Microsoft Imagine Cup, Adobe Design Achievement Award. <http://www.raylc.org/>

**Jeff Crouse** graduated with a Masters Degree in Information Design and Technology from Georgia Tech in 2006. He is the founder of See-through Lab, an experimental art and technology studio, and an experiential director on the roster of Tool of NA, a creative production company. Crouse's technological interests range from generative graphics to computer vision to physical computing. His current favorite tools include Unity and Arduino. His work has been featured in the Sundance Film Festival, the Laboral Art Center in Spain, the Performa Biennial, and Palais de Tokyo in Paris. He has previously worked with large name brands such as Lexus, Samsung, and Intel as well as with institutes and organizations such as the National Building Museum, Moogfest, and the Barbican Museum.

## **8. Santino Gonzales**

### **“A Brief History of Crop Circles” (2019)**

In New Mexico's high desert where I grew up stand some of the oldest cities in North America. It is in these structures and their material, often Adobe, that I enter into my work. Traditions of using this Adobe pre-date recorded history and have been passed down for generations in my family. Alongside this Adobe-topped landscape are powerful radio telescope observatories which scan the skies for transmissions beyond the boundaries of our planet. The soil of this region has witnessed some of the most notable UFO events in history, the dust and residue of these phenomena spread throughout the land. This home for Ufology and interest in extra-terrestrial aliens is also a state on the U.S.-Mexico border, charged with the static of geopolitical conflict and physical tension. This overlap amplifies the ways in which earthly experiences of desperation and hope oscillate alongside fears of The Other and desires to reach the unknown. This complicated collision creates a terrain for the artwork that I generate.

In my hometown of Los Lunas, my father (Joe Gonzales) and I constructed a 30 foot wide crop circle using a single piece of wood and rope. After constructing the geoglyph, I piloted a drone with a camera to document the land. The footage was compiled and narration detailing a short history of how these symbols occupy a magnetic force in popular culture was provided by my cousin, Sofia Romero. The history of crop circles, geoglyphs, and desert lines is rich and complex— this piece situates itself within that narrative asking: What do alternative forms of communication look like? Can massive impressions upon the landscape call attention to the artificiality of borders? Are these markings created by aliens or are they human acts of desperation and longing?

“A Brief History of Crop Circles” aims to form a cosmic connection and capture the earnest spirit humming beneath the desire to make contact. Ultimately, these means cannot complete the circuit of communication between those earthbound and those beyond, but rather aim to communicate the friction in their fissures.

## **9. William Grob**

### **“Alma in a Flower Bed” (2016)**

Nude flowers are a Berlin based project with the comment centred around gender empathy. Empowering over objectifying. We live in a progressive world, but the majority are still stuck in an old mentality. This project is about the male perspective trying to empathize with the female reality.

**William Grob**, 1992, uses photograph as gives the ability to add multiple points of perspective. What we perceive is not what we necessarily see when we live in a world which holds no truths and no answers, only beliefs. His belief is in seeing more and showing both a physical truth and an emotive honesty. Photography holds as many lies as truths so by synthesizing painting with photographs he projects a visualisation that captures both the instant, and the immortal.

## **10. Xu Han**

### **“Five Facts About Tears” (2018)**

Five Facts About Tears is a video of the art performance with five series of speculative wearable installations connecting the artist's real tears. She wanted to explore the symbolic and hidden meaning behind “tears” and present them through objects in order to pursue the beauty of poetic. In the last piece, She created a tears sensor. The material on her face is the conductive tape which links with the speaker on her mouth. When she cry, the circuit completes. So the speaker will play the sound of the infant cry.

**Xu Han** is a Chinese and New Media and Conceptual artist based in New York. She graduated from Tsinghua University and the School of the Art Institute of Chicago with majors in Visual Communication. Her MFA degree was in Parsons School of Design major in Design and Technology with the President scholarship funded. Her works had been exhibited in many countries and awarded by the 2018 NYC Media Lab and 2019 Present Future Art and Technology.

