IDEAS_14:

International Digital Media & Arts Association

IDEAS_14: Exhibition Catalog

International Digital Media & Arts Association 2014 Summit

Utah Valley University

Front Cover Art: Jessica Larva
Back Cover Art: Rachel Yurkovich
Catalog Design: Dave Beck

iDMAa

The annual International Digital Media & Arts Association (iDMAa) Summit has had a long history of bringing people with similar values together, focusing on innovation, creativity, and eclecticism in the research and investigation of the digital realm. Running concurrently with the summit, the *IDEAS Art and Design Exhibition* provides a venue for those who best express themselves and their research visually. This form of dissemination invites artists and designers to challenge the beliefs, technologies, and aesthetic ideas that exist in the world today through exhibiting their work.

With the largest submission and participant numbers in the history of iDMAa, this year's *IDEAS_14 Exhibition* is blazing new and exciting paths in the field of digital art, design, and new media. The accepted work covers a myriad of important issues, ranging from such topics as the environment, gender, mass media, and sexuality. The use of media in this year's exhibition demonstrates both the evolution of DIY culture in technology, while also highlighting the mastery by the artists in their specific medium; including such areas as games, video installations, websites, wearable tech, motion sensors, and code.

I believe that *IDEAS_14* is the freshest and quite possibly most impressive iDMAa art exhibition to date. The professional quality and innovation of the submissions proves that this organization continues to be a gathering place of new ideas and inspiration, and provides hope and excitement for the future of art and design.

Dave Beck
IDEAS_14 Exhibition Director & Head Juror
davebeck.org

Brad Tober / Experimental Interface Lab
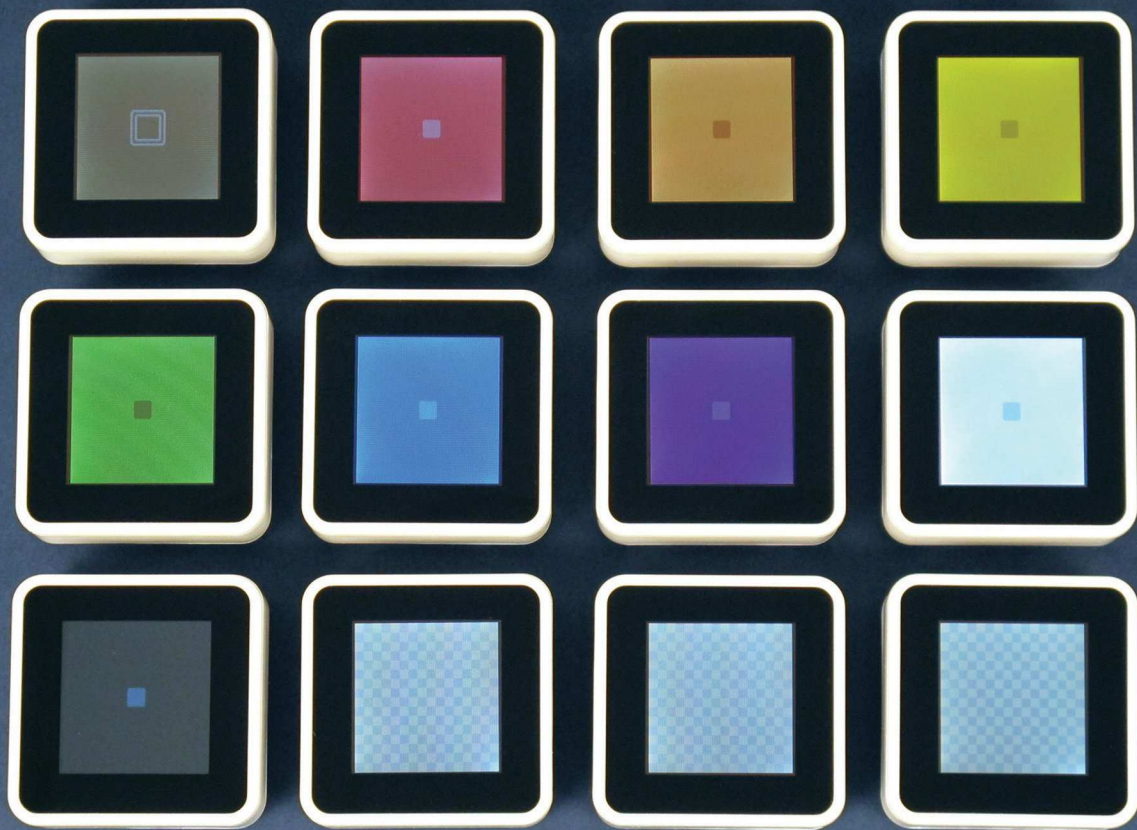*Colorigins*
2014
Interactive game software for the Sifteo Cubes platform

Colorigins is the first in a series of manipulatives designed and developed by the Experimental Interface Lab that leverage emerging / novel digital technologies and intend to transform conventional approaches to foundational art and design pedagogy.
Mastering color is critical for both artists and designers because it is one of the most powerful tools these practitioners have to use in communicating a message or idea. Given two works that are otherwise formally identical, a single difference in color can have a profound effect on how the work is interpreted or understood.
Colorigins presents a softly gamified approach to learning elements of subtractive / reflective color theory. The game objective is to match a generated target color by mixing it from a set of source (conventional primary and secondary) colors. Players gain experience with concepts such as value, saturation, tints, shades, tones, complements, chromatic neutrals, and the relative visual strengths of particular colors.

bradtober.com & experimentalinterfacelab.org
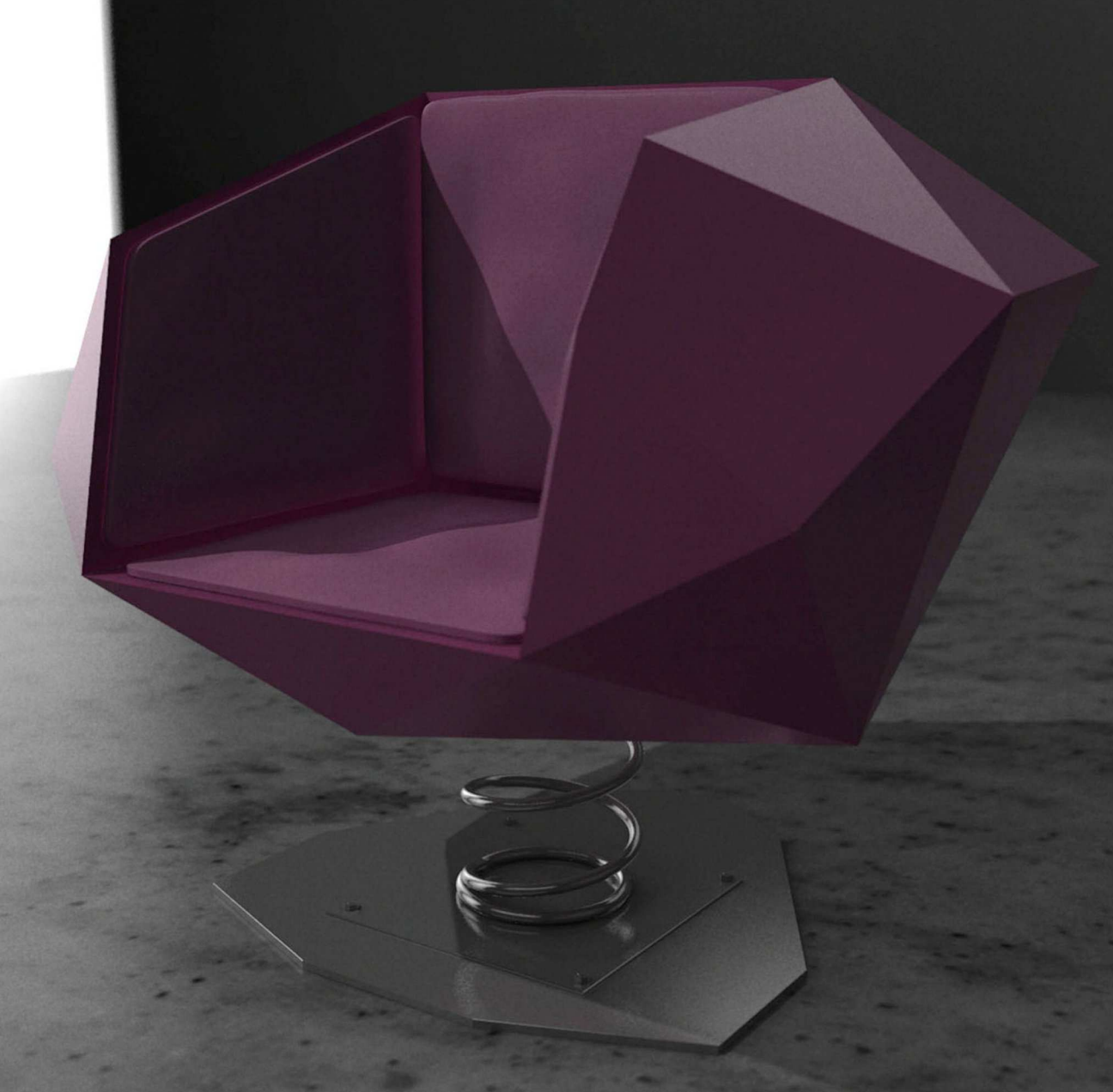
Brian Michael Smith
Synapteos
2014
Interactive Installation
3' x 3' x 3'

