Mary_Sample
100μm

100μm

Spores - untreated_
WD8

100μm

IDEAS 17:

Art and Inclusivity in the Digital Age

Yakov_Sample
x7.00K 4.29μm

Mohamed_Sample
WD25

100μm

CUIDADO

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CAUTION Empire CUIDADO

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99.9μm

Kuang_Sample

IDEAS17:
Art and Inclusivity in the Digital Age
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Dena Elisabeth Eber and Jon Malis
Co-Curators

iDMAa

2017

iDMAa
International Media and Arts Association
http://idmaa.org/

Ordering Information:
Please contact Dena Eber
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Dedication

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To iDMAa and its future in deciphering new media for public consumption and to our families, who put up with our work.

IDEAS17
Art and Inclusivity in the Digital Age

IDEAS17 explores *Art and Inclusivity in the Digital Age*. This means that in the gallery we investigate the ways in which artists are using digital media that relate to inclusivity in the broadest sense, or ways in which art that encompasses digital media in the process facilitates inclusivity. The works in the gallery reflect concepts related to politics, society, culture, access and digital media itself. For example, Thomas Elder's visualization of the famous butter in his image, *She's Not Even a Real Indian, Either* reminds us of how imagery and lore become ingrained in our everyday thinking. The artist is challenging our cultural norms and beliefs. Josh Gumiela's political work *Screen* is a series of video fragments that are streamed from practice naturalization test questions put out by the US Citizenship and Immigration Services. The chaos of the video exemplifies that of the obstacle course that immigrants face, humanizing an inhuman process. John Barber makes commentary on our society with his multimedia installation, *Remembering the Dead* by displaying and speaking the names of homicidal victims. In so doing, the work reminds us of what is lost to gun homicides in America: humanity, lives, achievements, dreams, and aspirations of loved ones. Eugene Park and Shuruq Nahhas use big data in *Paper – Untitled* to create a visualization of the Tate Gallery of London's artwork acquisition, broken down by male and female artists. The work displays the gender distribution of male versus female representation in the gallery and operates as an example of how the era of big data is ripe with ways to analyze inclusivity in ways not as easy to do before.

These are just a few examples of how the art in *IDEAS17* address inclusivity. We found that new digital ways of art making open up possibilities for access that other media do not afford and how new relationships from diverse data sources that were not possible before highlight inclusivity issues that were less apparent in the past. In the end, the works address questions such as, "What political, social or cultural ideas can digital art in general express about inclusivity?" and, "How does access to digital data and dissemination of media play a role in the art making?"

IDEAS17 displays art that dissects and addresses inclusivity through rich aesthetics that are a result of digital mediation throughout differing points in the creation and display process. The works consider inclusivity in a multitude of ways. We invite you to ponder the concepts that *IDEAS17* presents and we want to challenge your ideas about inclusivity and how they are arbitrated by digital media.

IDEAS17: Art and Inclusivity in the Digital Age is an exhibition of artistic and innovative digital installations, interactive pieces, web sites, games, digital images, film and video and much more. The exhibition coincides with the fifteenth annual International Digital Media and Arts Association (IDMAA) conference, *Exploring Art and Inclusivity in the Digital Age,* on the campus of University of the District of Columbia in Washington, DC.

Dena Eber and Jon Malis
Co-Curators

Name: Andrew Y. Ames
Title: *#SelfieBuddy*
Date: 2017
Medium: Orange Osage, Plywood + Raspberry Pi Zero W + Open-Source software

Statement
In an age when we have more online friends than IRL friends, #SelfieBuddy is there to help us post life's shareable moments. Its wooden exterior brings a familiar pixelated avatar to the physical world. #SelfieBuddy is a personified camera that shares animated gifs of the user via twitter. It is brought to life through the use of open-source hardware and software using a Raspberry Pi for its beating heart, with code from GitHub running through its veins. When you hold #SelfieBuddy's hands, it begins to capture and share whatever or whoever it faces. What is shared is raw and unfiltered as the user has no screen or viewfinder to frame their photo, and what is captured is only seen after it posts to https://twitter.com/andrew_y_ames.

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Name: John F. Barber
Title: Remembering the Dead
Date: 2016-Present
Medium: Analogue and digital multimedia

Statement

Remembering the Dead is a multimedia art installation that memorializes victims of gun homicides by displaying and speaking their names. Engagement is sought through hearing and reflection. The intent is to draw attention to the loss of human life by gun homicide and move thinking toward realistic solutions to this and other forms of violence. This effort occurs on three fronts.