## **11. Yann Hourii**

### **“Mo(ve)ment”(2019)**

The work Mo(ve)ment combines physical installation and augmented reality. Through the work, the viewer is facing a work that will allow him to interact with it and live a new experience. The installation is built in two stages, first of all a physical installation, which is none other than a painting hung on the wall from which the « substance » tends to come out of the flat surface of the canvas. Augmented reality then completes the installation and offers the visitor a completely new experience in front of the work. Equipped with a tablet or directly from his smartphone, the visitor enters the virtual space of the work and discovers endless possibilities of creation. On the screen come large brushstrokes, colour movements, an explosion of matter and a multitude of new lines. Visitors can move through the space to discover a completely interactive installation. It is a triangular relationship between the artist, the work and the viewer, a real conversation filled with emotions. Without the intervention and physical involvement of the viewer, the work does not exist. Augmented reality also feeds the artist's work, makes it grow and gives it a new meaning. The relationship to the installation is then instinctive, spontaneous. You have to experience the colour in constant movement, to enter a space where you can explore your emotions. The interest of this work lies above all in the sharing that comes from the experience of the work. An exchange is created, full of spontaneity, it is instinctive and emotional. Physical creation is only a necessary intermediary for this sharing. It is then a three dimensional

meeting place, both physical and virtual. The installation lives and evolves through the viewer's gaze, it allows certain ideas to sprout, his imagination to develop and his perception to evolve.

Born in 1990 in Paris, **Yann Houri** is a French self-taught painter-sculptor. He lives and works in Paris. His artistic reflection is devoted to human emotion in its purest and most spontaneous form. To emotion, is added a research around the movement in the matter and the color. It is an absolute movement that reigns in his works, where colours are free and amplify under the viewer's gaze. These two axes meet, mix and dialogue in his paintings.

## **12. Michael Johnston & Joshua Miller**

### **“Natura” (2019)**

Natura is a single-channel video installation that links code-to-image and image-to-code. Natura connects the depth of the video image with the depth of the coded image - overlapping two distinct languages: the cinematic and the computer-generated. The audience is presented with videos of the various natural landscapes. Overtop these images are identical coded representations. The code plays out of sync and at varying speeds until it eventually falls in sync with its cinematic counterpart; the video image and the coded image play in tandem. The audience is invited to watch as the dual-image system overlaps into a synchronized video-code image.

This video project began with code rather than video; the code generated shapes which generated natural landscapes and portraits. The code, which for many seem inorganic, was generating outlines of natural phenomena. The video layers were carefully designed and photographed to mimic the code. Natura suggests that organic dimension of the coded image.

**Michael Johnston** is a screenwriter and film director. His short films and screenplays have screened at festivals around the world including the LA Shorts International Film Festival, Kew Gardens Festival of Cinema, Virginia Film Festival, the Miami Short Film Festival, Hollyshorts, Twister Alley Film Festival, and the Oaxaca Filmfest. His dark comedies focus on the conflict between our greatest ambitions and our daily struggles. His two latest films, *City Creatures*, and *For Sale Larrie*, are both in post-production. Michael teaches screenwriting and filmmaking at Kutztown University.

**Joshua Miller** is a transdisciplinary artist. His site-specific installation work blends design and technology with the goal of creating immersive interactive experiences. Each project is approached from the standpoint of formal user experience design and followed by the playfulness afforded by graphic & interactive design. As a designer and developer he is able to both conceptualize and create digital and physical interactives at any scale. Josh has exhibited work in the *Agrikultura* exhibition in Malmo Sweden, *InLight* Richmond projection festival, and the *Pier57* Exhibition in New York City.

## **13. Christopher Kaczmarek**

### **“ARCH” (-)**

ARCH is a collaboration between the artist, Christopher Kaczmarek, and his father, Tom Kaczmarek, who performs in the video. It begins with the text: “On a Manhattan bound seven train a man tries to build an arch out of wooden shingles. He is not deterred by inevitable failure.” The video itself presents this simple premise, as a journey through the New York City subway system becomes a space where wooden cedar shingles are repeatedly stacked by the man and knocked down by the practical realities of the environment. Taken out of any potentially reasonable context for such an action, the simple act of stacking wood in this densely urban space becomes a representation of craft incongruent to setting, and a symbol of human persistence. Both pathos and confusion build as the man exhibits a steady perseverance and dedication to this simple yet impossible task. Opening questions as to why does a man choose this space to try to interact with these materials in this way, and how does the urban environment shape and thwart our actions due to its inherent structure?

