Acknowledgments

This incredible event could not have happened without our amazing team and our many collaborators. First, a thank you to Thecla Schiphorst and Philippe Pasquier, the Symposium Directors of ISEA2015 who have closely worked with us throughout the long process of developing the artistic program for ISEA.

Thanks to our many programming partners. A big thanks to everyone at the Vancouver Art Gallery, especially Wade Thomas, Diana Freundl, Debra Zhou, Jennifer Wheeler, Jennifer Sorko, and Sunny Kooner, and the spectacular Boca Del Lupo team – Jay Dodge, Carey Dodge, Sherry Yoon – who have been such a pleasure to collaborate with during this project. Enormous thanks to Hanna Cho, Gregory Dreicer, Paul Carr, Myles Constable, and the whole Museum of Vancouver team, and to our outstanding partners at the H.R. Macmillan Space Centre.

Thanks to all our guest curators whose work and ideas are catalogued in this publication, and to the organizations that supported them, including grunt gallery, VIVO, Western Front, New Media Gallery, WAAP, MUTEK, OCAD, 221A, MUME, Metacreation Lab, Algorave, and Vancouver New Music. Special thanks to New Forms, which has been a pivotal programming and funding partner organization for ISEA2015.

We are indebted to Simon Fraser University for their support, especially the School for the Contemporary Arts, the Faculty of Art, Communication and Technology (FCAT), the School of Interactive Arts and Technology (SIAT), the Woodward’s Cultural Unit, and the Faculty of Arts, the Faculty of Art & Communication. We are grateful to Simon Fraser University for their support.

We are grateful to Simon Fraser University for their support.

We are grateful to Simon Fraser University for their support.
Thanks to Post Projects for their design development on ISEA2015, and the many people who helped with the print, media and communications including Maria Fedorova, Jordan Yerman, Kristin Trethewey, Theo Wong, George Chaves, and most of all Milène Vallin who designed this book.

Thanks to our funders, the Canada Council for the Arts, the City of Vancouver, Creative BC, the Province of BC and the BC Arts Council, the Hamer Foundation, the Social Sciences and Humanities Research Council (SSHRC), the Institut Francais, the Consulat General de France a Vancouver, the Consulat General de Chine a Vancouver, the City of Vancouver, the Province of BC and the BC Arts Council, the Social Sciences and Humanities Research Council (SSHRC), and many people who helped with the print, media and communications.

And finally, we literally could not have done any of this without our stellar production and technical team: Kristina Fiedrich (Artistic Program Manager), Deborah Turnbull Tillman (Exhibitions Production Manager), Elisha Burrows (ISEA2015 Technical Director, Art Program), Emmy Willis (Videography), Matt Smith (ISEA2015 Technical Director, Vancouver Art Gallery), Steven Wong (ISEA2015 Technical Director, Vancouver Art Gallery), Simon Young (ISEA2015 Technical Director, Vancouver Art Gallery), Martin Stigete (ISEA2015 Technical Director, Vancouver Art Gallery), Deborah Turnbull Tillman (Exhibitions Production Manager), Elisha Burrows (ISEA2015 Technical Director, Vancouver Art Gallery), Emmy Willis (Videography), Matt Smith (ISEA2015 Technical Director, Vancouver Art Gallery), Simon Young (ISEA2015 Technical Director, Vancouver Art Gallery), Martin Stigete (ISEA2015 Technical Director, Vancouver Art Gallery), and the incredible creativity and generosity of this group has brought the whole machine together.

— Kate Armstrong and Malcolm Levy

Artistic Directors

ISEA2015
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. ISEA2015 Sydney marked the point where culture and electronic media 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.

In an era where the term technology has become the currency of the global village, for the purposes of this document, technology will mean the work performed at a symposium and not the tools employed. ISEA is a space for collaborative and academic debate, for the presentation of ideas and the exchange of information. Our mission statement is to promote the art of cyberspace and its application in education and research, and to allow the exchange of knowledge and ideas. ISEA is a forum for the discussion of electronic media and the role of the artist in today's society. In 1999 ISEA moved from the USA to the UK. ISEA and Electronic Arts are at the forefront of digital media, emerging in the wake of the 20th century's traditional fine art.
Introduction

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, is possible because of youth and energy, hard work, luck, and a 10x return to investors. Our persistent use of expensive handheld devices will overturn a century of public sector atrophy. Our sparkling connectivity 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 20% 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 is looking more and more like "an immense pile of filth."
As it turned out we were right that the idea found resonance. This artistic program for ISER is bigger than we ever anticipated, involving 160 artists working globally. The art program was formed in local partnerships alongside 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 computers 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 ISER 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 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 we can now look back on the program that has been formed and say that it is the very definition of an artistic program, even if the curators did not fully understand its own project until it was formed. The curators are the artists, the institutions, the social and political possibilities that arise from them, the practices of the curators, not just the curators themselves. And so 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 ISER 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 ISER could be filled with new energy that might revive the international institution at a key juncture in its history.

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 breakdowns 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 disappear 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 computer 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 ISER 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 ISER 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.
Introduction

Malcolm Levy

While thematically there are numerous references to global disruptions happening within the works that make up the overall curatorial framework of ISEA 2015 (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 ISEA 2015 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 self-ies, or glitch based processes using contemporary modalities, these instruments now directly reference and 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 ISEA 2015, are situated in a complex space that comprises histories of film, video, sound, art, theater and process. They are as much part of the performance of the technical as of the artistic. The narratives involved in older and new traditions are part of a larger and deeper history. The research, experimentation and artistic practice surrounding the body of work assembled under the umbrella of the exhibition for ISEA 2015, are situated in a complex space that comprises histories of film, video, sound, art, theater and process. They are as much part of the performance of the technical as of the artistic. The narratives involved in older and new traditions are part of a larger and deeper history. The research, experimentation and artistic practice surrounding the body of work assembled under the umbrella of the exhibition for ISEA 2015, are situated in a complex space that comprises histories of film, video, sound, art, theater and process. They are as much part of the performance of the technical as of the artistic. The narratives involved in older and new traditions are part of a larger and deeper history.
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.

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 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 keynote 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.

Today’s images and objects are not only a part of the larger conversation, 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. ISSEA2015 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 on work that started to be created in the 1960s, and as the boundaries between this work and the cultural performance and creation of the subject became thinner, many things were brought into the centre of the discussion, 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.
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.

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 VIDÁ 9.0, the “LIMBØ” award, the Argentina’s National Endowment, among others. She is currently Assistant Professor at the Rhode Island School of Design.

Electronic Disturbance Theatre (Carmin Karasic, Brett Stalbaum, Ricardo Dominguez, Stefan Wray)
FLOODNET Web (1998)

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 intersection of radical politics, global performance art, and web design. EDT is an electro-political cultural organization that has created a new form of cultural warfare for the 21st century. EDT’s practice is an ongoing field experiment in political culture and media.

DISRUPTION
Custom IVR Call Centre Software and Hardware (2013)
The Ostrich Effect is built using commercial auto-mated 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.

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 Internationales (2012), the Bucharest Biennial (2014), ISCM 2014, The Bristol Biennial (2014) and WRO International Media Art Biennale (2015). Haugen will work at London Metropolitan University in September 2016.