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Name: Andreas Baumgartner
Title: Aerials
Date: 2016-17
Medium: digital photographs, pigment emulsion transfers, resin on aluminum panels

Short Statement

     My current work is based on investigations of spatial relationships, structured surfaces and the roles of digital tools and photography in the process of contemporary image-making. The photographic process exists in multiple dimensions beyond a flat print or a displayed image on screen. The personal sense of time and space has the potential to become compressed when comparing these literal capture and display concepts. Furthermore, I am fascinated with the coupled integration of geometric forms in nature.

     The photographic medium's ability to simultaneously flatten and contain space and time is central to my desire to further fabricate distinct visual presentations. Construction of new spatial fields and visual landscapes are developed through the stacking and intertwining of various analog and digital media. Throughout the surface building sequence, physical thresholds become evident. These discoveries examine multiple levels of technical interaction, forcing me to better understand the world in a more vulnerable sense.


Name: Susan Baus
Title: Looking South from West 47th Street
Year: 2015
Medium: Digital Collage of Scanned Mixed Media

Artist's Statement:
Looking South from West 47th Street is a collage made of desktop scans of found objects. The view is what I see while working out in my gym in New York City. All the composition is done inside of Photoshop using only the scan files of the objects. I created the front buildings from sandpaper, toweling, leather swatches, silverware and other bits of metal. After building the foreground I began to work on the high-rise complexes that are taking over the city. The housing looked positively insect-like to me when compared to the older front buildings. I replaced all the windows in the condo towers with scans of a wasp's nest comb I had found, and the cement balconies with the paper of that nest. I added the giant bees, made mostly of textile scraps, to inhabit my futuristic vision of urban blight. I end up with a Photoshop document that has hundreds of layers, which I flatten as a jpg that is printed on archival photographic paper
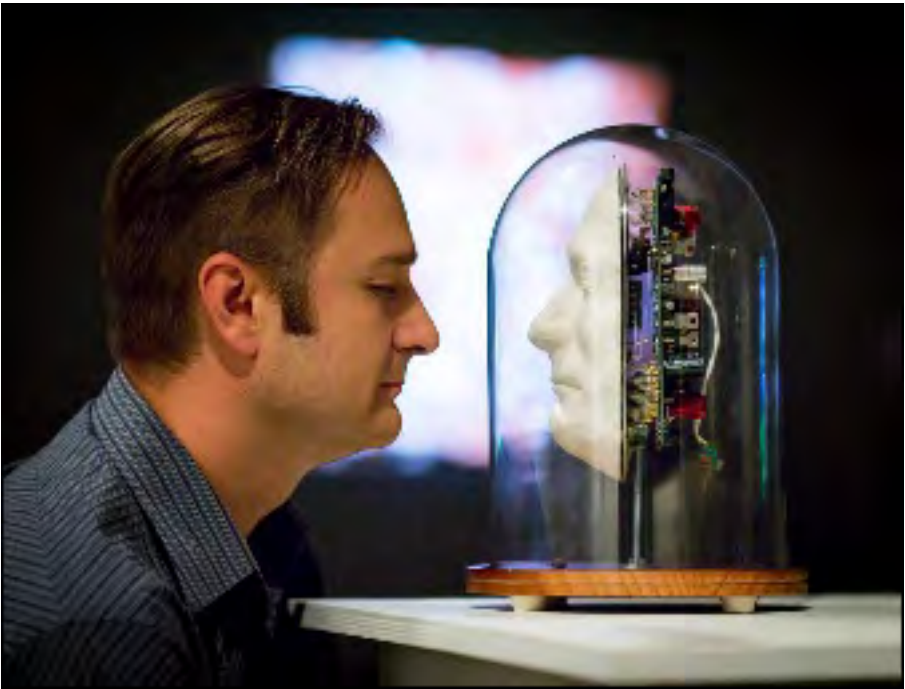
Name: Anatol Bologan and Jinsil Hwaryoung Seo
Title: POST-HUMAN PROTOTYPE 01- 03
Date: 2016-2017
Medium: Mixed media sculpture of gesso, computer recycled parts, arduino, LED lights, glass, wood and metal.

Statement
This project consists of a series of three primary media sculptures that progressively remove the human form and replace it with technology. The organic human forms have no active functionality and are juxtaposed with manufactured technological components that provide the interactive aspect of the artwork. The facial molds resemble "death masks" that can be found in art museums and anthropological collections, but are made "alive" with recycled technology. The intention of the artists is to evoke exploration, captivation and fantasy from the viewer as he or she explores these interactive sculptures. The artwork questions as well as highlights the importance of technology as part of our contemporary culture and consciousness and intends to engage in the discourse of human versus cyborg, technicism versus humanism.