**Christopher Kaczmarek** is a New York based artist whose work spans both experimental and traditional practices, including sculpture, installation, performance, video, built circuits and solar-powered objects. His work is often interactive and designed to guide the viewer towards a deeper contemplation about the inhabited environment. He has had the opportunity to present work at national and international galleries and festivals such as Art Souterrain in Montreal, Canada; the Trinity College Science Gallery, Dublin Ireland; the New York Hall of Science, Queens NY; Real Art Ways, Hartford CT and the Wexner Center for the Arts, Columbus OH. Christopher Kaczmarek received an MFA in Visual Art and an MA in Modern and Contemporary Art History, Theory and Criticism from Purchase College, State University of New York, and is currently an Assistant Professor of Interdisciplinary Art, and Program Coordinator of the Visual Arts Program, at Montclair State University, New Jersey USA.

#### 14. 권현진

##### “Monitor work 2016” (2016)

이 프로젝트 작업은 비디오와 오브젝트로서의 미디어로 이루어진다. 모니터는 자체에 다양한 크기의 공간을 만들어 모니터 속의 공간의 열림과 닫힘으로 이루어진다. 모니터 위에 재생되어지는 비디오 또한 카메라의 조리개(공간)의 단계로 인해 변화하는 디지털 컬러를 촬영한 영상이다.

In her video installation interrogates the monitor as an image carrier and radically manipulates this “stage” by drilling holes into the center of the screen. This project consists of video and media as objects. She created the monitor's own space, which consists of the opening and closing of the monitor. The video played on the monitor is images that are changed step by step by the aperture of the camera.

##### 권현진

2007년 홍익대학교에서 학사와 2016년 독일 뒤셀도르프 미대에서 디플롬과 마이스터 과정을 졸업하고 한국으로 돌아와 미디어 아티스트로 활동하고 있다.

**Hyeon Jin Kwon** is an media artist working in video-installation. She received her BA (2007) from Hongik University and Diplom & Meisterschülerin (2016) from Kunstakademie Düsseldorf in Germany.

#### 15. Alex M. Lee

##### "The Fold: a Labyrinth" (2019)

"The Fold: a Labyrinth" is an interactive virtual reality installation involving rooms with doors containing a concept folding into other rooms with doors. Each room contains an idea inspired by structuralist & surrealist literature, mathematics, the readymade virtual object, and more.

This project is a recombinatory experience where no one playthrough is exactly the same. Some rooms involve interaction where others don't. Some rooms are puzzle experiences where others are more experiential. All rooms follow a similar visual monochromatic motif. To date, the project involves five rooms: the Doors, the Fold, the Grid, the Meridies, and the Cave.

**Alex M. Lee** is an artist who utilizes 3D animation, video game engines, virtual/augmented/immersive reality platforms, and the potential of simulation technologies in order to visualize and complicate our perception of time, space, image and light - culling from concepts within science, science fiction, physics, philosophy, and modernity. He received his BFA (2005) and MFA (2009) from the School of the Art Institute of Chicago.

Lee has exhibited internationally in North America and Asia. Selected exhibitions include: Mio Photo, Osaka, Japan; Daegu Art Factory, Daegu, Korea; The Gene Siskel Film Center, Chicago, Illinois; Eyebeam: Center for Art & Technology, New York, NY; Gallery DOS, Seoul, Korea; Museum of Contemporary Art, Montreal, QC. His work has been published in articles covering art, science, and culture including: Metaverse Creativity, Canadian Art, and Routledge Press

## 16. Jiaqi Li

### “Untitled (Package Boxes)” (2019)

The work *Untitled (Package Boxes)* is a continuation of the artist's previous work *New Nature*. This time, the artist attempt to play with the inside and outside of daily artifacts objects other than natural beings. The paper package box is origin in the modern age, and it is a symbol of the commodity era. Well-designed paper boxes are mostly used to contain food, which is organic, perishable. Photos on the boxes often “bring” the food out of the box. At the same time, they keep the food at its best looking stage. Printing the image of the fries on the new fries package box, and turning the original one inside out, the artist mixed the interior and the appearance of the paper objects. In each group, boxes echo and reflect every other. “Tiled” images are often used in the virtual world to reduced file complexity and size. Therefore the artist uses this style to challenge a new type of visual experience. And digital printing that made this come true has provided a strange but fascinating pattern for the real world.