Surface Noise 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 or end and no possibility of ever being completed. Surface Noise is comprised of recorded vinyl surface noise.

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.
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)

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

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.

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.
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 theorist, speaker and editor of gratin.org, Antoine Schmitt explores the field of programmed art.

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 builds at the University of New Mexico. In Vertical Teleporter and Vertical Teleporter II (Glitch) she constructs two stand-alone 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. By modifying existing game files using a reverse engineering process, Aguilar is able to manipulate and overwrite the game's code, creating glitches and unforeseen effects. Her work often explores the boundaries between art and technology, and questions the nature of computer-generated imagery.

Annie Schimml
jimpunk: TARGET CRASH

Pop-up videos project (2014)
QT mp4 html javascript pop Up internet sound videos projection


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 détourment, 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 and my little pony – a toy that brought me joy through all of my childhood – becomes the body of the robot and carries a new head on the back of my action man. It’s a piece that two of us have become who are good at telling stories.

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.

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, exploring a fusion of music and technology. His projects are informed by theories of feedback, signal processing, and machine learning.
Signal to Noise

Nick Bratton

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.

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 focus 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 Patras and M.Sc. in Optics from Essex University.

Sandra Araújo
Rio de Burro ao Baile Da Alegria E Vezes

Video (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.
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 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 exhibited at MoMA, The New Museum, and the order conference. He has presented his Conant / World and Foundation Art Work at the esoteric Foundation Art Work and the video awards the 2013 Creative Capital / World and Foundation Art Work and 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's gridCycles is a series of WebGL pages. Each page is made up of the same set of HTML, CSS, and JavaScript across a series of WebGL pages. Each page

**GRDCYCLES**

A. Bill Miller

**LIGHT PATTERN**


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. A student of Bard College and NYU, his work has been awarded the 2013 Creative Capital / World and Foundation Art Work and 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.

**GRDCYCLES**

A. Bill Miller
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 imaginary 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. The landscapes are created from an image of a dream-like memory. The measure is an experimental artist and filmmaker. He explores the audio-visual potential of video and film by researching, deconstructing and transforming the language of media. His work has been shown internationally at film and video art festivals and previously shown on Belgian, Austrian and American television.

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 creative expression in process and making through desire for change. Installation and sound are an integral part of her practice, offering a window into the artist’s daily labor.

Marchien Veen received her BFA in Visual Art from the University of British Columbia.
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

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.

Erik Zepka

/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.

Kevin Day’s practice examines algorithmic culture, ICT, and mediation. 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.
ThalassoGlitch

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 Ecoarte, an interdisciplinary research and art group. She lives in Berlin working on a research grant at UDK.

Facial Codes

In a world driven by technology and the worldwide-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 differences.

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.
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 aprja.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.

**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.

**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.

**DISRUPTION**

Digital animation with appropriated images (2014)
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

Reva Stone

REPOSITORIES
SERIES
(INSTRUCTOGRAPH, MEDCOLATOR, RADIOPTICON)

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.

Daniel Jolliffe

NEAREST COSTCO, MONUMENT OR SATELLITE

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 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.
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 technologies 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 (2014), ZKM, Karlsruhe (2013), MAK, Vienna (2013), CCCB, Barcelona (2013) and Strozzina (2013). Cirio has exhibited in around 750 exhibitions worldwide, participated in more than 250 curatorial projects and his artworks are represented in collections of leading museums and institutions globally.
ISEA 2015
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 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
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 DONTB33VIL 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 contradiction of a system where the network infrastructure is privatized by corporations, yet the service remains a public amenity.

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 places ranging from SFMOMA to Occupy SF. Harris holds an MFA in Digital Arts & New Media from UC Santa Cruz and a BA from Swarthmore College.
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.
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 lives and works in Vienna, Austria. Luke Pendrell is an artist and writer with an interest in exploring the interstices of science, technology and the supernatural. Based in England, Luke Pendrell is the founder 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). He is also the founder of the company DeltaX (London), producing interactive installations. His work explores the boundaries of traditional and new media, focusing on the potential of new technologies and their impact on society. Ingis Fatuus conjures the ghostly echoes of contemporary life, positing a dark parallax to the perception of social media as a benign creative space. The ghost is an increasingly prevalent aspect of the contemporary world because, as a commodity, it is an inexhaustible resource and苗穀的。The ghost of social media is a bane to society today. The production of a digital image is a paradox in the digital age. The digital image is the enemy of the digital age. 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.
Camera, Android Application (2014)

is an image-capture device that takes photographs and sends them to a data base 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'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 cassette systems - 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 explores a bodily relation 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.
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, 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

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

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 extensively exhibited 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.

DISRUPTION
Austin Stewart is an American artist who attended the School of the Art Institute of Chicago and received his BFA from The School of the Art Institute of Chicago and his MFA from The Ohio State University. He is a custom-made omni-directional treadmill. His research is primarily concerned with creating work that engages a diverse, non-traditional audience and using the work to generate public interest at the video game franchise, Call of Duty. The vocabulary and visual language of the pre-video game franchise are coupled with lines from real porn literature, a result of the artist's concern with what it is to be the human animal, Second Livestock. Second Livestock is a virtual reality world for bats, a virtual reality world for bats. It is invited to experience the world through the second livestock. A young woman observes a kind of uncanny observation. Her work has been exhibited in national and international exhibitions and has received global press coverage.

Elizabeth Vander Zaag is a media artist. Her early work in the 70's are hard-edged videos of cardboard boxes with vocalizations of computer programming text, and male and female voicesIP Yuk-Yiu is an experimental filmmaker, art educator and independent curator. Her recent works explore real-time and computational narratives, have been showcased at international festivals including European Media Art Festival, Video Out and V/Tape. Elizabeth has produced during the 80's were widely distributed through digit and man. The artist's concern with what it is to be the human animal, Second Livestock. Second Livestock is a virtual reality world for bats. It is invited to experience the world through the second livestock. A young woman observes a kind of uncanny observation. Her work has been exhibited in national and international exhibitions and has received global press coverage.

Austin Stewart is an American artist who attended the School of the Art Institute of Chicago and received his BFA from The School of the Art Institute of Chicago and his MFA from The Ohio State University. He is a custom-made omni-directional treadmill. His research is primarily concerned with creating work that engages a diverse, non-traditional audience and using the work to generate public interest at the video game franchise, Call of Duty. The vocabulary and visual language of the pre-video game franchise are coupled with lines from real porn literature, a result of the artist's concern with what it is to be the human animal, Second Livestock. Second Livestock is a virtual reality world for bats, a virtual reality world for bats. It is invited to experience the world through the second livestock. A young woman observes a kind of uncanny observation. Her work has been exhibited in national and international exhibitions and has received global press coverage.

Elizabeth Vander Zaag is a media artist. Her early work in the 70's are hard-edged videos of cardboard boxes with vocalizations of computer programming text, and male and female voices. She is the founder of the art.ware project, an independent curatorial initiative to live video performances and media installations, have been showcased at international festivals including European Media Art Festival, Video Out and V/Tape. Elizabeth has produced during the 80's were widely distributed through digit and man. The artist's concern with what it is to be the human animal, Second Livestock. Second Livestock is a virtual reality world for bats. It is invited to experience the world through the second livestock. A young woman observes a kind of uncanny observation. Her work has been exhibited in national and international exhibitions and has received global press coverage.