Syanapteos is a fully immersive virtual environment which uses a custom embodied motion control system for interaction. It was conceived as an art project with the goal of achieving a the feeling that " everything is interconnected and interrelated, each part a subsystem of a larger whole," the central idea of the cognitive shift experience by space travelers known as the overview effect. The concept was achieved through the use of abstract scenes of the cosmos and other worlds implemented in a virtual reality system. It's a project which continues the exploration of virtual reality (VR) and interactive digital art as a medium.

brimism.com

Alejandro Borsani
The Origin of Clouds
2011
Video installation
13 minutes

The Origin of Clouds derives from an experiment to study the formation of clouds that appeared within the larger context of weather phenomena research at the end of the nineteenth century. The Cloud Chamber or Camera Nebulosa was originally built to create artificial clouds in the laboratory and investigate their emergence in the atmosphere. The experiment failed in explaining this phenomenon but in turn made an unexpected discovery by enabling the visualization of fundamental particles for the first time. This so-called "failed experiment" became the visual proof of the existence of the sub atomic world and had a profound influence on the research within the field of atomic energy. In re-creating the experiment I attempt to document the process by which fundamental particles materialize and take form. The visual result is an ever-changing flux of ephemeral shapes with unpredictable occurrence that emphasizes the phenomenon's organizational logic in space and time.

alejandroborsani.com.ar

Paul Clay
Leda and the Swan
2014
Interactive Projection
8x8x10 feet

The piece is an interactive video interpretation of the classic story and artistic tradition of Leda and the Swan. A 3D model of a swan-figure mirrors the movements of the participants who approach the installation. If the participant makes faster, more violent movements, the swan continues to mirror the movement, but his feathers will progressively fall off and reveal a woman, Leda, underneath. During this phase, if the participant makes slower movements or holds still, Leda will grow new feathers and transform back into the swan. Originally inspired by modernist painting "Leda and the Swan" by Cy Twombly, the installation invites visitor to abstractly identify with both characters and genders of the seduction/rape story. The cycle continues on as long as there are participants willing to move.

paul-clay.com

Andres Montenegro
The Phenomenological Targets
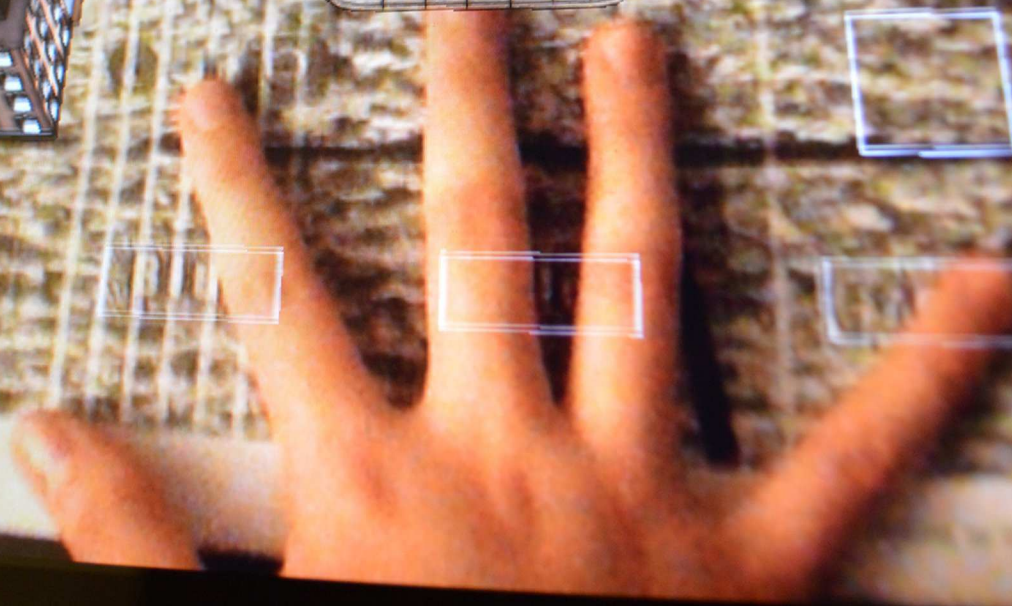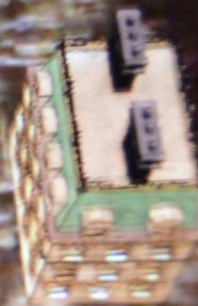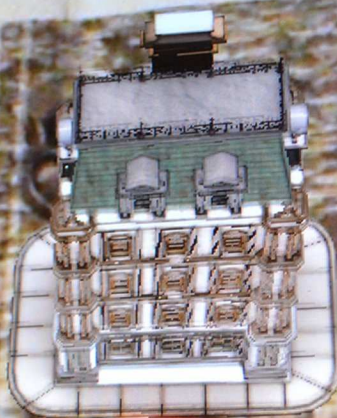2014
Interactive animation, Augmented reality
Approximately two minutes for each animation

"The Phenomenological Targets" installation is based on interactive animations developed through Augmented Reality and mobile technology. The user is able to manipulate real world elements like a game board or a styrofoam cube. The physical actions associated with these elements will trigger the digital content displayed in a computer or HD TV screen, resulting in a direct intervention of the piece's narrative.
This artwork articulates the conceptual and practical implementation of an interactive system based on animations and 3D models. The proposed model will open a discussion about how to display a dynamic navigation within an artificial setting or environment created through AR. The installation will show how feasible it is to intervene and recreate content through hybridization using physical, computational environments, our bodies, and narrative subjects, to create responsive interaction that become acts of creative and aesthetics intervention.

andresmontenegro.com

Tammy Renée Brackett
Coming in Waves
2014
Video projection on tanned White Tailed Fawn hide
54" x 54" x 5", 2 minute loop

My recent work combines the digital and natural worlds in an effort to explore humans' relationship with animals. Focusing on the White Tailed Deer, I seek to pose questions concerning population control, loss of habitat, and mortality. This fawn hide was acquired after the fawn was struck and killed by a car, a frequent occurrence throughout the U.S. Yet the current overabundant population of deer in North America was not always the case. How, when, and what humans choose to conserve can have a ripple effect. This piece animates Muybridge's images of running deer, against the hide of a now inanimate deer, to remind us of the coming and going of the White Tailed Deer through time.

whitedogrecords.com/imedia

Jessye McDowell
Never, Never
2014
Digital print
18" X 24"

Never, Never is part of a series of landscape-based compositions created entirely with 3D modeling software. The images combine traditional landscape elements - lakes, mountains, snow - with materials and palettes that are recognizably "unnatural," plastic, and human-made. The imagery plays with cultural oppositions between "natural" and "digital" which are currently in flux. While technological advancement continues to inspire utopian optimism in our cultural imagination, our lived realities - infused with our digital existences - are often characterized by a pervasive alienation. We tend to idealize a "natural," more real way of life that we imagine we've left behind, resulting in what I see as simultaneous pleasure in the excesses of today, longing for an intangible authenticity of yesterday, and hope for a future perfected by technology. These conflicting impulses inform this work, where slick surfaces and livid colors define spaces that hover between fantasy and horror.