**Jiaqi Li** is a visual artist using images as material to picture a world with love and joy, justice and equity. He is obsessed with the humor brought by the deception of the image, which is all around us, exists as tricks, camouflage or ideal vision, and easy to be produced and circulated. Li works across sculpture and printmaking, with high sensitivity to space and materials. After receiving his BFA from China Central Academy of Fine Arts in 2019, and exchanged to Glasgow School of Art (2017), Li is currently pursuing his MFA at School of the Art Institute of Chicago, with full scholarship supported by the Chinese government. His first solo show in Glasgow, 2017, questioned what is significant to the artist. During his study in China, he participated in the exhibition of “Originality by the Academics Creative Art” in the CAFA School History Museum and the show of “My 2015 – Sculpture Exhibition of Undergraduates”. Li entered the group show “ASA-XYZ Young Artist Award Nomination Exhibition” (2018) and the “2018 Art Nova 100” Opening Exhibition in Guardian Art Center in Beijing as a young artist.

## 17. Robert Maciel

### “IMG\_0233” (2017)

These animations are part of a larger body of work called *Daily Shapes*, a two year project during which designs and animations were made using only an iPhone 7 in an attempt to explore what is possible with mobile technology. By exploring the possibilities and limitations of iOS and available apps, the work highlights the importance of digital literacy in a world in which digital media is readily available to create and consume.

In creating these videos, animations of simple shapes were processed using a handful of apps for iOS, including *Hyperspektiv*, *Gliche*, and others, both free and paid for. The videos were exported and re-imported many times, with effects reapplied until the original video was completely lost to the artifacts of digital compression. What's left is video of degradation itself, a visual representation of the Noise consumed via digital media and the smart phones we carry with us daily.

**Robert Maciel** is a self-taught multi-media artist from California's Central Coast, currently living in Portland, Oregon, USA. He began working with digital media on a computer running Windows 95, handed down from his family's construction business. He has since used his experience as a digital native to facilitate digital literacy across various populations not native to technology, and teaches tech skills at the public library.

His work spans both physical and digital media, and addresses the relationships we have to the resources available to us by virtue of our status as immigrants, minorities, educated or uneducated.



## 18. Mana Mehrabian

### “/aɪ/ chart” (2019)

The work /aɪ/ chart employs an eye chart used to measure visual acuity from a standardized distance. By engaging passport-style images (here my self-portrait) and playing with the idea of time and motion in photography and video, /aɪ/ chart questions whether images can be an objective tool for evaluation, judgment, and identification of the distant unknown. /aɪ/ chart engages the viewers and invites them to wonder and evaluate the theatrical and constructed world of images.

**Mana Mehrabian** is an interdisciplinary artist working in installation, photography, and video. In her creative practice, she explores the integral role that images play in our communication and visual consciousness. Born and raised in Tehran, Iran, Mana received her BA in Photography and MA in Art Research from the School of Art and Architecture at Azad University in Tehran. She moved to the United States in 2016 in order to continue her studies in Fine Arts. Mana received her MFA from Washington State University. She is currently based in eastern Washington and showing her work internationally.

## 19. Bruno Melo

### “Compro Seus Dados” (2019)

The performance “I Buy your data” was presented without prior authorization during the São Paulo International Art Festival in 2019, at the Bienal Pavilion and will be part of 16th International Exhibition and Publication on New Media Art 2020 at CICA Museum.

In this first version, the work consisted of moving through the corridors between galleries and festival spaces using a yellow vest printed with commercial ad writings, drawing attention to the words “Buy your data”. The vest is analogous to the costumes worn by gold merchants, where the phrase “buy gold” is always in evidence. This type of advertisement is common in the streets and commercial districts of Sao Paulo and other Brazilian capitals. These people are responsible for publicizing this type of business, in which valuables (gold, jewelry, watches, etc.) are analyzed and priced.

The performance development is based on the great scandal of the Cambridge Analytica company in 2017, in which the New York Times and The Guardian revealed that the company used data from about 50 million leaked users for political marketing companies, with the purpose of tracing the detailed psychological profile of voters in the United States. The company interfered directly in the elections of many countries, such as Mexico, Malaysia and several countries of the African continent. Social data such as daily commutes, likes, and recent research are some of the many possibilities for intangible information that generate valuable psychographic insights about users. “I buy your data” questions the sensitivity of privacy to personal information, as well as its sale to large companies.

Contextualized in the event environment as a place of commerce, promotes a tone of satirization and provocation about the art market and the sale of immaterial products.

The performance follows in experimentation of spaces for its realization. As research in progress, it addresses the relationship between the venue that is performed and the power it gains according to the location it is performed. Future versions include experiments in more locations.

**Brüno Melo** is a young visual artist from São Paulo. His works use photography, music, video, art, illustration, fine arts, and performance focus on new media research, cyber culture and online mass culture.