Austin Stewart is an American artist who attended the School of the Art Institute of Chicago and received his BFA from The School of the Art Institute of Chicago and his MFA from The Ohio State University. He is a custom-made omni-directional treadmill. His research is primarily concerned with creating work that engages a diverse, non-traditional audience and using the work to generate public interest at the video game franchise, Call of Duty. The vocabulary and visual language of the pre-video game franchise are coupled with lines from real porn literature, a result of the artist's concern with what it is to be the human animal, Second Livestock. Second Livestock is a virtual reality world for bats, a virtual reality world for bats. It is invited to experience the world through the second livestock. A young woman observes a kind of uncanny observation. Her work has been exhibited in national and international exhibitions and has received global press coverage.
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 FM Grande was born in Santiago, Chile. He is a PhD candidate at UNSW Art and Design, researching media arts, spatiality and materiality. Media artist Teigan Kollosche has over 20 years experience in media production, working with prominent artists such as Mike Parr and Naurie Neumark. Sculptor Dillon MacEwon works in theatre 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 animation and mixed media. She completed her PhD at the College of Fine Arts, UNSW.

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 iceberg 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.

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, revealing 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 BS 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 freelance 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 electronic music.
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 time-stamps 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.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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’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.
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.

Funding: 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 Exhibition / Berlin / Germany; Resonant Bodies / Institut for Cultural Inquiry / Berlin / Germany

Paul Wong and Patrick Daggitt

MIMMiC (MOBILE INTERACTIVE MODULAR MULTI-SCREEN IPAD)

MIMMiC (Mobile Interactive Modular Multi-screen iPad) allows artists to create and exhibit work interactively on a matrix of iPads. The touchscreens can be displayed dynamically in 2D and 3D spaces, responsive in motion 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.

DURANT
Vivian Charlesworth and Alyson Ogasian

CAVEPLEXUM

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.

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.

Wickerman & 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 shows at The New Museum in New York, CAVEPLEXUM, and The Hessel Museum at CCS Bard. The artists hold a BFA from Maryland Institute College of Art (2008) and MFA from the University of California, San Diego (2012).
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.
FLESHIFY THE WORLD (AUGMENTED DISEASED REALITY)

AR, Silicon, iPad (2014)

Sound: David Haberfeld
Programming: Oliver Marriott

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 idea 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.

URME Surveillance (GALLERY EXPRESSION)

Intervention, 3D Printed Masks (2014)

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 a 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 conference.

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 formatively mediates cities, bodies and personal narratives via lo-fi reenactments of appropriated military-industrial technologies. Examining technology 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 digitally to 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 geo-political 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 formative 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 MS in Physics, an MAA in Visual Arts and a BA in Visual Communications. His work has been exhibited at SIGGRAPH, IDEAS, New Forms Festival, 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 technological 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).
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.

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, Guerilla 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 Art Museum, The Museum of Contemporary Art in Denver, MFA Boston, and Waterman's Gallery London. Joseph Farbrook is an Associate Professor at the Worcester Polytechnic Institute.

Mean Time

2-channel video (2015)

In Mean Time, two figures walk the neighborhoods 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 center 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. She is a choreographer, filmmaker, and lecturer.mean time is based in Vancouver and Petronella Joy Johnson is based in Cape Town. Their work combines text and video.
THAT DOUCHEBAG WAS IN MY WAY

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 the heart of the atrium.

In this work Gingold captures the sound of the game and processes it in real time to produce an audio work. Delay Orkestra is supported by Moving Stories and Werkleitz Gesellschaft.

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. Combining sound and video, 2K-Reality is a fusion of dance and design that explores the potential of technology to intervene in our urban public spaces. Timothy Ryan 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.

Delay Orkestra is supported by Moving Stories and Werkleitz Gesellschaft.
Fabrica Communications Research Centre
(Dawid Górny and Jacopo Atzori)

EDGE – A SUPER–ARCHITECTURAL TYPEFACE


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.

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 and it is ever present. They do not think about blinking, whereas gripping a guitar or playing percussion instruments requires conscious performance.

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 & 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. His 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.
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 screen shots to create 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 identity.

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, 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 currently Professor at the University of Montreal, where she teaches photography, film and visual culture. She has also curated several exhibitions, including *À regarder de près: rapport au monde* (2014) and *Double Object, single object* (2013) in Montreal and *In the Zone* (2013) in New York.

Boredomresearch

**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 behaviors that are not dissimilar to that of the commercial high street or a financial system. This work addresses the uncomfortable relation 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 between different modes of thought and opens new avenues for emotional and cognitive reflection. Their work uses a wide range of materials, including video, photography and installation.

Vicky Isley is an Associate Professor at the University of Aberdeen, UK and a Visiting Professor at the University of Applied Arts, Vienna. She has exhibited extensively in the UK and abroad, including *Dirt*, an installation for the Frieze Art Fair, London (2013) and *Museum of the In-Between*, an exhibition at the Institute of Contemporary Art, London (2012). Paul Smith is a Visiting Lecturer at the University of Lincoln, UK and the University of Central Lancashire, UK. He has shown widely in the UK and internationally, including *Vindication*, a solo show at the Saatchi Gallery, London (2014) and *The Lab*, a group exhibition at the Contemporary Gallery, Milan (2013).
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

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 (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.

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—such as 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.
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 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. The work is a war film and a visual exploration of meaning in a contemporary mediascape. The work explores how we make meaning in a contemporary mediascape cerated by technological advancements and a blurring of genres.

Since Alexei Dmitriev was just a little girl she dreamed of starring in an experimental film. She now knows better. The work reflects the artist’s experiences as a young girl in the Soviet Union. It is a hermeneutics of memory and the power of the image.

The work of Moscow-based artist Alexei Dmitriev,
Anne Morgan Spalter

For Manhattan Unfolding, New York
Digital Video (2015)

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 cities around the world and uses custom software to develop an array of images and video, each unique in its redefinition 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).

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, micro-cinemas 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 Southern Methodist University and the University of North Texas. He is the recipient of numerous awards and grants and has been the subject of several solo exhibitions in the US and abroad.
The 360° Skyline Song Project

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

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.

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 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 presents a new series of Net-AR artworks created and usable exclusively on Google Earth. The works, Augmented Forces on Google Earth – the Strawberry Ice Storm, Augmented Cave – the Dispersed Parthenon, and Augmented Desert – the Liquid Gale, are a series of site-specific interventions that construct a sort of mise en abyme or droste effect in the landscape, shifting the roles of the Google Earth environment and the augmented area in order to create a new space.

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, emphasizing 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 Vila V Cornellà 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 Toruń in the field of culture. They are based in Warsaw, Poland.