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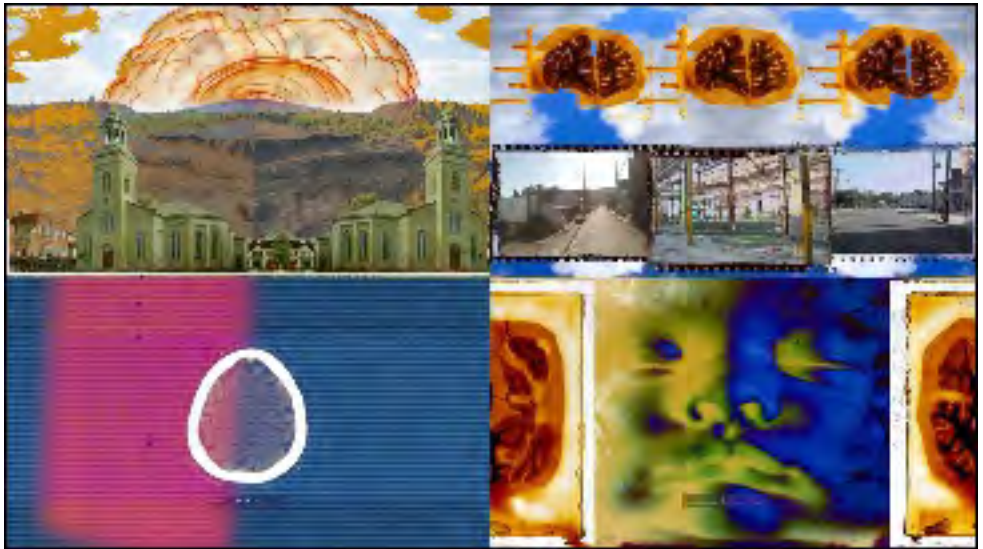
Name: Kylos Brannon
Title: Forgetting Is Normal
Date: 2017
Medium: Digital Video

Statement:
Through the use video, this video collage with illustrate memories from courses of my life, juxtaposed with scientific information about the brain and its functions. The video collage will bridge the personal, the subjective and the absolute under the awning of humans' ability to recall their past and understand their identity.

Name: Shuvashis Das
**Title of work:** Liminal
Date of work: November 2016
Medium of work: Projection mapping on CNC fabricated EPS foam sculpture, Microsoft Kinect, Projection mapping

Statement
Liminal is an interactive installation piece that employs projection mapping and motion tracking techniques. The mapping surface used in this artwork is a CNC (Computer Numerical Control) fabricated structure which was modeled using generative technique based code.

The projected image is an ensemble of noise patterns that are programmed using audio samples of breathing sounds. The pulsating effect drawn as a result is merged with the fabricated surface forming a multitude of animated gestural form moving through the physical space. Liminal investigates this sense of embodiment of a life form traversing between different stages creating layers of experiences within.
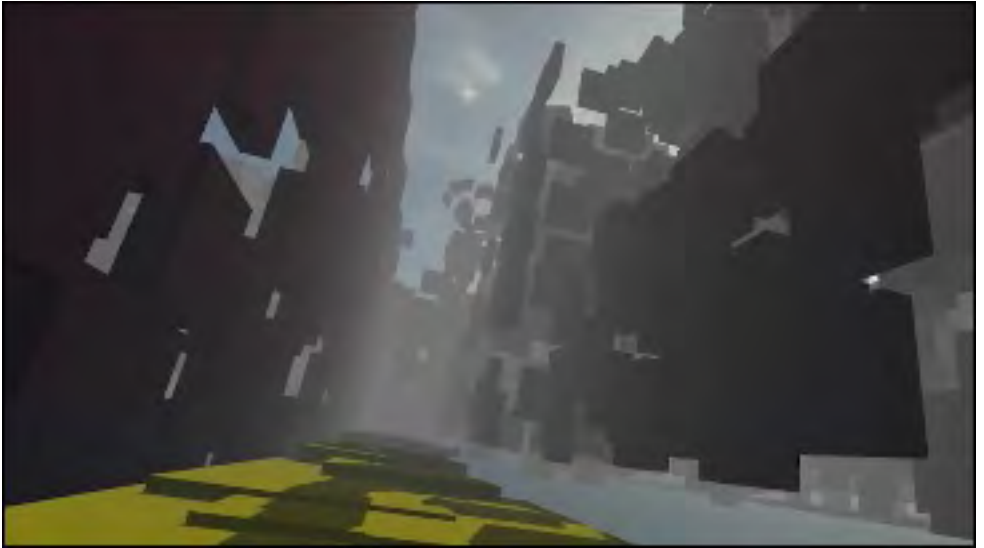
Names: Bhakti Duran, Jinsil Hwaryoung Seo, Brian Smith, Echo Zhao
Title: Sonic City
Year: 2016
Medium: VR Installation