jessyemcdowell.net

Brandon Gellis
Fiery Skies
2013
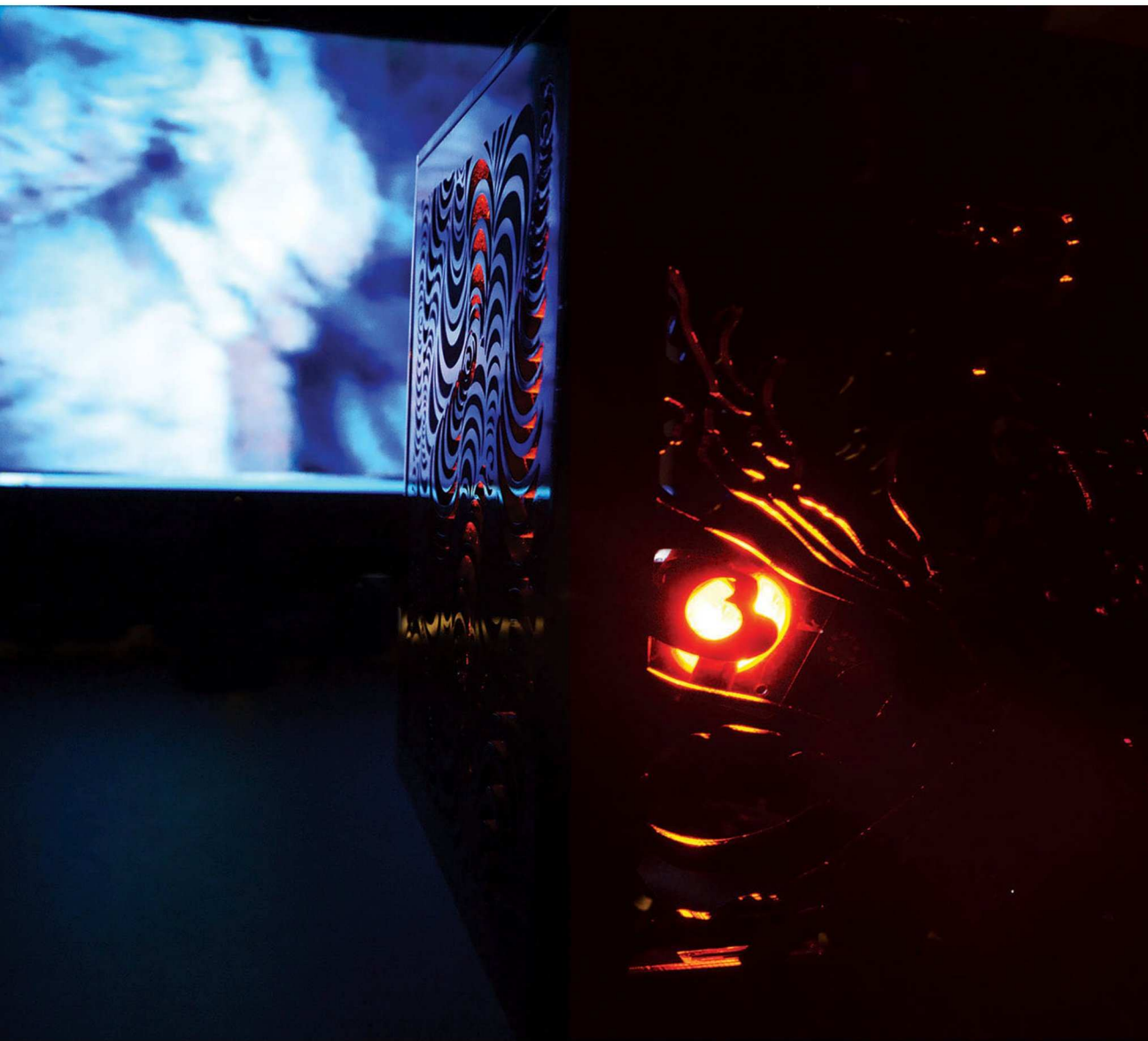Laser cut acrylic, projection and sound design
4' tall x 1' wide / 3:30, video on continual loop

Promoting the paradigm of the GLBTQ activist art movement, 'Fiery Skies' is an experimental, sonic and visual exploration dedicated to those affected by HIV and AIDS. There is a rich necessity for society to appreciate socially unjust realities, and to acknowledge common threads associating much queer art, studies and activist movements.
Central to 'Fiery Skies' is a custom-acrylic cube - illuminating the queer community's ability to unite against discriminatory practices - that projects David Wojnarowicz's 1986 short film, Fire in My Belly; symbolic of the voracious arguments over GLBTQ civil rights, which erupt throughout the cavernous "belly" of society. The cube itself is laser etched and adorned with ornate patterns reminiscent of the diversity across GLBTQ communities.
'Fiery Skies' harnesses a live, evolving and interactive soundscape programmed in Max 6.1 and utilizes the Xbox Kinect motion sensing infrared (IR) technology, to generate an interactive and experimental visitor experience.

brandongellis.com

Brigid Maher, Nick Ray, & Meng Wang
A Mosque of Her Own
Interactive Doc
Dynamic Web Browser

A Mosque of Her Own (http://mosqueofherown.com) is an interactive, ethnographic documentary exploring the oldest all women mosque in China. The project was developed by Brigid Maher and Nick Ray. The project was filmed and produced by Meng Wang. Dr. Maria Jaschok and Dr. Shiu Jing Jun are the academic consultants on the project.

brigidamaher.com

清真女寺
Qingzhen Nüsi
a mosque of her own

The Project   The Team   Learning Tools

清真女學堂

EXPLORE, use your mouse or touch pad to explore the space and view information and videos about the women and their mosque.

Kaifeng Mosque - Main Gate. (门楼Men Lou)

Carlos Rene Pacheco
Obstructed (Live Abstraction #1)
2013
Webcam Video
4 min: 41 sec

Obstructed is a series of abstractions recorded from live webcams. These abstractions are created when environmental factors and the camera's own mechanisms disrupt the camera's function as a tool that aids in global voyeurism. Live Abstraction #1, culminates in a final revelation as the world seemingly materializes from the all encompassing fog and rain that dominates the viewers' field of vision.

carlosrenepacheco.com

Dave Ryan & Mika Negishi Laidlaw
SleepCycle
January 2014
Video Installation
4' x 6' x 10'

This piece was made as a collaboration with ceramic artist Mika Negishi
Laidlaw. In working together, we discovered that we share a strong interest in
unusual juxtapositions, both in terms of imagery and materials.

While programming this piece, I got excited about creating independent
objects and establishing relationships between them. Each pillow ages,
dreams, dies and rejuvenates slowly and separately, at each at its own pace,
so the patterns are always changing and never repeat. But if the gallery
space is devoid of movement for a few seconds, the pillows become a group,
share a collective dream.