Aural (Emerson Pingarilho)

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 at the Atrium Gallery, São Paulo. In 2014, he participated in the Ars Electronica Festival in Austria; Aggregate Space (USA); and Currents International Festival of New Media (USA). He has also exhibited at various galleries and museums in Brazil and internationally. His works have been shown in galleries, museums, new media festivals, and film screenings in Brazil and internationally. He has recently shown at the Ars Electronica Festival in 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 2012, he was awarded the prestigious Prix Ars Electronica for his work. He is a member of the Academy of Arts and Sciences of America and is a recipient of the New York Foundation for the Arts. He has received numerous awards for his work, including the Whitney Museum of American Art's 2014 Younger US Artists in Europe Award, the MacArthur Foundation's 2014 Genius Grant, and the 2014 Guggenheim Fellowship. His work has been featured in numerous publications, including the New York Times, the Wall Street Journal, and the Los Angeles Times.

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 on a project to produce an augmented reality public art project, Broadway Augmented. She is Professor of New Media Art at California State University, Sacramento.
Shannon Novak’s String Section, blank walls and architectural features are transformed into musical instruments that the audience can interact with using a mobile device. When a smartphone 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 interrelations between sound, color, 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 commissions in Auckland, New Plymouth, and Denver, and co-founded West Gallery at The University of Auckland in 2012.

Along the Frontier of Resolution is a three-channel video installation that depicts screen recordings 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 composed primarily of Erin Besler and Ian Besler, as well as anyone who 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.

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 has focused on interaction, mediation, and social critique. The works they present are participatory video installations that engage with the technologies of the information age.
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 UAE, 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.

Unknown Meetings

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 journals.

Getting To Know You

Owen Roberts is an artist and educator based in Brooklyn, NY. His work combines digital platforms with processes including writing, drawing, sound and animation. Roberts 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.

DISRUPTION

nals, and she is the recipient of fellowships from the Florida Humanities Council, the Florida Division of Cultural Affairs, the Florida Arts Council, and the Florida Division of Consumer Protection.

Owen Roberts is an artist and educator based in Brooklyn, NY. His work combines digital platforms with processes including writing, drawing, sound and animation. Roberts 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.

Sound Design by George Cicci

Owen Roberts

Mobile application implemented on Google Cardboard virtual reality (2015)

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. Roberts 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.

Metropolitan Transportation Authority

In this work, the artist created a new type of transportation for the future, passing the moment of the train, where the train is the physical thing and the digital is the innovation. He created a new type of transportation for the future, passing the moment of the train, where the train is the physical thing and the digital is the innovation. The new transportation system is called "connection," and it is a poetic and poetic interpretation of the current transportation system. These take places whenever the train approaches a station, creating unexpected juxtapositions that shift the anxiety of arrival onto disruptive, ephemeral "connections."
The Avatars: The Heart of Tones

Avatar Orchestra Metaverse (AOM) is a globally dispersed telematic collective based in Hong Kong. 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 technology and art. Nathaniel Stern is Associate Professor of Digital Studio Practice at the University of Johannesburg. Erin Manning is a philosophy through the matrix of the sensing body. Ten artists meet in a virtual world to experiment together in real time. AOM’s experiments with performance are exposed when the accidental discovery of the 

Heart of Tones

Reducing silver halides into silver metal. The crystals. The work comments on the perpetual 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 technology and art.

THE SMELL OF RED PATTERN WEATHER

National Sign and Em, Morning

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 technology and art.

THE SMELL OF RED PATTERN WEATHER

National Sign and Em, Morning

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 technology and art.
Mycelium Mock-up
Amber Frid-Jimenez and Joe Dahmen

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 the 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.

SILVA FIELD GUIDE TO BIRDS OF A PARALLEL FUTURE
Video + installation (2015)

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).
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 the 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 have been collaborating artistically. Korinsky has created works in Australia, Austria, Germany, Italy, and the United Arab Emirates, and has been sponsored by the 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 is 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 electromagnetic 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, Canada, France, Greece, Italy, Mexico, Slovenia, Taiwan and USA.
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, RadioPapesse, RadioUNAM and RadioCona) and his scores have been published by Ars Publica and Taukay Edizioni Musicali.

Frank Ekeberg

(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 multimeida 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

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 conferences, and took up composing again in 2010 using new digital audio methods.
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

œ

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 playing 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 Award from Atelier de Creation Sonore et Musicale (Japan, 2010) and were selected for SoundWalk (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), and the Canadian Heritage and Department of Industry (Canada) in 2012/2014. His works have been performed and broadcast in festivals internationally.

Gintas Kraptavičius

Dimensions (2014)

Sound installation and performance art (1993-98). His works for live and electronically processed instruments have been performed and broadcast in festivals internationally.

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 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, L’OAR, Copy for Your Records, Bôłt, Creative Sources and others. Gintas K also makes music for films, theaters, sound installations, and has participated in various international festivals.

Pedro F. Bericat

REVES (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 transistors (radio terrorismo-noise), generating distorted information to the media, UNSTABLE MEDIA. Since 2000, he has worked with sound and installation art, which he explored in his residency in Greece in 2004-2005. In 2015, he released his LP Látex, which he recorded and mastered in his studio. His work has been exhibited in various international festivals and galleries around the world, and he has received numerous awards for his work.
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.

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 overseas.

Limbo

Luis Valdivia

XAEV

1OUX

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 behaviors 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.

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**

* 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

Palimpsestic uses documents of past electroacoustic 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, La Mama, and Vince Gagnon New York. His works have been performed at various venues around the world with experiential frameworks. His work has been supported through residencies at institutions such as the Center for Interconnections and the Exploratorium.

---

**Giandomenico Paglia**

* Disruption Symphony

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

Giandomenico Paglia is an Italian multidisciplinary 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.

---

**RES**

- A
- NC
- E

The piece explores the theme of mobile interference.
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.

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 technologies² 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 things have been re-weaved into a collage of objects that live in the Museum of Vancouver. Like a kaleidoscope, the distinctions between the individual and the collective, the animate and the inanimate, the human and the non-human are blurred. Lively Objects offers an array of objects that can be endlessly re-arranged, re-contextualized and re-purposed.

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.


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 cho- rus.

*Stuck to the Wall* is one of two historical electronic 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.

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 19th century and were often displayed on grand pianos. Coburn’s adoption of the term piano babies is significant as it refers to the audience of two Victorian children, a boy and a girl, seated at the piano. The phrase *Stuck to the Wall* was coined by the German philosopher, Hegel, to describe the state of being folded into a single idea, locked into a single perspective.

Coburn sounds the alarm, poignantly asking us to prudently reconsider Carson’s project. According to Sherry Turkle, “we think with the objects we love; we love the objects we think with.” 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 reminds us of the need to be mindful of our collective relationship to technology.
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 reflects 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), Eveil/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.

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 neighborhood. 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 seminal 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 of 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.
Judith Doyle

PHANTOM

House

Memory architecture with hand-drawn 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 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. (2015)

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. Judith 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 PointCloud series 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.
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 revitalized the “domestic arts.” Blending textiles and physical computing, Go-Go Gloves typifies Hartman’s approach to technology and its 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. Hartman’s work focuses on the intersection of body and technology, exploring how wearables can be used to augment the human experience and create new forms of interaction and communication.

Monarch


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.
Simone Jones is a multidisciplinary artist of Art at York University. Jones is an Associate Professor from MFA in Experimental Art and received her BFA (1997), an MFA and PhD in Humanities and Engineering (2005) at Emily Carr University of Art and Design. Her advanced training includes a concentration OCA Ontario College of Art (1982). She is interested in how we see and how we translate what we see through various techniques of representation. Jones graduated from the University of Delaware, he runs the M.F.A. program and is faculty in the Center for Material Art, Computer Science and Media Arts at Emily Carr University of Art and Design. She is represented by Ronald Feldman Fine Arts.