## 20. David Mrugala

### “Random Walker 1” (2018)

David Mrugala, "Random Walker 1", 2018, single channel video, 3 minutes 02 seconds, sound, algorithm  
Random Walker is a generative art video that explores the process of complicated patterns emerging from simple rules. In this video, the lines start at a random point and each frame the computer decides to change directions based on a set of rules. Additionally, a second random walker competes for presence, overlaps and creates its own pattern. It is a simple relationship between two walkers that create a high and unexpected visual complexity with an audio narrative. As time goes by, the random walkers fill the screen with strokes that resemble an abstract painting of paint brushes - never repeating. Random Walker is an algorithm and written in the open source programming language Processing.

**David Mrugala** is a German architect, educator and an award winning artist who lives in Asia for more than 10 years, currently in Daegu, Korea, where he works at the Department of Architecture, Keimyung University. David is an autodidactic generative and multimedia artist whose work is characterized by his multidisciplinary background and ranges from urban and architectural to visual and generative narratives. Besides his work in architecture, he launched thedotisblack, a widely known online platform for research design that aims on the development of design knowledge through generative drawings with an emphasis on geometry, natural science studies, sound analysis and data visualization. David's artistic work ranges from video and digital images to small and large architectural installations. His work has been published worldwide, with exhibitions and screenings in Spain, Poland, USA, Russia, Thailand and Korea. Most notable achievements include the exhibition “Complexity” in Warsaw/Poland together with works by Manfred Mohr and Josef Albers. Additionally, his recent work “Hate In-Situ” has received the Best-In-Book in art, a Gold award in fine art and a Gold award in graphic design at the Fresh Future 2019 awards in London, UK.

## 21. s/n

### “Queen City : Playable Space” (2019)

Queen City : Playable Space is collaborative project highlighting areas around Charlotte, North Carolina. The city itself is a main character, explored through the varied points of view of the project participants.

During the summer of 2019 while in residency at the McColl Center for Art + Innovation, artist collective s/n collaborated with rising 8th and 9th graders attending Studio 345 to create a multimedia project highlighting areas of Charlotte, North Carolina. The teenagers worked with s/n to collect video along the LYNX Blue Line light rail system. After the video footage was collected, s/n remixed it into short video segments. Each segment is linked to distinct locations, responding with video, specifically to that physical space.

This project spans multiple platforms. It is comprised of playable prints, where participants can scan printed images, and play the video via their phones. Additionally, the artists created an interactive, playable Google Map, in which these individual segments are tied to their GPS coordinates of origin. The Charlotte Area Transit System (CATS) has endorsed the project as part of its Arts-in-Transit collection and has agreed to print car cards (posters) of these playable prints to display within the train cars. This project was also partially funded by the Filmed in NC Fund.

Queen City : Playable Space is the largest scale public art project created by s/n to date. Accessibility plays a key role in S/N's work. By placing video and sound works into public space, engagement with the public becomes possible. The use of common, personal technology such as a cell phone to access public art addresses technological hierarchy and public access. This works to negotiate personal, virtual and public space simultaneously. The project seeks to blend sensory interpretations and responses with the aid of an ancillary means of experiencing a sense of place.

**s/n** is a multi-disciplinary art group, which works extensively with, but not limited to, video, sound, animation, photography, and mobile media. The exhibitions often include performative elements and mediated footage, pushing both experimental and conceptual ideas around media. Members include Jennida Chase and Hassan Pitts who have been collaborating since 2008. Their work has been prestigiously exhibited and screened in over 37 countries world-wide in various festivals. Currently, Jennida and Hassan both teach at the University of North Carolina Greensboro in the Department of Media Studies.

## **22. Kelley O'Brien**

### **“Lucy Walks” (2019)**

Once the oldest evidence of bipedalism, Lucy, is famous for providing links between humans and apes. Found by a male Cleveland anthropologist, she was poked, prodded and subjected to the implied and overt sexism of her examiners. This animation moves through five different theories produced over fifty years (by male experts) on how Lucy's gender effected her ability to walk and contribute to evolution.