While the piece does respond to visitor behavior, it doesn't require their
action but waits for their stillness instead.
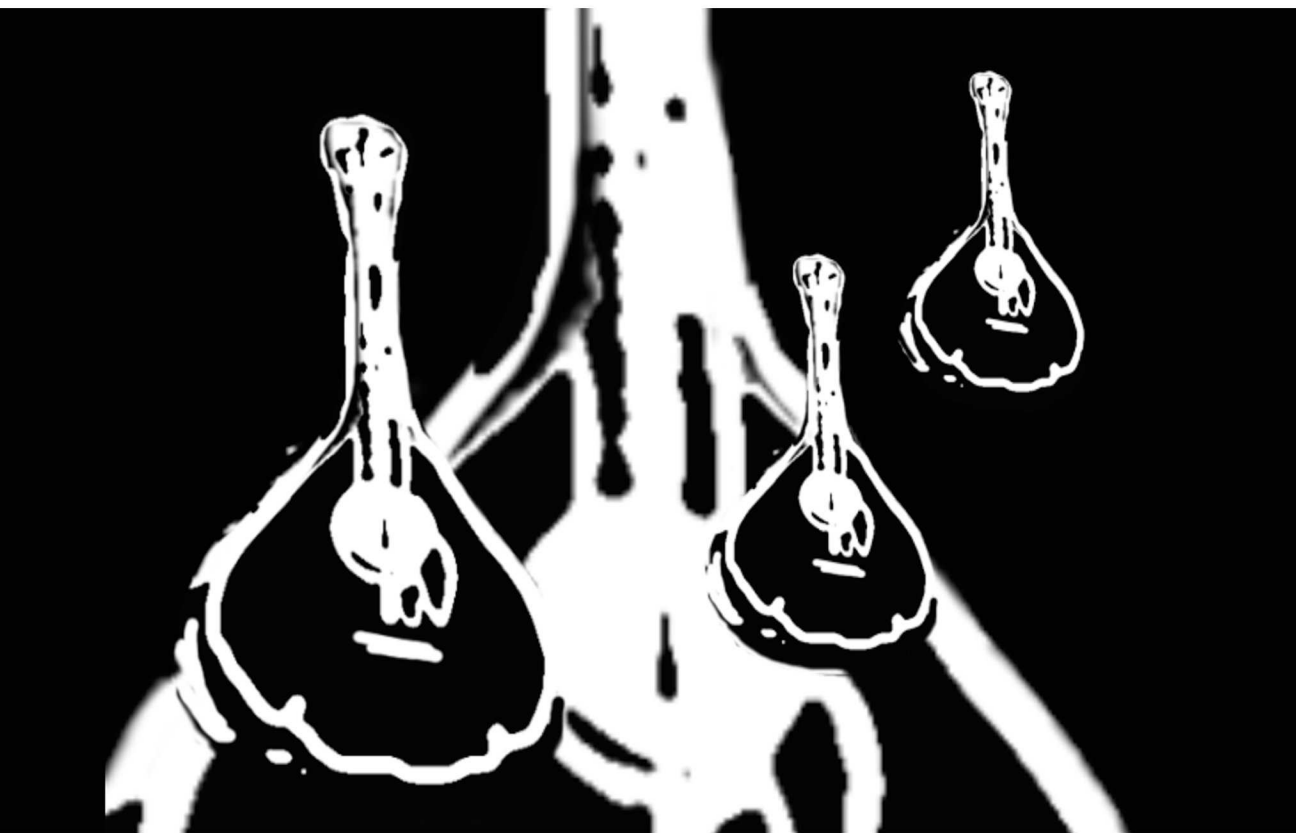
thigmo.org

David R. Burns
Coimbra Connections
2012
3-channel digital video animation installation with sound
Three 6' x 4' (approx.) digital projections/4 minutes

David R. Burns created Coimbra Connections after being inspired by his direct observations, discoveries, and experiences of Coimbra during his artist-in-residency in Portugal. In Coimbra Connections, a 3-channel digital animation installation, Burns explores the nature and architecture of Coimbra and how they connect with its people's dynamic social and cultural life. During Burns' artist-in- residency in Portugal, he documented Coimbra's cultural life by taking over 1,500 photos and audio-recordings. Burns used this audio-visual documentation and his connections with Coimbra's culture, nature, and architecture as inspiration to create the audio-visual abstractions in Coimbra Connections. Through an animated series of virtual Calçadas, inlaid, mosaic sidewalks, Coimbra Connections reflects Coimbra's culture, nature, and architecture.

davidrburns.com

Yuanliang Sun
Wind & Moon
2013
Digital Animation, Xcode, Inkjet Print
17" x 23" x 5"
80 seconds; 90 seconds

In classic Chinese poetry, "wind" and "Moon" are the most common themes in depicting beautiful, heaven-like sceneries and the sensibilities of the poets. Inspired by Du Fu's poem "Propitious Rain in a Spring Night" and Li Bai's poem "Night Thoughts," this project transforms the metaphorical nature of classic Chinese poetry and Eastern philosophy into an interactive visual experience for the viewers. This project also explores an opportunity to incorporate Augmented Reality technology into a mobile application, which is presented along with two 3-dimensional posters and two digital animations.

sunsart.com

Desiree Moore
SCAPE
2012
Single Channel Video with Sound
5:29

SCAPE is the psychological, physical and emotional exploration of the relationship between two girls. The video relies on the tension that grows and diminishes from scene to scene. Their relationship is something they mutually survive by but also willing to sacrifice. The characters gestures, which are related both to ritual and play, begin to suggest their relationship as strangely familiar and totally bizarre.

desireenicholemoore.com

EJ Herczyk
Particle B-2
2014
Acrylic and UV print on Aluminum
15" x 15"

My current body of work investigates the invisible information conduits that fill
our environment. We are constantly and completely engulfed in transmit-ted
data spewing from wireless technology. In my work, this invisible landscape
of data becomes an underworld of interpolated images and garish colors
intertwined with the omnipresent lucid brushstroke. The pixel-based and hand
painted imagery both interact with and repel one another. Organic and
artificial identities emerge and begin to create their own societal narratives.
I use a variety of high and low technologies to create my work as the
technology used represents specific components in the conceptual narrative.
My 8-bit imagery is created using dissected information from early 80's video
games as well as original digital drawings using archaic design software. The
imagery is then composed and digitally printed on a variety of hard and soft
substrates including cotton sateen (using reactive dyes) as well as wood and
metal (using an ultra-violet light printing system). The imagery is then further
developed using physical materials and processes such as collage, acrylic,
ink and resin.

pentimenti.com/#/exhibiting-artists13–14–a–h/ej-herczyk/herczyk_Seed_6

Mark Franz
Zelda Deforested
2014
Interactive

Zelda Deforested is a serious game that revises one of the original Legend of Zelda video games by creating a changed and unfamiliar landscape. As the protagonist moves through this environment a narrative unfolds that brings to light the changes that have occurred in his world. This work intends to challenge viewers to critically consider the role of technology in modern life and its relationship to the natural world. In addition, Zelda Deforested intends to comment on how humans can work independently and collectively toward social, economic, and environmental sustainability.
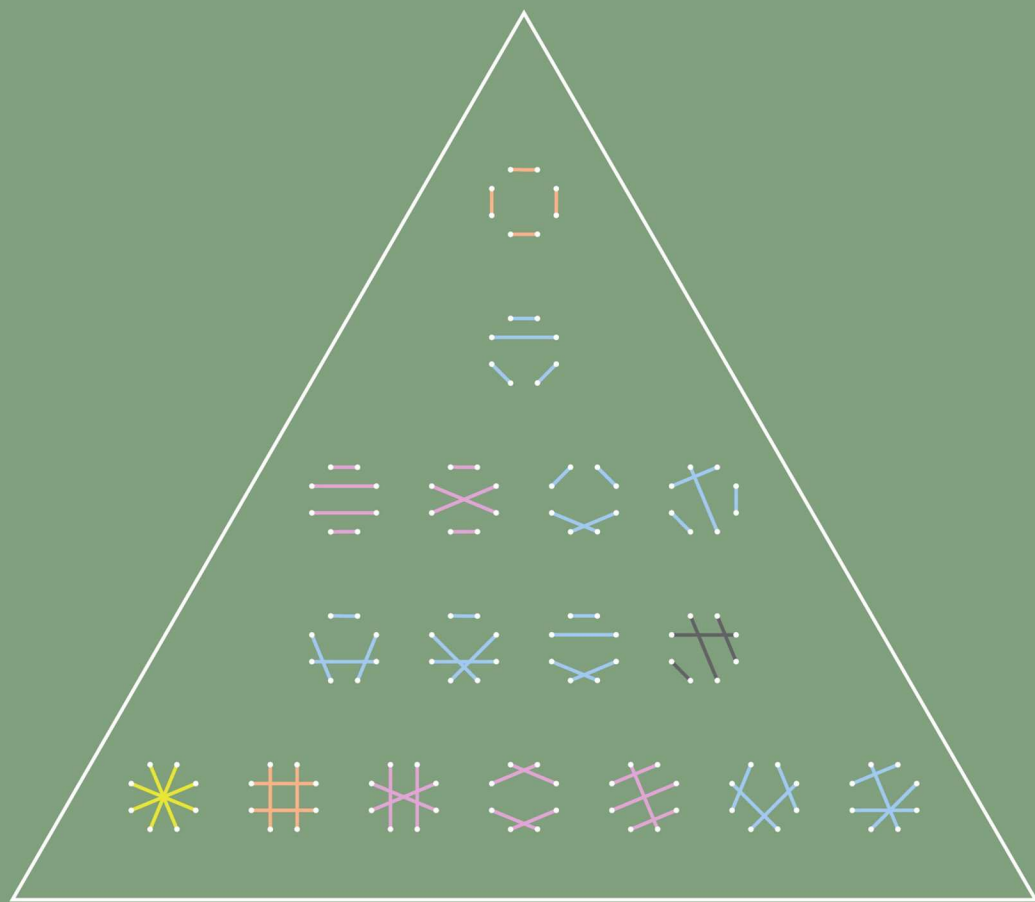
markfranz.org