Garnet Hertz’s multidisciplinary work focuses on the mechanics and infrastructures of the human environment for face-to-face interaction. Positive and negative spaces of the gallery, the projection machine, the number of cellular subscribers, the skyline, Never seen in its entirety, the viewer must move around the machine to fully view the art. The projection machine that projects a 14-minute video consists of an unadorned shot of Andy Warhol’s real-time eight hour film, a post-9/11, post financial-collapse perspective. Winn’s work has been shown in the Culture Study. He is the author of “Communication and Conspicuous Consumption: Art and Design” (1997). In his inves-tigation of the origin of this often-stated truism, Shirky’s argument was a means to argue that pervasive computing and mobile communication is good in all circumstances, disrupts the standard flow and use of communication technologies, and striving to help people create an environment for face-to-face interaction. Meanwhile, the number of land lines rose by 50%, 2000, the world’s population rose by about 8%.

In 1996, when former South African President Mbeki stated “Half of humanity has not yet come online,” mobile technologies were not common for face-to-face interaction. Former South African President Thabo Mbeki stated “Half of humanity has not yet come online,” mobile technologies were not common for face-to-face interaction. In 1996, when former South African President Thabo Mbeki stated “Half of humanity has not yet come online,” mobile technologies were not common for face-to-face interaction. Ford Motor Company will spend over $4 billion on smartphone and software development in the years ahead.

The year after the Freedom Tower opened, the New York Times ran a picture story in 2012, emphasizing in the story that the building is not only a symbol of New York City but also of the American workforce. In 2012, the New York Times ran a picture story in 2012, emphasizing in the story that the building is not only a symbol of New York City but also of the American workforce. In 2012, the New York Times ran a picture story in 2012, emphasizing in the story that the building is not only a symbol of New York City but also of the American workforce.
Art Gallery of Ontario, the Vancouver Art Gallery, can be found in public collections, including the collection at the Brooklyn Museum. First Tighten Up on the Drums was a germinal electronic media work for White, and Splish Splash One provides an enchanting experience as the audience lounge at CBC, providing a simulated frame shake the table in response to local vibrations.

Based in Vancouver, Germaine Koh is a visual artist, independent curator and partner in wwrk, a second generation design studio. Her art is concerned with the significance of everyday actions, familial intimacies and the wonder of basic electronics and, in this case, its equally-diminished quavering condition, collocated with the 9:00 pm national newscast, the electric grid and the lateness of the gallery. The modest table physically replicates the emotional state of the gallery's audience. The piece suggests some interpenetration of the two sensing systems. The represented region of the gallery’s audience is just one of a number of art locations that are woven into community.

First Tighten Up on the Drums was a germinal electronic media work for White, and Splish Splash One provides an enchanting experience as the audience lounge at CBC, providing a simulated frame shake the table in response to local vibrations.

Located in the CBC building, Vancouver.

The Topographic Table is a prototype for a light mural commissioned in 1974 by the Canadian Broadcasting Corporation for the foyer of its new Toronto headquarters. The piece suggests some interpenetration of the two sensing systems. The represented region of the gallery’s audience is just one of a number of art locations that are woven into community.

Still functioning, Splish Splash Two dominates the audience lounge at CBC, providing a simulated frame shake the table in response to local vibrations.

SPLISH SPLASH ONE

Splish Splash One is a two-sensor installation that disrupts notions of art and its behavior in the natural environment for its users. The modest table physically replicates the emotional state of the gallery’s audience. The piece suggests some interpenetration of the two sensing systems. The represented region of the gallery’s audience is just one of a number of art locations that are woven into community.

Located in the CBC building, Vancouver.

The Topographic Table is a prototype for a light mural commissioned in 1974 by the Canadian Broadcasting Corporation for the foyer of its new Toronto headquarters. The piece suggests some interpenetration of the two sensing systems. The represented region of the gallery’s audience is just one of a number of art locations that are woven into community.

Still functioning, Splish Splash Two dominates the audience lounge at CBC, providing a simulated frame shake the table in response to local vibrations.
Beyond the Trees

BEYOND THE TREES: WALLPAPERS IN DIALOGUE WITH EMILY CARR

Vancouver Art Gallery

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.

Caitlin Jones

Diana Freundl
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 originating 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 are becoming a performer, playing and participating with light in the dark room.
Gunda Förster

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.

Gunda Förster
Credit: Courtesy of the Artist and Gunda Förster Studio, Berlin.

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

Elizabeth McAlpine

LIGHT READING: 1500 CINEMATIC EXPLOSIONS
Video + Sound installation on CRT monitor, 1min. 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, Lincoln, MA, USA; Voorkamer, Lier, Belgium and more. She is co-founder/director of PILOT, a live archive for artists/curators, London. McAlpine is represented by Laura Bartlett, London and Laurel Gitlen, NY.

Elizabeth McAlpine
Credit: Courtesy of the Artist, Laura Bartlett Gallery, London and Laurel Gitlen, New York.
Khan Lee with HolyHum

ALL IS HERE FROM NOW ON

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 recorded in collaboration with HolyHum, the works of music at the Vancouver Art Gallery, the Harry Black (Lucyfilm), the Jason Zawada and ringtone (organ), and experimental (foreign). He has performed and presented a number of art exhibitions and concerts in order to express inherent relationships between material and immaterial content. He is a founding member of artist collective Intermission, and a number of art exhibitions and concerts 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), From Above 1979, Julianna Barwick, Damien Jurado, Frog Eyes, Fuxion Fink and many more. Andrew Lee 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 Kunstraum in Vienna.
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 necessary condition for surprise. The works in this exhibition deviate from the ordinary; the result is unfamiliarity, sometimes wonder, sometimes please. 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 media and interactive 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 sculpture derived from media forms. Vancouver-based Nicolas Sassoon is considering exhibiting a physical object translation of his animated gif work, Moiré Pattern Movement #1. Dan Clason, an artist residing in Brooklyn, NY, will exhibit Moving in Circles, a number of electronic media works that are available for viewing on demand. Marisa Olson, also from New York City, will be exhibiting two works from her Time Capsule series, works that have been developed as participatory installations.

The results are a necessary condition for surprise. The exhibition is an opportunity to experience the quotidian in a new light, to see the familiar in a new way.
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 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'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 character's 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), Centre Pompidou (Paris, France) and the Tate Modern (London, UK). His work has been exhibited in Canada, USA, Europe, China and Japan, and has been nominated for numerous awards. In 2010 Barry Doupé received a Canada Council Grant for his first solo exhibition.