**Kelley O'Brien** is an interdisciplinary artist working between the American Midwest and Ireland. With her background in Architecture (University of Tennessee '11) and Design (Cranbrook Academy of Art '14) Kelley's work negotiates boundaries defined between humans and the natural world. She has exhibited at the University of the Philippines, National College of Art and Design in Dublin as well as SPACES, Transformer Station, McDonough Museum of Art and Richmond Arts Collective in the United States. Kelley has been awarded grants from the Foundation for Contemporary Arts, Ohio Arts Council, Wexford Arts Council, and a Fulbright Scholarship to the Philippines. Additionally, she has attended residencies at Green Papaya Art Space in the Philippines, the Irish Museum of Art in Dublin, Laboratory in Spokane, and the Scottish Sculpture Workshop in Lumsden. Her artistic practice extends into her academic and curatorial research through collaborative projects with Francis Halsall under the title “Mapping Systems.” Collectively they have held workshops, lecture courses, and curated residencies in Ireland and the Philippines.

Kelley O'Brien curates The Muted Horn, a non-institutional project space in Cleveland that exhibits regional, national, and international artists, focusing on expanded practices.

## **23. Andre Perim**

### **“Infoxication” (2018)**

“INFOTOXICATION-(Infoxication, infobesity,Information overload)-Information overload occurs when the amount of input to a system exceeds its processing capacity.(Wikipedia). The Artist creates a fictious audio-visual language and presents it in a very fast motion in order to create the atmosphere of chaos and claustrophoby.

**André Perim** is a musician, composer, and multimedia artist from Brazil. His work is based on the unique mixture of the sacred tradition of the Afro-Brazilian Rhythms with electronic elements inspired by ambient and psychedelia. He released three albums- “Dágua” (2014), and “ Dágua ao vivo” (2018) and “Side Effects”,. The last one is based on the work produced for internet during a long period inside a hospital due to a cancer disease treatment. This work opened new possibilities regarding on line artist expression as well as creative uses of electronic soundscapes, silence, and noise. In the same year produces the video art work “Infotoxication” , starting a new path in his career making use of multimedia and influences of conceptual art.

## **24. Bradley Phillips & Liz Bayan**

### **“ Disrupt / Connect, Home ” (2016)**

By nature, an artistic practice is a solitary endeavor, as it mainly resides inside an artist's personal studio. This type of studio-based practice has historically dominated a cultural understanding of artistic production. Michelle Grabner, an American painter and conceptual artist, would describe this early emphasis on studio practice as “a room of privilege” through which “discrete aspects of artistic competence [are] explored.” This venerated space is lauded as being the site of creative genius, however, it exists by isolating the working artist from her/his

surrounding environment. Our project seeks to provide an alternative method for looking at a studio-based artistic practice by intentionally relocating artistic production outside of a conventional workspace; a common practice amongst contemporary artists working in New Media. Through placing emphasis on a non-studio practice, the project allows us to explore the intersections between community, technology, and performance. Consequently, we are interested in challenging a contemporary artistic practice that resides only within a traditional studio space; thus promoting a collaborative approach to art production through considering the city and its inhabitants as our studio and collaborators.

### **Bradley Phillips & Liz Bayan**

**Bradley Phillips** is an Associate Professor of Photography and Multimedia area head at Southeast Missouri State University. He received his Master of Fine Arts in Visual Studies from the State University of New York at Buffalo and his Bachelors in Photography from Brooks Institute in Santa Barbara, California. His work embraces an interdisciplinary practice that often investigates the ontological dichotomy of image and experience.

**Liz Bayan** is the Director of the Neon Heater Gallery in Findlay Ohio as well as a practicing multimedia artist. She received her B.F.A. in Digital Art from the University of Oregon in Eugene. After graduating, she worked as a professional letterpress printer for Oblation Papers & Press in Portland, Oregon before moving to Buffalo, New York for graduate school where she received her M.F.A. in Emerging Practices in 2015 from State University of New York at Buffalo.

## **25. Nadia Rahat**

### **“What You See- What I am” (2017)**

The idea revolves around that human beings carry multiple identities simultaneously formed by changeable, unchangeable, tangible and intangible factors. Carrying a single identity is an illusion and one of the biggest challenges that an individual has to face is to adapt to the continuous changes in those factors which sometimes occur at an erratic speed and changes one's identity completely. Human beings continuously evolve their identity through their experiences. One of the biggest contemporary challenges of life in general and in contemporary art in particular is to identify, re-evaluate and sometimes discard the acquired identity. What You See –What I am is a video that depicts a series of scenes that visually represent stereotyping. This stereotyping often ignores the fact that diversity does exist among individual identity can prompt people to unfairly see every individual with the same perception.