James Mai
Peak
2014
Archival digital print
14x14" (24x24" framed)

My studio work emerges from the intersection of art and mathematics. I am
interested in discovering the complete set of forms permissible within a given
set of parameters. After generating all possible forms by combination or
permutation, I then reduce the multitude to a minimal set by eliminating all
redundancies. The result is a set of forms that is at once complete and non-
redundant, whose individual members are related but unique. The
composition "Peak" investigates the question: "How many ways can 4 lines
connect 4 pairs of points of an octagon?" The triangle contains the complete
set of 17 forms, arranged in rows according to the number of outer edges (4
edges in the top form to 0 edges in the bottom forms). Colors indicate the
number of internal symmetry axes (yellow = 8 axes, descending to blue = 1
axis, while the single asymmetrical form is colored neutral).

DENT
Dune Mountain
2012-2014
Single Channel Video with Sound
3:36 loop

Since 2008, Desiree Moore and Brent Aldrich have functioned as a collaborative team, DENT, initiating public performances, installations, and expeditions, tracking and documenting our movement across the landscape in video, photography, and through the creation of site-specific objects. By appropriating performative gestures of flag-planting, dragging felled trees, canoeing, or map-making, and using our bodies to physically scale structures, we hope to suggest a re-engagement with the landscape in the public realm, 'claiming' it as artists for new shared uses.

dentlabs.blogspot.com

Kristin Stransky
SentiHubs
2014
3D printed ABS and nylon, Twitter data mapping
4' x 5' x 4", Duration variable

SentiHubs is a 3D printed map of emotional data, where the hubs are
concentrations of emotional keywords tweeted on Twitter across the United
States. This section is from the middle of the country. Links are added by the
audience, where the individual is invited to "place a link where he/she feels
is the happiest." The piece explores how a digital consciousness might try to
understand and collect emotional data from the human condition. All parts
are constructed through digital and mechanical methods. The links are 3D
printed nylon and the hubs are 3D printed and polished ABS plastic. The
organic nature of the constructed links suggests that despite electronic, digital,
or mechanical collection and analysis methods, the digital consciousness may
never be able to understand the nature of the emotional without human
intervention.

kristinstransky.com

Jiawei Gong
Bubble
2012
HD digital video
4'16"

In this video, the minimalist setting, slow-motion imagery, and the ambient drone background music construct a peaceful, tranquil, and meditative scene. However, viewers' interpretation may change after they find out the animated background graphics are actually mushroom clouds from nuclear explosions. Perhaps things are not always as we conceive and perceive them. The devastating nature of a nuclear bomb could also appear delicate and exquisite. This piece tries to evoke our conflicted notion between eye and mind, the definition of the world, and logics and judgments proceeding from it.

jiaweigong.com

Francis Fox
Gravity
2014
Bronze
7 x 9.5 x 9.5 inches

"Gravity" results from exploring the intersection between digital technologies and analog forces in nature. I use digital and virtual processes to underscore the physical characteristics of existence.
My personal perspective has been deeply influenced by growing up in the West with its dramatic land, weather, and extant lifestyle. I believe that verticality and its implied battle with gravity have a fundamental affect on our human psyche. There is a preponderance of horizontality in our physical and experiential world and it follows that 3-dimension objects are testaments to life force and resilience.
The actual processes for making this sculpture began with multiple photographs of a rock outcropping stitched together with software to make a 3D file. The resulting file was then added to and manipulated with 3D modeling software and built on a 3D printer.
Finally, it was cast in bronze using a traditional lost-wax bronze casting process.

francisfox.net

Aaron M Higgins
Karmic Lapse
2014
Interactive video w/webcam, stereo sound

Karma is the sum of one's actions in this and previous states of existence and is viewed as deciding one's fate in future existences. While immersed in the act of creating, collaboration ensues between the medium and myself. Decisions bring about an exchange of cause and effect relationships as elements begin to emerge in the work. Karmic Lapse uses a camera feed that is processed live and abstracted into the imagery. The camera as both source and sensor allow an element of randomness and serendipity to exist as the viewer becomes part of the work. Viewers stand and move in front of the work causing a small library of videos to shuffle and be re-edited, a series of stills is captured and incorporated into the composition. The effect is one where the imagery is altered and recomposed by the virtue of one's presence and the act of viewing.

aaron-higgins.com

Jane Christensen
Tension
2014
Video
1:08

Tension is something seen as both structural and destructive. It exists infinitely in our environment, in our relationships with others, and in our relationships with ourselves. Tension acts as a constant in our lives often creating a peculiar but necessary balance. Tension and the friction it creates make a functional environment, and without it things would fall apart.

janechristensen.tumblr.com

Jennifer Proctor
troubling your horizons
2014
Interactive digital video
~15 minutes/variable

"troubling your horizons" is a nonlinear, interactive, experimental home movie about the ocean, sea legs, and a skipper, produced using the Korsakow system. The work aims to capture the sensation of the constantly shifting horizons experienced on a sailboat, while also providing a personal glimpse into one sailor's life, family dynamics, and role as the captain of his vessel. As a nonlinear documentary, the piece invites multiple voyages through its paths, the navigation of which results in a different experience each time.
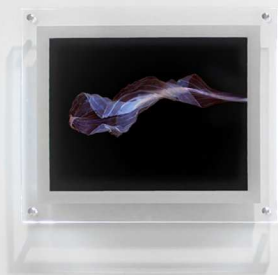
jenniferproctor.com

Jessica Larva
Suspended #225, Suspended #346, Suspended #150, Suspended #289
2012
Duratrans prints mounted on light-boxes
10" high x 12.5" wide

These artworks are part of a larger body of work that focuses on the form of dead flowers, leaves, and insects to engage the space between and around our concepts of preservation, life and death, presence and absence. Through the medium of technology the works reveal an alternate vantage point, and a space where dried and brittle leaves become reanimated as if floating in a deep and timeless sea.

The images intentionally resemble X-rays, but were created using a digital scanning technique that allows for the substitution of thin, semi-transparent objects in place of film negatives. The resulting colors remain unaltered as a natural artifact of the scan, and the creation process is mirrored in reverse through the presentation on light-boxes.

jessicalarva.com

Kristin Stransky
EmotiScan
2014
3D printed ABS and nylon, poplar, electronics, generative audio
36" x 24" x 12"