Daniel Kent

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. The term "Exotic Maple" was coined for him by a punk and describes his work. He has received 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 motto manifests itself in works that are either immaterial or sold at an immoral or irrational cost to the buyer. He is a working member of the punk group M.O.C.C.A. and has also worked with the punk group DIJOHNAS. His work is featured in exhibitions, publications and collections. His work is characterized by themes of humor, auto-eroticism and the absurdity of consumer culture.
Scott Billings

Scott Billings is a visual artist and designer based in Vancouver, Canada. He holds an MFA from the University of British Columbia and has exhibited work nationally and internationally including New York, Seattle, Toronto, Winnipeg, Prague, and China. He has been awarded the Andrew Rafacz Gallery, Chicago, IL. His most recent solo shows, Rising From The Ashes of the BC Binning Drawing Award in 2001, the Belkin Satellite Gallery, Vancouver, B.C., with a focus to exhibit the work of local and international emerging artists.

Vanessa Brown

Vanessa Brown is an artist working primarily in sculpture and painting who holds a BFA from Emily Carr, an MFA from the University of British Columbia, and a PhD from the University of Iowa. She has exhibited work throughout Canada and in Germany, Switzerland, the United Kingdom, and the United States. Brown has been awarded a Chancellor's Award. She recently participated in the Center for Contemporary Art, the Shanghai Art Museum, Or Gallery, the Belkin Satellite Gallery, the Shanghai Art Center, the Shanghai Art Museum, and the Tate(s) Modern + Liverpool, the Nam June Paik Art Centre Pompidou, Toronto, and the Royal Canadian Academy of Art. Her work is in the collection of the Victoria & Albert Museum, the Museum of Modern Art, the Whitney Museum, and the Centre d'Art Bastille, Arti et Amicitiae, MU. Her work is also included in the collection of the Centre for Photography, Stockholm SE., Out of Context, and the Bitch is The New Black, Honor Fraser Gallery, Cut-Ups, Fotografiska Collage, and the Guardian. Art21, the Globe & Mail, Interview, and Performa Biennial; commissioned and collected internationally at venues in Colombia, Medellin, Colombia currently working towards her MFA in sculpture from Emily Carr University of Art and Design. In 2013 she founded the online collective Computers Club and a founder of the collective W-A-L-L-P-A-P-E-R-S.

Manuel Correa

Manuel Correa is an artist originally from Medellin, Colombia currently working towards his BFA in Film & Video at Emily Carr University of Art and Design. In 2010, and subsequently received his MFA in Fine Art at the University of British Columbia. In 2013 he received the Mayo Schmidt Foundation Grant. His work has been exhibited internationally at venues in Colombia, Medellin, and the Bay Area, CA. He is the recipient of the New York Foundation for the Arts’ Artist’s Fellowship. His work is exhibited at the Venice Biennale, Centre Pompidou, the Tate(s) Modern + Liverpool, the Nam June Paik Art Centre Pompidou, Toronto, and the Royal Canadian Academy of Art. His work is in the collection of the Victoria & Albert Museum, the Museum of Modern Art, the Whitney Museum, and the Centre d’Art Bastille, Arti et Amicitiae, MU. His work is also included in the collection of the Centre for Photography, Stockholm SE., Out of Context, and the Bitch is The New Black, Honor Fraser Gallery, Cut-Ups, Fotografiska Collage, and the Guardian. Art21, the Globe & Mail, Interview, and Performa Biennial; commissioned and collected internationally at venues in Colombia, Medellin, Colombia currently working towards his MFA in sculpture from Emily Carr University of Art and Design. In 2013 she founded the online collective Computers Club and a founder of the collective W-A-L-L-P-A-P-E-R-S.
ARTICNOISE 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, ARTICNOISE 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, ARTICNOISE aims to re-purpose past Inuit visual and sound media in an attempt to confl ate temporalities of past and present with the aims of repurposing and mobilizing understandings of Inuit art aesthetics.

Britt Gallpen
Yasmin Nurming-Por

All images and soundtrack copyright artist Geronimo Inutiq.
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 fellows. 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, make, delete, change, and regulate the digital graffiti you find, and manipulate it to use graffiti form. You can then embed or upload content on an existing page. The plugin offers an interactive experience above and below the fold, with a particular focus on meaning and structure. As a particular tool, Toggle can be used to explore and interact with the web in new ways that challenge traditional modes of navigation and engagement.

neverhit|end
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.

Brian McBay

MARAYA: SISYPHEAN CART

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 provides the public with alternative perspectives on the built environment. The imagery produced by the PTZ camera, with an automatic pan-tilt-zoom camera, provides a dynamic perspective on the built environment. From the image produced by the PTZ camera, with an automatic pan-tilt-zoom camera, provides a dynamic perspective on the built environment.

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, ISEA2014 in Dubai, and workshops at the 20th International Symposium on Electronic Art (ISEA) in Dublin in November 2014.
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 and Dubai is a story of capital. It is a story that continues to unfold, with new iterations of Vancouverism and Dubaiism being projected and played out in the urban landscapes of the Middle East and Asia. 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. But is it a new version of the same old story? How can we envisage new urban futures that are not defined by the narrow logic of profit and loss, where the pursuit of capital is the driving force behind urban development? How can we envisage new urban futures that are not defined by the narrow logic of profit and loss, where the pursuit of capital is the driving force behind urban development?
We appreciate the support of the Electronic Literature Organization for its help with promoting the event and Washington State University Vancouver for providing access to technology and research assistance.

The exhibit provides the opportunity to explore, create, and engage with digital literature.

Dene Grigar

Goldcorp Centre for the Arts
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.

Amaranth Borsuk and Brad Bouse

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 hand-work. 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.

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.
John Cayley and Daniel Howe

READ FOR US...

AND SHOW US...

AND SHOW US...

MIXED MEDIA INSTALLATION, CUSTOM SOFTWARE (2015)

Based 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 an 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 crowd-sourced 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)

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.

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.

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.

ENCYCLOPEDIA

ISEA 2015

Johannes Heldén and Hakon Jonson


Encyclopedia is a 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 Volt 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 hand-crafted 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 awarded the N. Katherine Hayles Award for Criticism of Electronic Literature.
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 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.

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, music 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, Nomnyn. 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.

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 World" 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 the environment of the Web's most extensive textual network.
Death of an Alchemist

Chris Rodley and Andrew Burrell

The themes and methods of this project are based on the concept of entropy and the idea of the artist's role in creating digital interactive poems through the exploration of entropy. The work explores the notion of destruction and the decay of digital data, as well as the potential for resurrection and renewal. This process of creation and destruction of data, attempted to break itself. Sometimes a large portion of the artist's role is to resurrect broken data.

This work is intended to be read both ways. Once the reader reaches the end – 99% decay force, the piece becomes glitched and decayed beyond recognition. The meaning of the work is projected text and symbols that is generated by scraping a range of online data sources for news or useful items that have succumbed to entropy; thus, they are both clear metaphors for the book of Trithemius and why.

The 2015 ISEA2013 conference at the University of Sydney was the backdrop to the presentation of the Steganographia and discovery who killed Trithemius and why. Projected text and symbols that is generated by 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 appeared at Underbelly Arts Festival in Sydney and Darwin. The Portals exhibition in Sydney and Darwin was part of ISEA2013, and an interactive digital installation was created.

This work is exploring emerging frontiers for the literary narrative generated in real time from new piece of data that is received, readers are invited to follow the clues to unravel the mystery and to entropy. Thus, they are both clear metaphors for the life of all things – living and material. As you scroll through this artwork, you are led into a world of adored or useful items that have succumbed to entropy. This imaginary world of quickening decay is the junkyard. What we often call a literary narrative is a novel written with data: a mysterious book, the Steganographia, which appeared at Underbelly Arts Festival in Sydney and Darwin.