Statement:
As humans, our sense of sight undoubtedly dominates our other senses. We often assume we primarily use visual perception to navigate our environments, but in fact, our sense of hearing forms half of the picture. Sounds build upon our spatial maps because of the symbols they are associated with. For example, if someone is in a kitchen and hears a knock at the door they instantly build an image in their minds of a person waiting outside. Through installation, photography, Virtual Reality, and other mediums, I emphasize spatially localized sound within a constructed narrative. The ecological soundscapes tethered to the subjects of these art works become an essential part of the story. This type of engagement with a narrative amplifies the audience's sense of embodiment within an immersive environment. The use of spatial audio forces our minds to think about our perception of space, and how sounds build the world around us.

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Name: Thomas Elder
Title: She's Not Even a Real Indian, Either
Date: 2016
Medium: Computer Generated Image, Archival Print

Statement:
Computer Generated Images are real images yet not real photographs and we must constantly accept the image as real.

The surreal depiction of a native woman kneeling and offering the viewer butter. (domesticated cattle cream) As a member of a First Nation, this is one of the most offensive food mascots. An image not inclusive, yet fed to many. The computer render of a fake scene depicts a fake person, offering a fake product, not even butter.

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Name: Jaiwei Gong
Title: Art #2
Date: 2016
Medium: Print

       The current themes I am exploring in my artwork include the fundamental human experience and contemporary social commentary. I primarily choose digital media, such as digital photography, digital video, sound, and interactive web art, to practice my artistic ideas. I find that the temporality of moving images and sound is comparable to that of living beings. It makes me aware, not only of the transience of art, but also of our own transitory existence. I use the possibilities provided by digital technology to represent the temporal structure of life.

       I draw my inspiration from my daily life and cultural background. Traditional Chinese philosophy and literature serve as a dominate and informative resource for my artwork. At the same time, I find many similar values and insights about the practice of art or life, which are shared by different people around the world. My series of video and sound installations address some of the fundamental concerns of human beings, such as the perception of reality and illusion, time and space, physical existence and spiritual potentials. These installations are personal reflections concerning universally charged ideas of existence. People recognize and respond to the installations as a part of their experience of life. In my artwork, I create a visual event that insists on the primacy of experiencing a universal condition of life, with the purpose of accessing emotion. Through the modest setup, the artwork provides viewers meditative moments apart from the ordinary world.

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Name: Josh Gumiela

Title: Screen

Date: 2017

Medium: Net Art

Statement:
A look at US immigration policy through 100 naturalization practice test questions provided by US Citizenship and Immigration Services. Video fragments are streamed pseudorandomly from YouTube in realtime, generating confusion while highlighting the expanding barriers confronted by US immigrants.

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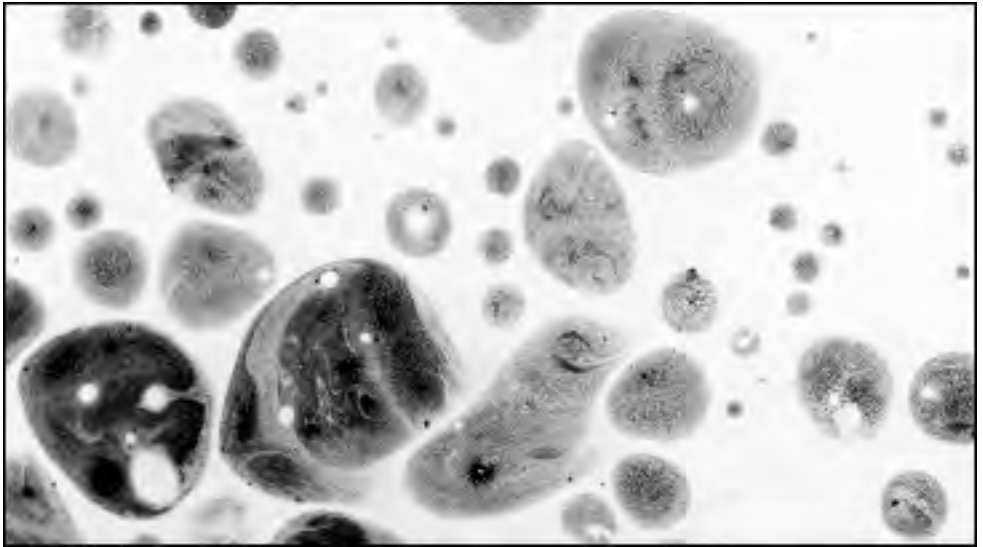
Names: Lei Han & Wayne Kirby
**Titles of works:** Wei Shi & Hun Dun
Date of works: 2017
Medium: Video