EmotiScan is a wearable object that "scans" the user's thoughts and emotions
with MRI technology. Using the metaphor of MRI scan recordings, the user
experiences a private, unique, and random generative composition that exists
through their visceral interaction with the piece: placing it on the head and
positioning the headpiece over the cheek bone and skin, which completes an
electrical connection that starts and creates the experience. The shape
resembles a digital conch shell, which holds mythological significance as a
self-reflexive vehicle to "hear the sea." The piece is constructed through digital
and mechanical methods, ones that would be available to the imaginary
digital consciousness that would have created this work for the collection of
human thoughts and emotions. It consists of polished 3D printed ABS plastic
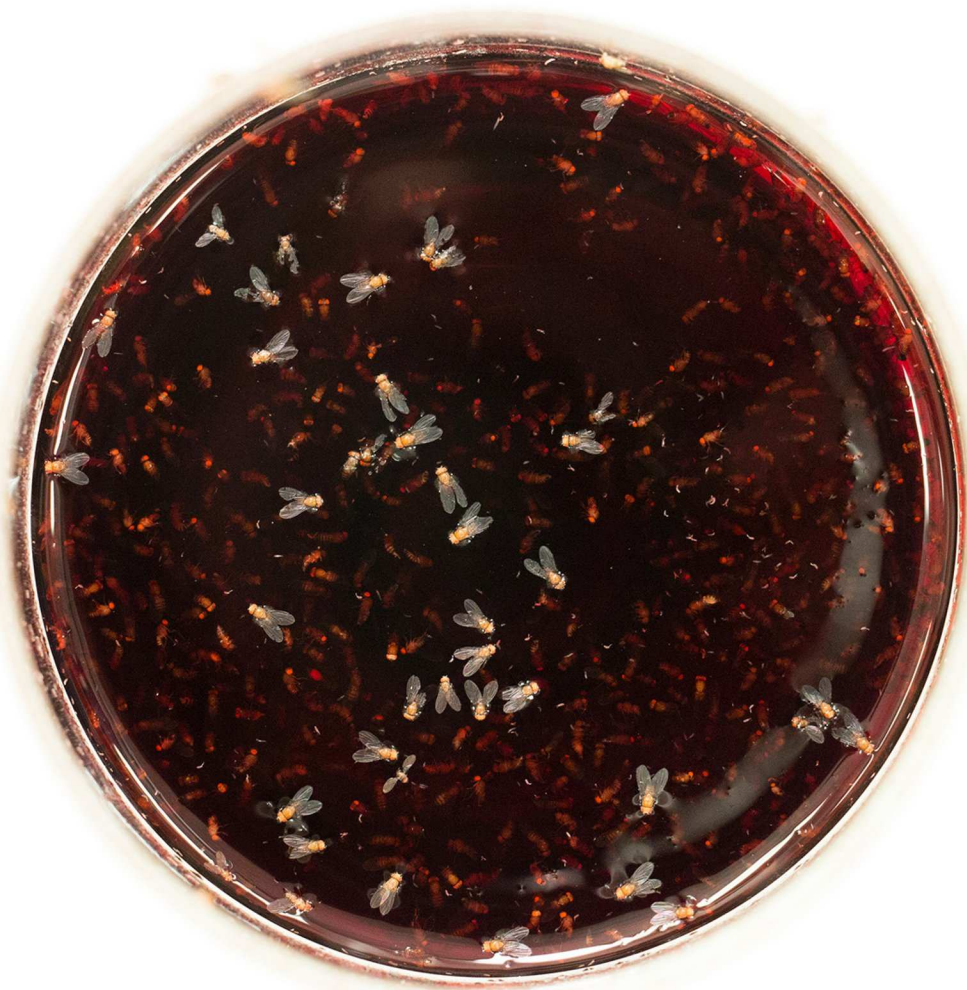and nylon, electronics, and poplar.

kristinstransky.com

Rachel Yurkovich
Eat, Drink, and be Merry
2014
Video
5:23 min

Through setting up situations where the struggle of lower life beings can be framed, I present allegorical situations of human desire, indulgence and self-destruction. With 'Eat, Drink, and be Merry', I comparatively address uninhibited consumption in humans, and the damaging consequences that often occur as a result.

rachelyurkovich.com

Jessye McDowell
Chronophobia
2013
Website

Chronophobia is an interactive narrative that uses the model of database cinema to follow a character, played by dancer Tori Sparks, through an exploration of her fractured relationship to space and time in a digital world. The imagery combines "organic," cinematic images with the repetition, replication, "flatness" and "glitchiness" associated with the digital. It suggests a contemporary experience of time that is layered, simultaneous, fragmented, repetitive, frustrating, and suffused with possibility.

jessyemcdowell.net

our sensuous past our sensuous past our sensuous past our sensuous past our sensuous past our sensuous
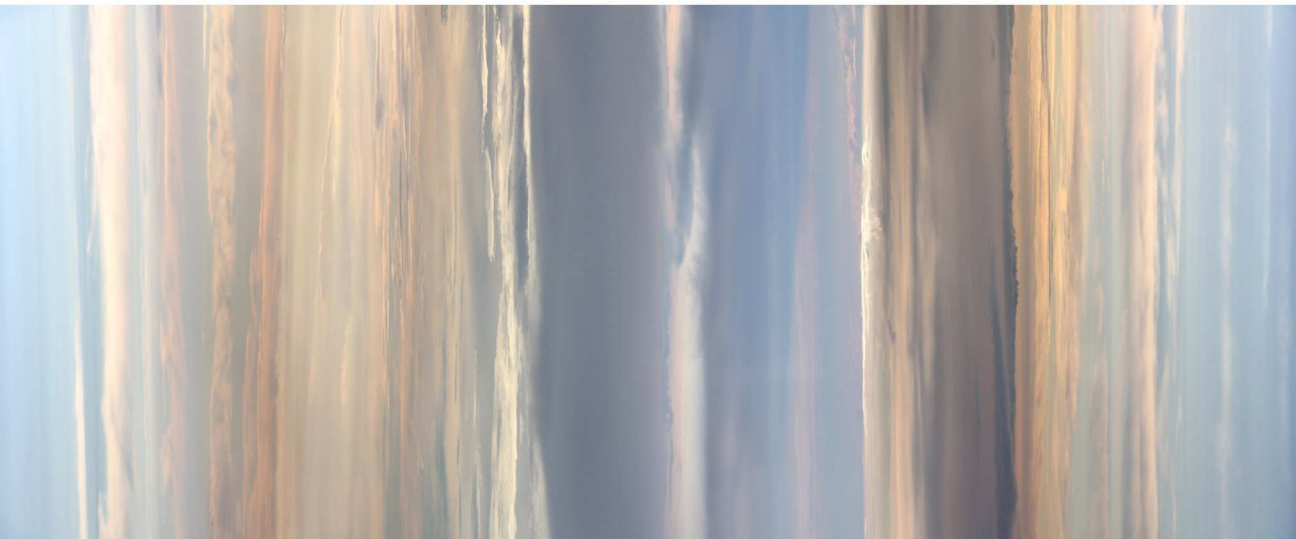
Jessica Larva
Siesta Key
2013
Digital print
16.9" high x 41.4" wide

Airplane pilots who loose the visual reference of the horizon in bad weather
have been known to suffer sensory illusions that can lead to catastrophe. This
work developed from an interest in horizon lines as a physiological and
symbolic place of balance.

In this image, natural horizon lines composed of clouds and sky pivot to re-
contextualize space and stability. The resulting artwork is reminiscent of
abstract color-field paintings, but upon closer investigation, the photographic
residue of the original orientation remains. With each layer of vertical strata
the bands combine to slowly reconstruct an entirely new horizontal plane.

jessicalarva.com

Liss LaFleur
Lipstick
2014
Video, projection, sound
9:40 (looped)

Lipstick is a three-channel installation with flute, alto flute and boom box. The musical track and composition, Lipstick 1998, was written by JacobTV (b. 1962), and performed in 2014 by Brittney Balkcom.

La Fleur [flou-er]
noun, feminine
1. the blossom of a plant.
2. a plant, cultivated for its floral beauty.
3. state of efflorescence or bloom: Peonies were in flower.
4. an ornament representing a flower.

My namesake, LaFleur, was a rose queen in Tyler, TX in 1947. Lipstick explores the expectations derived from the origin of my name, both in femininity and sense of self, and compares footage from what she was to floral arrangements that are still alive instead of still lives.

The quotes in the work are the following:
What love endures//I know you cheat//
Jumping through hoops//Skip that lipstick//We talked about it

LissLaFleur.com

Lindsay D. Grace
You, A Very Meaningful Game
2014
Digital Game - Android/ iOS

You is a game about play and the illusive pursuit of meaningful play. Each level of the game is about problem solving a space for You to meet objectives while making sense of the in-game content. Using the player character You, the player is both making meaning out of nonsense and finding meaning where it is absent.   The game is designed as a light-hearted critical reflection on the intersection of narratology and ludology. Players must play with You, I and Them in the immutable structure of meaning making that forms the challenge of the game.
The game offers a second layer of meaning via a series of hidden objectives in each level. If the player chooses to ignore the pursuit of meaning and simply play they get a different experience. It is the 10th game in the Critical Gameplay collection, a 5-year project to offer alternative ways to play.