This work can be scrolled back through, reversing the arrow of time, and thus reversing entropy. The portal is nature's portal at BuzzFeed.com.
Prey

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.

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 voices is, like wise, 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.

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.

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.

Recursive Dictation

Chris Vandegrift

Tiffany Sanchez and Jinsil Hwaryoung Seo
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.

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 Guinness World Record for the largest interactive and collaborative augmented reality art installation. Her work has been exhibited and presented in the UK, North America, Europe, and Asia. Her work is held in many public collections and archives. Her mobile apps “Time Jitters,” “Art Swipe,” “Spine Sonnet,” “4 Square,” “Episodic,” and “Urban Rhythms” are available in the iTunes Store.
programmed by: Elisa Ferrari and Alex Muir
Installation: Elisa Ferrari, Nikolai Gauer, Alex Muir

We acknowledge the support of the Canada Council for the Arts, which last year invested $153 million to bring the arts to Canadians through-out the country. Nous remercions le Conseil des arts du Canada de son soutien. L’an dernier, le Conseil a investi 153 millions de dollars pour mettre de l’art dans la vie des Canadiennes et des Canadiens de tout le pays.

vivo media arts centre

Programmed by: Elisa Ferrari and Alex Muir

Frontier
Uneven
From An
Dispatches: Sentinels

Spotted
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 works conceived for radio. Madan is the national director of the Independent Media Arts Alliance (Canada). He lives and works in Montréal.

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.

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 (Setubal), ArchOpeningYear (Lisbon) and international works such as ArtVisionContest (Moscow), and La moiture de Arte Visive (Venice), and have been pre-selected to BankSpace in London.

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

Technically, 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 meta work, 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, remedia
tion 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.

Three Hollywood Grammars

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), Collectìf 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 the forms of mechanical amplification have a new role to play. 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. His recent grants from the DAAD Artists-in-Berlin Program, the Ernst Schweitzer Stiftung, and the ZKM Karlsruhe have enabled him to present his work at the Banff Centre (AB), STEIM (Amsterdam), EMPAC (Troy, NY), SFMOMA (San Francisco, CA), ZKM Karlsruhe (Germany), Kiasma Helsinki (Finland), Mass MOCA North Adams (MA), and Artspace Sydney (Australia).
In the context of the 21st edition of ISEA, 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 artiste'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. Myriam Bleau, Maotik & Metametric, Woulg and BetaFeed typify a new generation of practitioners building on previous experiences to create a lasting impression and expanding the definition of performance art and multimedia. 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.

Alain Mongeau, General and Artistic Director
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 reality of ubiquity. The ability to transfer information instantly 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 generative 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 musician to their collaboration. Mathieu Le Sourd is a master of generative visuals for interactive installations and multimedia performances. He designs his own audiovisual tools to create real-time immersive experiences such as DROMOS, presented in dome environments 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

Montréal-based composer, digital artist and performer 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 childhood, 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 presented across Canada, in the US and in Europe. Her recent work Soft Revolvers, received an honorary mention for the Prix Ars Electronica 2015. She is currently working on a master’s degree in composition at the Université de Montréal.

Soft Revolvers extends Myriam Bleau’s practice of exploring the sonic potential of everyday or familiar objects that engage audiences by triggering subconscious physical memories of their lived experience with those objects, including the ways in which they inform behavioural expectations, function and symbolic connotations. A music performance for four self-built spinning tops composed of clear acrylic, each top is associated with an “instrument” or element in an electronic music composition. The tops are equipped with gyroscopes and accelerometers that communicate wirelessly with a computer where the motion data collected (speed, unsteadiness at the end of a spin, acceleration spikes in case of collisions) 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 performance and composition of visual effects and projection with the performers inside the dome. Myriam’s musical affordances let the performers face the audience within a large dome, where the performers’ gestures are transferred as live video images into the software to control parameters of the spinning tops, and generate sounds and projection images near the audience. The systems created in the dome environment are connected in real-time to a control computer in the backstage. Myriam Bleau’s focus on the creative process of this project is described in her keynote presentation at the ISEA 2015 conference in Montréal.

Photo credits: Matthew Cheetham, Myriam Bleau
Presented as a world premiere at MUTEK 2013, frequencies (synthetic variations) is the second instalment in Nicolas Bernier’s avant garde audio-visual 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.

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 projects.
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.

Martin Messier

FIELD
Sound and light performance (2015)

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 dyptich 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 compositions, the human's extended ear.

The choreography of interventions.

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.
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 reveal the tension and reflexivity at the core of a contemporary experience mediated by technology.

Projected onto a giant screen, System illustrates the interaction and tension at the core of a contemporary experience mediated by technology.

Audiovisual performance (2015)

Based in Montréal, BetaFeed merges the talents of Alexis Langevin-Tétrault, an electroacoustic 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.

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

Photo credit: Lucas Paris
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 seen Shakir releasing music on labels such as Wild Oats, Morphine Records and FIT. This will be Anthony's first time appearing in Vancouver.

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 into an international center of arts and culture, New Forms is more than just a festival – it is an ongoing education in a captivating, genre-crossing environment that makes Vancouver a leader of the field of intermedia art. New Forms is proud to have worked with the rich ecology of local artists that has been a mainstay of Vancouver's media arts scene, and the rich ecology of local artists that has been the catalyst for the New Forms Festival.
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. His 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), Eindhoven University of Arts (NL), Eyebeam (US), May Gallery & Residency (US), and many others. His work is also included in the permanent collections of the New Museum (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), Eindhoven University of Arts (NL), Eyebeam (US), May Gallery & Residency (US), and many others.

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.

RAMZi

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 strange 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 that integrates elements of Caribbean, Baleric, Fourth World, dub, jazz fusion, glitch, and video game music.
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 AM/CB 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 Bardainne, 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

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 obscurations, 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 sensory mapping, a kind of sensory navigation. 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. Their music and imagery are created alongside each other. Current work explores the relationship between still and moving imagery through complex systems of implied motion within transitions, use of discrete picture planes and obscuration techniques.
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 MotionLab Deakin University, Melbourne Australia.

Vancouver Compositions from Octophonic Soundscapes

Barry Truax
Ben Wilson
Maureen Liang
Hildegard Westerkamp
Yves Candau

This is an octophonic concert of soundscape compositions by Vancouver composers, presented in an 8-channel surround-sound format. SFU is the home of 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 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, and his audio documentation practice is that between the aesthetic and the cognitive. If you search for a garden, you find it in the music of Truax, the music of nature. In the works of these composers, we can experience the magic of the natural world, and their compositions offer a window into that world.
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 total-ity 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 Tempus-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 Tempus-morts: N_R.Y, an installation at Open Space Gallery in Victoria, BC, Canada. Routhier's exhibitions have toured extensively, in Canada and internationally. Jean Routhier's work can be seen at www.jeanrouthier.com

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

INFORMATION ERUPTS INTO PERCEPTION
Curated by Samira 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 prompt new forms of otherness, culture, and time. Digital, ecological, and aesthetic interlinkages are explored, and the forms and functions of information, the everyday, and the unspoken are examined. These works and performances are connected to ongoing and current situations in various cultures and communities. This program is supported by the Corporation of Yvon de Gannes and Arts Pool Canada.