Statement:
This body of work plays out of a tension between form and the formless, aims to make connections between the seen and unseen forces at play in nature. It is an artistic reflection on my journey in seeking connections between art, science, philosophy and the fundamental questions of human existence. The work conducts poetic, meditative or contemplative viewing experience which hopefully helps evoke viewer's aesthetic sensibilities and further one's self-awareness.

Hun Dun refers to formless mass before creation in Chinese mythology, embodies the idea of an undifferentiated chaos.

Wei Shi refers to the process of becoming. The stages of the formation of things are described temporarily. "There is a beginning', writes Zhuang Zi, an ancient Chinese philosopher, observing that 'there is not yet beginning to be a beginning. There is not yet beginning to be not yet beginning to be a beginning.' At first, it is not just that there are no things, but that things have 'not yet begun to be' in the state of being just about to become, which is to say in the process of becoming.

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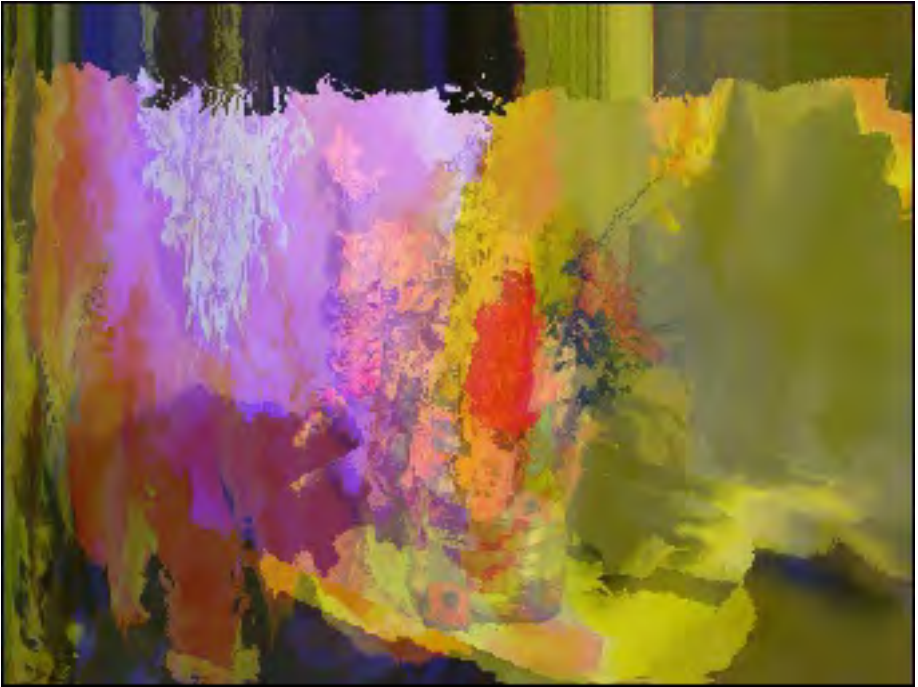
Name: Allen Hirsh
Title: Mom's Ethereal Flowers
Date: 2013
Medium: Mathematically transformed image on ultra premium photo paper

Statement:
The most powerful intellectual tool that science has is mathematics and the most powerful device scientists have is the computer. As a physical scientist I know that when a scientific theorem about how the world works is put into the language of mathematics, unimagined results from that theorem are often predicted as a result of following where the math leads.

Here a vase of silk flowers arranged by my mother was hybridized with a camellia from my garden and mathematically transformed to capture the fluid romance of abstract impressionism. Because Monet is my favorite painter I often strive to combine the equations I create so as to reach for that magical combination of focus and dissolution he pioneered so gracefully.