CriticalGameplay.com

You

This is a very meaningful game.
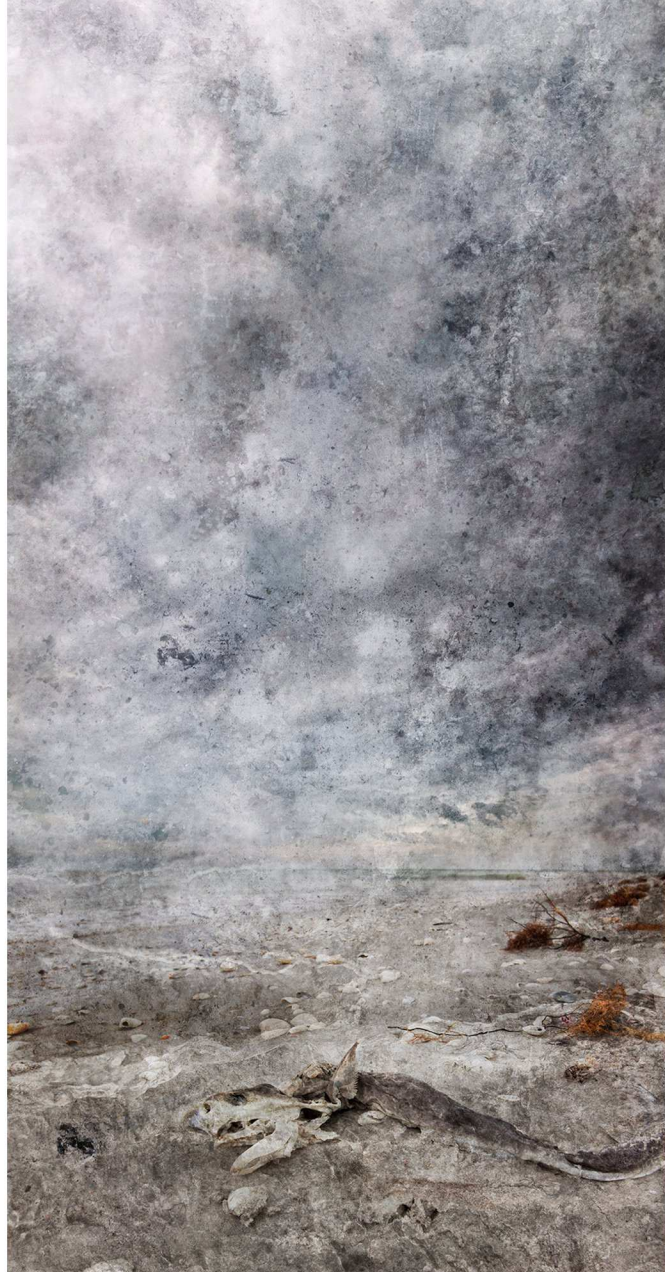
Jeff Murphy
Red Tide (Shark)
2013
Ink jet on cloth with wax coating
20 x 40 x 2 inches

This image from the Taint series, deals with concerns over water purity and conservation. This work was created from original photographs and layered in Adobe Photoshop. The images are printed on large sheets of Sateen cotton cloth.

murphydigitalart.com

Psychasthenia Studio (Joyce Rudinsky and Victoria Szabo)
Psychasthenia 2
2013
Game

Psychasthenia 2 is an interactive artwork that explores the culture of psychological diagnosis and treatment within the context of a highly mediated consumer culture that often produces the ills it purports to treat. It is also a reflection on how the culture of mental health has become systematized and organized to fit the needs of the bureaucratic systems it serves. The project is built upon a computer game engine, and uses the metaphor of gaming and "leveling up" within Maslow's Hierarchy of Needs as a way of commenting on the pervasive gamification of personal identity formation and expression in the digital age. Our process included historical research into diagnostic methods and treatments for psychological disorders, as well as exploration of contemporary self-help literature, online quizzes, and social media discussions. We transformed those materials into gameplay challenges that mimic everyday life as an inevitable path towards an attenuated notion of self-actualization.

psychasthenia-studio.com

Fear ■
Instability
Doubt ■ ■ ■

Almost every day something happens to frighten me.

True
①

False
③

restart press space bar
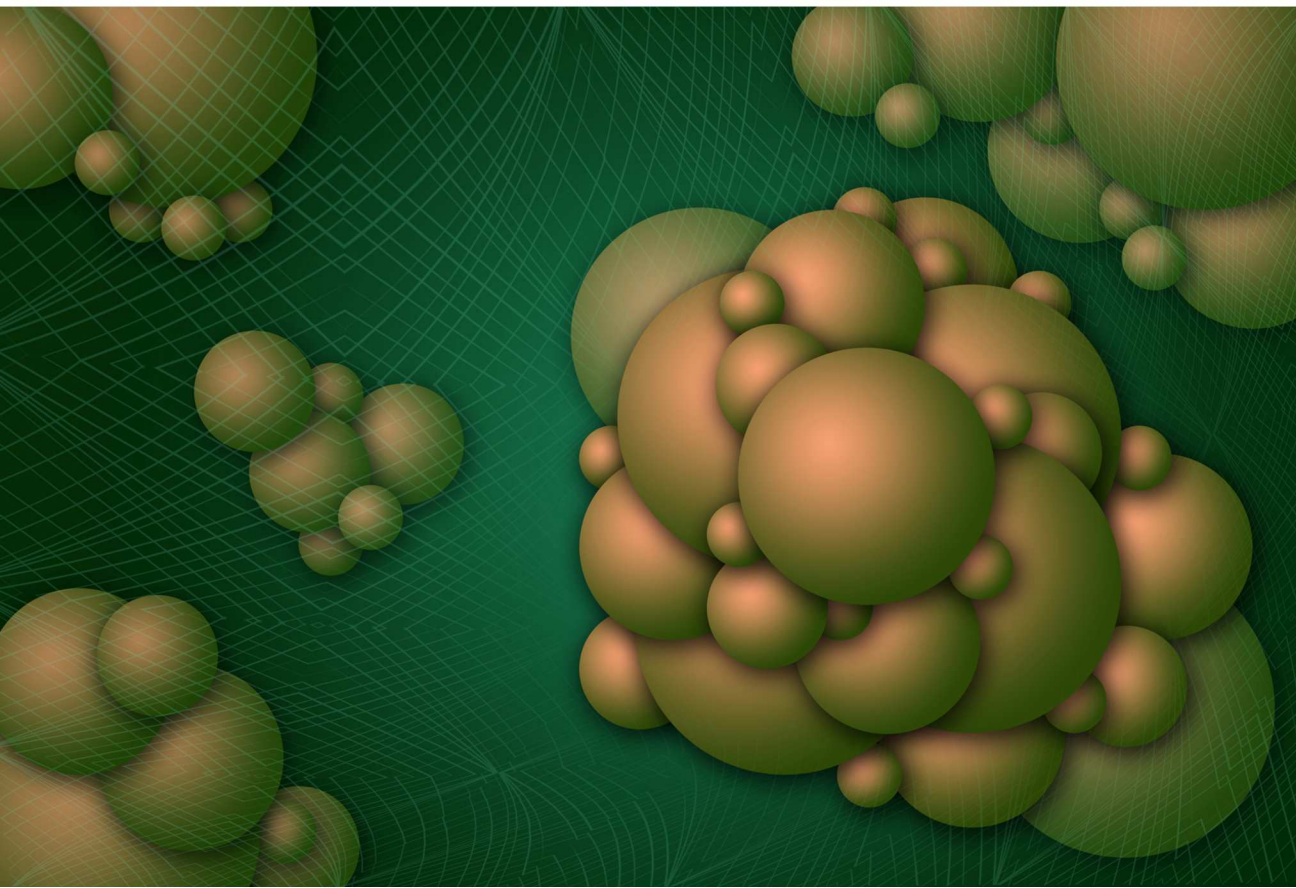
Emily Denlinger
Green and Orange Cluster
2013
Digital Giclee Print on Somerset Velvet paper
16"x22"

I create photographs and drawings based on several years of research on pulp fiction novel covers of the early 1900s, and Sci-Fi films of the 60s and 70s. I am interested in our nostalgia for a time when knowledge of outer space was more limited and we were just beginning to voyage into the great unknown. During that time period people believed that if they were strong, smart, and brave enough anything was possible through scientific discovery. My work also deals with gender roles and how these manifest through play as children and affect our interpretation of the world. "Green and Orange Cluster" references my interest in science and science fiction. This image illustrates the primordial soup on a planet in an unknown solar system.