**Nadia Rahat** is a visual artist and Assistant Professor at National College of Arts , Rawalpindi Campus, Pakistan. Her training is based on extensive study of South East Asian styles of miniature painting and its application in contemporary art practices. Her conceptual concerns are based on continuous search for truth related to illusions and realities which surround us. Her work is an attempt to address and understand various reasons that led to various issues on personal, social and political fronts, affecting us individually and collectively. Her formal concerns involves miniature imagery, colour and pattern which play major role to convey her reactions and emotions emerging from her experiences as a witness and as an observer. Her work has been exhibited within Pakistan and abroad including Japan, USA, London, Malaysia, Dubai, Algeria, Thailand and Nepal.

## **26. J. Rosenbaum**

### **“Melting (generative mask)” (2019)**

### **“ Mood (generative mask)” (2019)**

### **“Fading (generative mask)” (2019)**

These works are part of J. Rosenbaum's Uncanny Valley series, a group of works made with a Deep Convolutional Generative Adversarial Network to examine identity, gender and the masks we wear on social media. Generated by machine, these faces are quite believable, but then altered through style transfer and placed into Snapchat as a disruption of identity. Viewers have a discomfiture of self as they place these

generative faces on their own. Faces constructed by machine learning, altered by machine learning and then placed onto your face using facial recognition and Augmented Reality. The title of this project plays with the concept of the Uncanny Valley, a place where humanoid robotics and images lose the viewers' sympathy as they get more realistic to a deep discomfiture in the almost-but-not-quite stage of representation. These related systems all play off each other to produce disquieting results. There is a lot of pressure to present a perfect life to social media audiences, to show a glorified reality. These are masks that show that reality crumbling away, that show the emotion hiding beneath. If you are neuroatypical, or have a mental illness, you are usually very familiar with putting up masks to hide who you are and how you are feeling. These works disrupt the expectation to hide yourself and show what it feels to have those raw feelings on the outside. Viewers should scan the snap codes to experience the works on their own faces and snap and share their feelings, hidden beneath the mask.

**J. Rosenbaum** is a contemporary figurative artist working in 3D modeling, artificial intelligence and artificial intelligence and exploring the intersection of technology and art. Their most recent work has been in exploring the nature of Non Binary transness and their own genders and sexuality. In 2019 they are continuing their research into computer perceptions of gender with their PhD at RMIT.

Following a car accident that impaired Rosenbaum's mobility they have turned their mind inwards exploring the nature of humanity, religion and gender through art. The human body has always been a source of fascination in Rosenbaum's art with a focus on mythical and archaeological stories driving their progress. This fascination has continued with their newest Computer Generated works with a basis in classical art and history.

## **27. Ran Bensimon**

### **"#RELATABLE" (2019)**

In a technologically saturated world, a young Jerusalem guy addicted to screens, goes on a digital journey in search of human contact and loses his identity online.

**Ran Bensimon** is an Israeli artist, based in Jerusalem, who revolves his approach around digital art, virtual communications, augmented reality and the ways the digital era changes socialization. His work covers different angles of the video and photography mediums and goes from digital art to single-channel cinematographic pieces. Ran is freshly graduated with honors from the Bezalel Academy of Art and Design, with a B.F.A in 2018. His graduation film and other projects took part in exhibitions, galleries, film festivals and museums such as the Beit Hansen and Beita Gallery (Jerusalem, Israel 2017-2018), The EPOS – International Art Film Festival (Tel Aviv Museum of Art, 2018), CICA Museum of Contemporary Art (Seoul, South Korea, 2017-2020), Chance Gallery (London, England, 2017), Lift-Off Film Festival (Paris, France, 2018), International Virtual Reality Exhibition (Haifa International Film Festival 2018), Around International Film Festival (Paris, Berlin 2019), VIDEOFORMES 2019 International Digital Arts Festival (Clermont-Ferrand, France, 2019), Les Rencontres d'Arles (Arles, France, 2019). Some of his video works are also part of the international film database, IMDb.

Since 2018, Ran works as freelance filmmaker, among his clients are fashion designers, art and textile collectors and institutes and museums such as the Open University of Israel and The Holocaust Museum Yad Vashem in Jerusalem.

## **28. Anne Yoncha**

### **"Succession: A Visual Score" (2019)**

Cedar Point Biological Station of the University of Lincoln, Nebraska, Ogallala NE, 2019

Dye made from locally-sourced cedar and Lake Ogallala water with graphite on paper, with digital overlay of 1 minute of MIDI biodata recorded from an eastern red cedar (red) and mixed prairie grasses directly below its canopy (blue). 3' x 4'.