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Name: Taehee Kim
**Title:** New form of life
Date: 2015
Medium: Plexiglass, Optical Microscope, Light Emitting Diodes (LED)

Statement:
Elucidating a flow without tangible substance, this body of work illustrates the movement that flows from the depths of our sentiment and sensation. A microscope is used to captures miniscule portions of the being, element and tissue that form our
bodies and flowers, revealing a visual flow essential to the human body and nature that could not be seen with the naked eye.
Each microscopic image is reconstructed into an abstract reformation and then illuminated with lights in order to articulate the illusion of vividness in the phenomenon of spirituality within the body. With this piece, material substances are used to create a new form of life that holds all the necessary elements in a metaphorical approach

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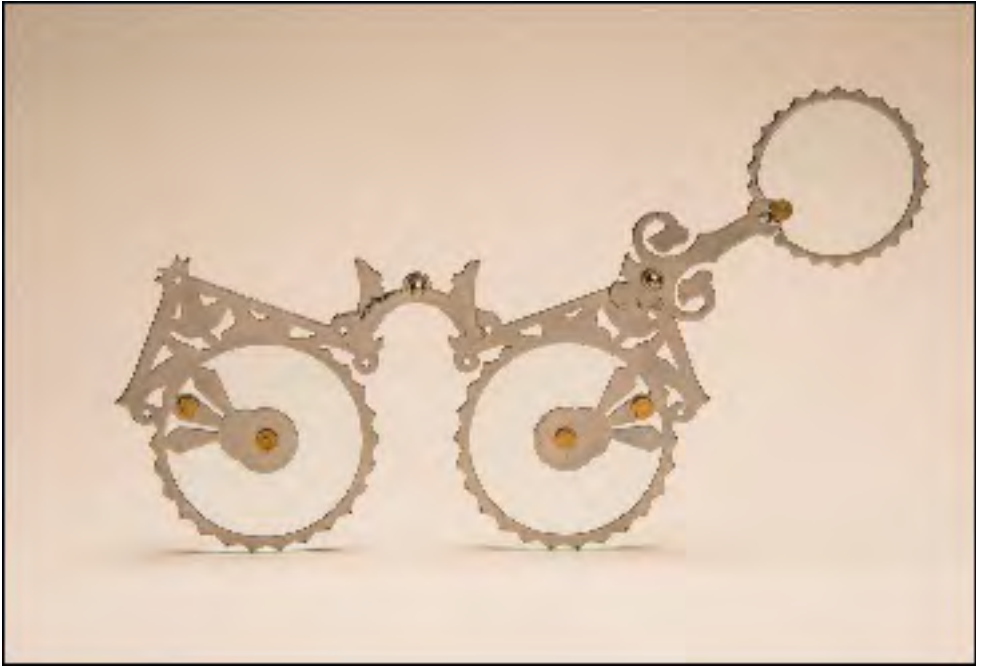
Name: Mike Lake
Title: Bicycle Glasses
Date: 2017
Media: Brass, Acrylic, Powder Coat

Statement:
The glasses are part of an *Eyewhere in the Digital Age* project. They represent a dichotomy between historical sources and digital rendering/execution. The glasses where designed using illustrator and templates were then produced via laser cutting. The final fit and assembly was performed by hand using traditional metalsmithing techniques.

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Name: Taekyeom Lee
Title: mix-and-match 0625
Medium: 3D printed and glaze fired mid-range porcelain
Dimensions: 12" x 8" x 8"
Year: 2017

Statement
My research helped me to understand not only the character of the material but also how we see the form in dimensional space. Through the study of the material and the shape of the print, I found that the color of the prints could be changed depending on the perspective. These pieces were glazed with two different glazes. It looks like the color of the print is changing because of the perspective and the geometry of the print.

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Name: Ryota Matsumoto
Title: Still from Cities of Inextricable Velocities
Year: 2016
Medium: Hybrid Art

Statement
Matsumoto's artwork reflects the morphological transformations of our ever-evolving ecological milieus that are attributed to a multitude of spatio-temporal phenomena influenced by socioeconomic factors. They are created as visual commentaries on speculative changes in notions of societies, cultures and ecosystems in the transient nature of shifting topography and geology.
The artwork explores the hybrid technique combining both digital media and traditional media (ink, acrylic, graphite, and photo collage), manifesting the collective recognition of a multiplicity of epistemological viewpoints in all cognitive dimensions of spatiality.
        The varying scale, juxtaposition of biomorphic forms, intertwined textures, oblique projections and visual metamorphoses are employed as the multi-layered drawing methodologies to question and investigate the ubiquitous nature of urban meta-morphology, the eco-political reality of the Anthropocene epoch, the advancement of biomaterial technologies and their visual representation in the context of non-Euclidean configuration. Furthermore, the application of these techniques allow the work to transcend the boundaries between analog and digital media as well as between two- and multi-dimensional domains.

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Name: Daniel Miller

Title of work: Gradual Slip

Date of work: 2016

Medium of work: aluminum, steel, water, thermal electric cooling plates,
silicone tube, microcontroller, electronics, wire, grass.