FIRST TALK, FIRST MOVEMENT
An evening dedicated to the works of Bruce Catania and Jean Tinguely

1400, 2015-05-14, 18:30-22:00
Canadian Centre for Architecture, 110 Viger Avenue, Montréal (Building 101, 4th Floor)

Musebot
Generative music software installation (2015)
With thanks to Victoria Moulder, Performance Chair, 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, Overtone, Pd, SuperCollider, and more. Thus, the Algorave movement originated in the computer music research community and over the past decade has become popular in the UK 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.

Philippe Pasquier, Metacreation Lab

ISEA2015

Performance Chair, ISEA2015
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 notation 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 is a digital artist interested in real-time immersive performance. He is working on a PhD at De Montfort University with Bret Battey and John Young, where he researches real-time narrative strategies with real-time audio and video systems. He is interested in how these technologies are used in collaborative creativity, interaction design, and social media. Giannoukakis’ research deals with real-time audio and video systems for interactive performance, digital storytelling, and real-time immersive performance. He is particularly interested in how artists, designers, and musicians can use advanced computing technologies to produce complex creative works.
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

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.

Arne Eigenfeldt

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. The transcriptions include musical details, timbral descriptions, signal processing, and descriptions of overall musical form. This information is then compiled in a database, and machine-analysis is performed using the SuperCollider and Fluxus programming languages. GESMI began producing complete Breakbeat tracks in March 2013. The system is a hybrid of generative and improvisational components, with a focus on creating music that is both predictable and surprising.
With thanks to Victoria Moulder, Performance Chair, ISEA2015 AV Disruption

AV Disruption brings together a program of audio, video, and performance art. The artists in this program have developed custom software to craft unique audio-visual experiences. The software and hardware systems are designed to produce interactive performances that are not simply a result of academic research. Instead, the artists use custom software and hardware to create immersive audio-visual experiences that push the boundaries of traditional performance art.

AV Disruption

Philippe Pasquier

Metacreation Lab: Wong Theatre
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 laughter 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.

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 human and digital worlds.

Christopher Anderson uses a generative music program

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 currently a research assistant involved in exploring generative electronic music within the SFU’s Metacreation lab.
TRANSMISSION [v.2]

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

TRANSMISSION 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. The design of this work differentiates computer screens, monitors, and satellite views. This piece explores the place of electronic media in our society. The aesthetics of this performance is an audiovisual performance.
List of Contributors

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.

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 exhibitions of contemporary art. They have worked extensively in the digital domain, exploring the possibilities of new media in art and design. They have a deep understanding of the role of design in society and have worked extensively in the field of design, particularly in the context of digital media. They are advocates for freedom of expression in the arts, co-founding the Art Appropriation Coalition.
ties around the world, including annual events in
MUTEK also maintains activi-
MUTEK is a Montréal based
MUTEK was also in charge of the New Media division of
Cherish the Montréal International Festival of New Cinema
she was later artistic director of Art+ Shanghai Gallery,
She was a staff reporter in Taipei, Taiwan covering
Diana Freundl is Associate Curator at the
Diana Freundl is the founder and Director of
She has a background in comparative religion and phi-
She was a staff writer for Rhizome and her other

when Ghosts Will Die, Earth to Earth, and the

Dene Grigar

Caitlin Jones

Barry Truax

Alain Mongeau

Diana Freundl

Barry Truax is Professor in the School of

Alain Mongeau is the founder and Director of

Barry Truax

Barry Truax

1993, his work, 

Wengu Chen has a background in music and early electronic music, and focuses on the development of multichannel and interactive electronic music. His research interests include the history of electronic music, interactive music, and the use of digital technologies in the creation of contemporary music. Chen has published numerous articles on these topics and has given lectures and workshops around the world. He has been a visiting scholar at several universities, including the University of California, Berkeley, and the University of Amsterdam. Chen has also been active in the electronic music community, serving as a board member of the Chinese Electronic Music Association and the Beijing Electronic Music Society. He has been involved in organizing and presenting electronic music concerts and festivals in China and internationally, and has been a key figure in the development of electronic music in Asia. 

Wil Aballe is now located near Clear and Hepburn Sts. in a semi-industrial space that

As a composer, performer, and writer, Dr. Chen has made significant contributions to the field of electronic music. His works have been performed at international festivals and concerts, and he has received numerous awards and distinctions for his contributions. Chen has served on the faculties of several universities, including the University of California, Berkeley, and the University of Amsterdam, and has been a frequent guest speaker and workshop leader at international conferences and festivals. He has also been involved in the development of electronic music curricula at universities, serving on the faculties of the Chinese Academy of Music and the Beijing Conservatory of Music. Chen has published numerous articles on electronic music and has been a key figure in the development of electronic music in Asia. 

Wengu Chen has a background in music and early electronic music, and focuses on the development of multichannel and interactive electronic music. His research interests include the history of electronic music, interactive music, and the use of digital technologies in the creation of contemporary music. Chen has published numerous articles on these topics and has given lectures and workshops around the world. He has been a visiting scholar at several universities, including the University of California, Berkeley, and the University of Amsterdam. Chen has also been active in the electronic music community, serving as a board member of the Chinese Electronic Music Association and the Beijing Electronic Music Society. He has been involved in organizing and presenting electronic music concerts and festivals in China and internationally, and has been a key figure in the development of electronic music in Asia.
Elisa Ferrari is a Vancouver based artist and curator concerned with the intersections of archi-
vival 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 orga-
nizations 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
Events + Exhibitions curator at VIVO.

Samirah Alkassim is an independent docu-
mentary filmmaker and film educator with many
years experience living and working in the MIddle
East. She has over 12 years experience teach-
ing 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 arti-
cles 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 pro-
grammer 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 pro-
grams of experimental media for festivals and
art spaces worldwide. She teaches in the School
for the Contemporary Arts at Simon Fraser
University, Vancouver.

Yasmin Nurming-Por is an independent cura-
tor currently based in Toronto, where she com-
pleted her M.A. in Art History at the University
of Toronto in 2013. She currently holds the posi-
tion 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 per-
formance, 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.

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 gen-
erative art. Philippe is the Chair and investigator
of the AAAI series of international workshops on
Musical Metacreation (MUME) and the MUME-
WE concerts series. He has co-authored over 100 peer-reviewed publications.

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
in embodied interaction, focusing on movement
knowledge representation, tangible and wearable
technologies, media and digital art, and media
and performance. 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: Singapore, the Western
Thunder & Lightning Festival, and the Residential
Artist in Residence program at the School of
Interactive Arts and Technology at Simon Fraser
University. Schiphorst holds a MA in Art History and
Computer Science from Wesleyan University, an MA in Dance from Florida State University,
and a BA in Dance and Computer Science from the University of British Columbia.

Laura J. Marks is a scholar, theorist, and pro-
grammer 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 pro-
grams of experimental media for festivals and
art spaces worldwide. She teaches in the School
for the Contemporary Arts at Simon Fraser
University, Vancouver.
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.