In collaboration with composer Shari Feldman

Cellist: Julia Marks

Because of increased human settlement and resulting changes in our fire regimes, eastern red cedar is increasingly outcompeting mixed prairie grasses in the Ogallala, NE area. The tree is a pioneer species indicative

of the beginning of forest succession. This shift from grassland to forest poses a particular problem for species such as the Sand Hill crane, since the Big Bend area of the Platte River (near Ogallala) is a pinch point in its migration path. Succession depicts a series of mixed prairie grasses found on site at Cedar Point Biological Station within the shape of one large cedar. Tension between figure and ground is meant to evoke the tensions between these two groups of plants in the ecosystem. Perhaps by examining these ecological tensions we can attain greater insight on the tensions within and between our human communities.

**Anne Yoncha** was born and raised in Wilmington, Delaware. She is a current Fulbright student fellow at the Natural Resources Institute Finland, working with restorationists to make collaborative art-science work about former peat extraction sites outside Oulu. Her practice combines digital sensing technology, such as bio-data sonification, and analog, traditional processes including painting with ink she makes from locally-sourced tannins. She recently returned from Field\_Notes, a residency of Finland's BioArt Society at Kilpisjärvi Biological Station in subarctic Finnish Lapland, where she worked with artists, biologists, and programmers to attempt to detect high-altitude microbes using a helikite. Tree Talk, her temporary site-specific installation sonifying invisible processes within a stand of Ponderosa Pines, was selected as the 2018 Emerging Artist project at Blackfoot Pathways Sculpture in the Wild in Lincoln, Montana. She has also been awarded residencies at Cedar Point Biological Station in Ogallala, Nebraska, and Flathead Lake Biological Station in Polson, Montana. Her interdisciplinary research collaboration won the Best of GradCon Convention on Graduate Research award in Visual and Performing Arts two years in a row. Resulting work has been exhibited nationally and internationally. Anne completed her Master of Fine Arts degree at the University of Montana in 2019.

## 29. Māra Zoltners

**“Tomorrow is a Horizon (Earth as Mars Horizon)” (2019)**

**“A Place Not Too Far From Forever ” (2015-2017)**

**“In Search of the Road to Nevers” (2013-2016)**

The works presented in this exhibition take the viewer on a journey through various hybrid landscapes constructed through the superimposition of elements from numerous recorded landscapes. The aspect of superimposition here functions much like memory storage allowing for spaces from different places to come together as recollected place. Intervals of silence is introduced to further exploit the unhinging of naturalistic time and movement. Movement reveals itself to be ongoing and continuous, having no beginning or end in the progression of the journey. They are transmuted spaces wherein suspension and contradiction reveal the inexplicable transitions from the visceral to the conceptual.

**Māra Zoltners** earned a BS in Art from the University of Wisconsin – Stout, an MFA from the University of Minnesota, and a PhD from the University of Leeds in England. Through her interdisciplinary practice, Zoltners creates work that is sourced from observing daily occurrences within everyday life. Her artistic practice inter-relates daily events with the historical, literary, and the personal (fantasy, desire) to pose alternative relationships of time and space as encountered within the everyday. Zoltners builds hybrid spaces with an emphasis on re-imaging and reshaping space and time. These constructions create holding spaces engaging with the personal, the subjective, and the empathetic. The work may consist of multi-media installations, drawing, sound, digital photography, single channel video and 3Ds (stereoscopic) video.

Zoltners work has been screened at the National Museum of Photography, Film & Television, (England), The Weismann Museum (USA), The Screening Room, Tuscan, AZ, as well as The Walker Art Center (USA), and Factory-Art (Berlin). Māra has exhibited work at The National Gallery of Albania, Dean Clough Gallery (England), Leeds Metropolitan Gallery (England), Fargo Museum of Art (USA), Minneapolis Institute of Art, Artists Space, New York, NY, and The Alternative Museum (USA). In November, 2018 Māra was awarded the Anšlāva Eglīša and Veronika Janelsiņas Foundation Award given to Latvian artists and writers living outside of Latvia who, through their work, have enriched the fabric of contemporary art and literature. Zoltners is a McKnight Foundation Fellow in Visual Art, and a Bush Foundation Artist Fellow.