Statement:

   The natural environment has evolved into system in equilibrium. In ecosystems there is a threshold, a limit
where the system can no longer function when pushed beyond this boundary. Through our ignorance humans
have disrupted this homeostasis, we are not necessarily in tune with these limits. We try to exert control over
systems we do not fully understand. There is a tipping point, a point of no return. As the normal balance is
disrupted we slip further toward this point. This is not a sudden shift and so society is slow to respond, this is a
gradual slip.

   In Gradual Slip, a peristaltic pump moves water up to a hypodermic needle; from this a drip of water emerges
and falls onto an angled aluminum plate. As the drop of water encounters the plate it freezes solid. Thermal
electric coolers (TEC) located under the aluminum plate lower the temperature to freeze the water droplets solid.
Gradually the frozen drips accumulate into a small "glacier". After 3 hours or more of ice accumulation the TEC
cold plate shuts off. The plate warms up and the mini ice glacier slides off into a tray filled with dirt and grass
seed. As the exhibition progresses grass will sprout and grow where the ice melts. In this robotic installation there
are three drip mechanisms that are constantly in different states of ice growth and melt.

   There is a struggle that exists between contemporary culture and the conservation of natural places. Through
the fusion of materials such as water and ice with digital technologies Gradual slip is able to create point of
access for the viewer, where they can engage in a dialogue around climate change.

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Name: Niki Nolin
Title of Work: Redwave, Rewind
Date: 2017
Medium of work: video composition

Statement

Redwind, Rewind a small video installation by Niki Nolin
A beginning, another beginning, the third wave. Womens March on Chicago.
65 degrees on January 21, 2017 in Chicago.
Global warming does exist. It's getting hotter.

balance: balancing
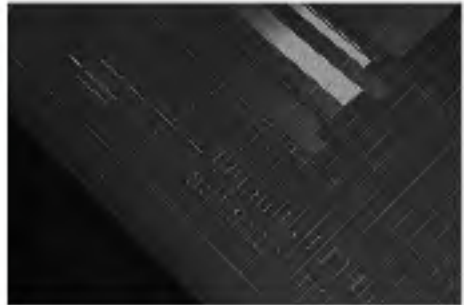layered needs,
peace,
clever sharp quick,
kind
benevolent
thoughtful
generous
empathetic
tenacious persistent resolute

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Names: Eugene Park and Shuruq Nahhas
Title: Paper—Untitled
Date: June, 2017
Medium: Poster

Statement of work:
This poster is a visualization of all untitled artwork on paper that the Tate Gallery of London has acquired from 2000–2013 (data for the last 4 years was unavailable). Along the timeline, each line represents a single artwork, and where the line ends corresponds to the method of how the artwork was produced (acrylic, watercolor, oil, etc.). The value of each line (white for female artists and dark grey for males) shows the gender distribution of artists represented in the gallery.

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Name: Yana Sakellion

Additional Credits (music)

Jonathan Kolm, composition;

Mauricio Salguero, clarinet; Jonathan Kolm and Mary Voutsas, piano;

Title of work #1: Pereselenije: Movement I, Departure (6min 08sec)

Title of work #2: Pereselenije: Movement IV, Settlement (4min 50sec)

Date of works: 2013

Medium of works: Digital animation

Statement About Your Work:

Pereselenije (n) from Russian ~ переселение ~ means moving from one place to another, relocation, migration. This animation addresses the longing, the waiting, and the moment in front of you in the process of immigration. It is inspired by artist's own experience, and is produced in a collaboration with composer Jonathan Kolm. Moving images and the music were developed simultaneously often informing and inspiring each other. Each movement represents a different stage of the migratory experience. Pereselenije, Movement I marks the first phase, "departure" while Movement IV is the last in this sequence describing the stage of "settlement".

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Name: Cecilia Suhr

Title: Flame 15

Medium: Acrylic and Ink on Canvas and Augmented Reality Art

Date: 2017

Statement Flame is a body of work which captures a burst of spontaneous creative inspirations like a firework spark. This series emphasizes the idea that rather than viewing artwork as a completed, fixed form, visual artwork can also be transformed and can continue to evolve beyond the viewers' short observational experience. Paintings in this series represent the initial creative spark prior to the multiple stages of revisions or retouching that can often take place in the creative process. Therefore, after viewing the augmentation of the visual artworks on display, viewers are encouraged to use their own imagination to complete the paintings' ongoing transformation through their modified gazes.