emilydenlinger.com

Paul Clay
Parking Lot Dance II: Black Friday
2014
3 Channel synced Video
11 Minutes

Inspired by the annual post-Thanksgiving shopping blitz, Black Friday is the second in a series of multi-channel animated videos exploring the aesthetics of consumer culture through computer-generated choreography. Using motion capture and crowd simulation techniques, Clay duplicates his 3D-scanned body into a hoard of sale-hungry dancers. Set to an original soundtrack by Paul Clay and Todd Barton, the dance numbers take inspiration from action video games, Broadway style song and dance and from governmental and religious processions.

paul-clay.com

Jeff Murphy
Oracle
2012
Ink jet on cloth with wax coating
14 x 42 x 2 inches

This image from the Taint series, deals with concerns over water purity and conservation. This work was created from original photographs and charcoal drawings layered in Adobe Photoshop. The images are printed on large sheets of Sateen cotton cloth.

murphydigitalart.com
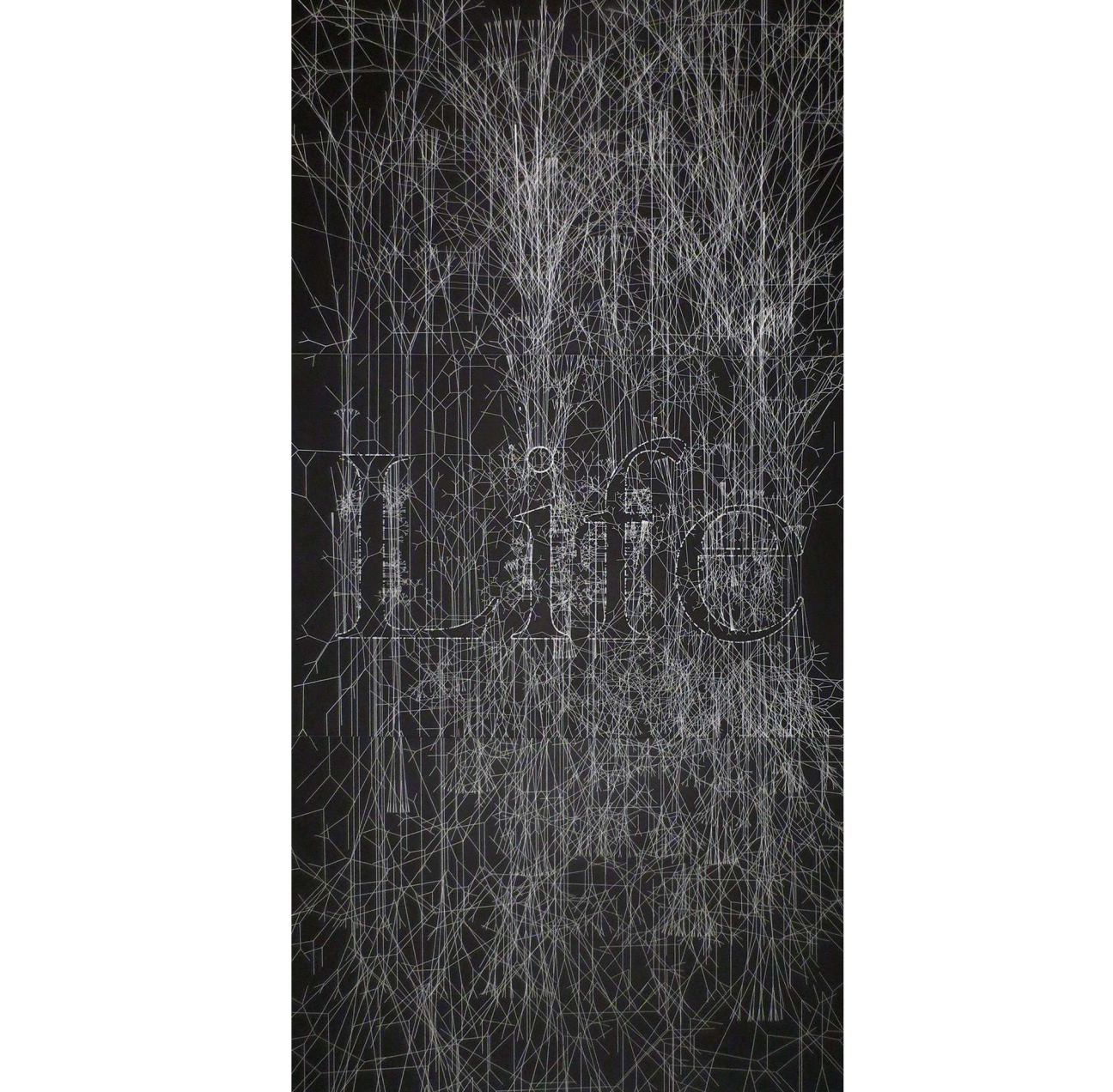
Yeohyun Ahn
Life Version 3.0: Beyond Life
2014
Typography, Processing, and Laser Cutting on Scratchboard
36 in. x 76 in. x 1/8 in.

Life Version 3.0: Beyond Life is a part of myTYPE+CODE III series. TYPE +CODE III explores the aesthetic of code-driven typography and extends the territory of cyberspace to physical space by using digital fabrication. It crosses boundaries between calligraphy, graphic art, computer art and sculpture. Life Version 3.0: Beyond Life reinterprets the meaning of life as an organic shape. Life consists of numerous unexpected episodes and dramas, connecting from the past through the present to the future. I constructed the letterforms in the word "Life" using Ricard Marxer's Geomerative Library in Processing, an open-source programming language, with the seed font Stanford. I used binary tree algorithms to represent the unpredictable episodes and dramas of life as lines extending from the outlines of the letterforms. The computer code was converted to PDF in Processing and engraved in scratchboard using a Trotec Speedy 400 laser cutter in June 2014.

typeandcode.com and yeoahn.com

Michael Sangyeob Lee
Barrier-free Promotional Video - Indiana School for the Deaf
2014
Digital (on computer screen & mobile devices)
6 minute and 55 seconds (linear version)

As magic bullet theory (or hypodermic needle theory) indicates, mass media has been created based on the assumption that audience is very homogenous. Some audience, however, has very limited access to media contents due to their physical condition. Also, the linearity of a video makes it hard for them to repeat or pick a specific part of a video. Interactive video provides options for the deaf (for example) an option to choose deaf-friendly version of their promotional video while other can still watch ordinary version. By providing options to change different versions (normal hearing version, American Sign Language version, and a version with both audience) as well as being able to jump around chapters of the video, audience can pick and choose a version they want.

and say, "She's not getting this." And she said,

Mathew Samuel
Petrified
2014
Digital Collage (with hand drawings)
12" h x 18" w

The concept of a found "artifact" is the basis of the collage "Petrified." The main image is hand drawn and reflects the style of a traditional etching from the late 19th century. It was then manipulated and included in the collage with other images and drawings. The style and color enhances the historic aspect of the piece.
Contemplating truth has become the norm in today's electronic world and reflects many of the same issues that existed centuries ago. "Petrified" is meant to play on this idea and conjure up stories that may or may not be true. This piece is intended to be a visual relic that suggests the existence of this creature.

san7studios.com

ഇതാ
...........ഞ്ജിത്തോടും
പടുത്തുന്ന

Susan Baus
The Radcliffe Camera-Oxford University 1749
2014
Digital Illusion (2D)
17" x 11 7/8"

I call this print a digital illusion because what you see as a picture is actually
created entirely of found objects scanned on a desktop scanner. No
photography is used. Finished in the year 1749, the Radcliffe Camera is part
of Oxford University's library system. To me its neo-classical style is rather
Escheresque with its redundancies, nooks, and ornamentation. I knew I had to
use my unique image creation process to reproduce the essence of this James
Gibb masterpiece. The actual objects that you are looking at, which were
scanned and adapted to hundreds of layers, include: Leather swatches, a
wooden rolling pin, cobblestone pieces, a wooden pepper mill, an aluminum
water bottle, wooden beads, sea snail, sea shells and corral, a dish scrubby,
and a metallic book cover.

susanbaus.com

THE RADCLIFFE CAMERA
UNIVERSITY OF OXFORD