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Name: Yuanliang (Leon) Sun
Title of work: The Balance of Forces
Date of work: August 2017
Medium of work: Digital Animation

Statement:
 This motion graphic piece aims to explore how principles of Tai Chi, a Chinese traditional martial art, meditation system, and health practice, can be represented by a variety of dynamic visual forms, and how contemporary technologies can be utilized to promote these cultural values. The theoretical framework of this piece is grounded in Tai Chi's principles of balancing yin and yang, and in an attempt of translating these spiritual ideas into a time-based visual expression. The production of this project was accomplished by utilizing a variety of creative approaches and technologies, including motion-capture, computer-generated imagery and effects, as well as video editing.
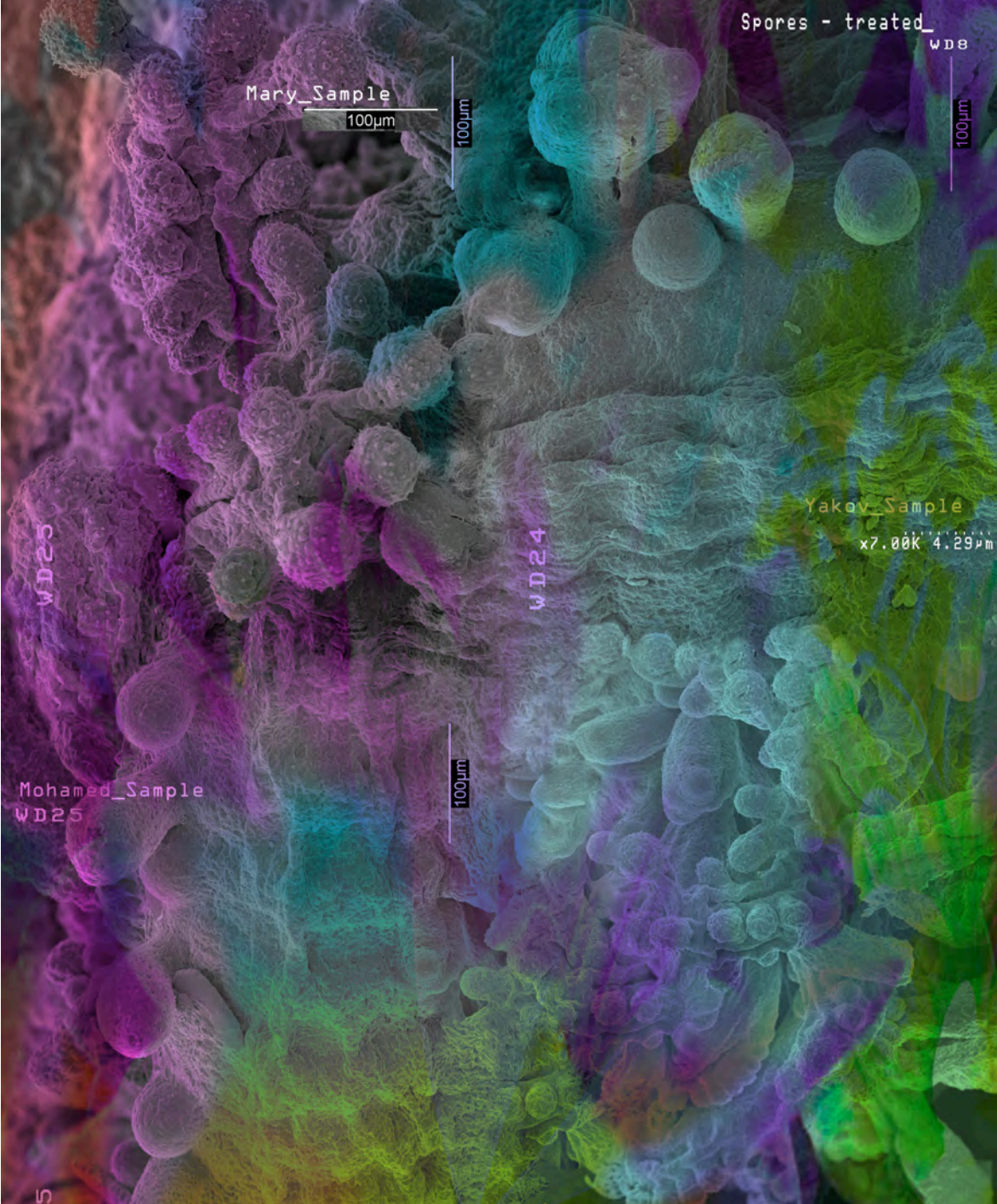
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Name: Anna Ursyn

Title: "Still Life"

Medium: Interactive illustrated poems.

Statement:

This is a set of interactive poetry merged with images.

A phrase, or idea is connected to somehow similar concept belonging to another poem. This is an immersive way to involve the user into some contemplative environment