Making Strange

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Preface

My work deals with translation. What happens when information moves into a different framework / technology / media? What aspects get amplified, diminished, resonated, distorted, shifted, remapped, or broken? Self expression is not of interest to me, I am more interested in what is revealed when something is pushed to its limit. How does this activity of translation make us question and reimagine our conventional ideas of proper-use and aesthetic value? As Marshall McLuhan famously said in 1964, “the medium is the message”. Now more than ever we all need to retask ourselves with becoming literate of our cultural landscape. Content enacts itself differently upon us depending on the medium or form it takes. My practice reflects heightened sensitivity to what is generally invisible to our perception of the everyday. The work of “making strange” opens up the senses to an odd and untraditional beauty.

24°30’29”N, 117°38’50”E

24°30’29”N, 117°38’50”E is a six-channel synchronized video work. The piece’s forty-minute loop originated from eight seconds of footage that I shot in September 2017 in Xiamen, China. The title refers to the longitude and latitude coordinates of the street that it was shot on.

Walking alone in this busy urban street I came across a clock store. The workspace was brightly lit up and the open storefront showcased the people working inside. It was about eight o’clock so most of the shops were closed. The desks and workspaces were so tightly condensed in this small space that the people kept bumping into one another. Glass display cases were overflowing with old watches from an older communist era and the walls were covered with brightly colored plastic clocks. Through the act of looking through the viewfinder of the camcorder I was captivated by this tableau. The image was being mediated in real-time. I saw an event taking place in this everyday non-event. Setting the camera to a low light mode dropped the frame rate and boosted the colors into highly saturated artificial colors. The high iso film speed in combination with a digital zoom of 20x created an odd smeary image. I stood there for what felt like an hour, standing behind a column, trying to hide from their view. I was a voyeur. I was also a Westerner in a foreign place. The last thing I wanted to do was be caught recording these people in a disrespectful fashion. The ‘characters’ were an older man that had his shirt off, a younger man bent over a work desk, and an older woman walking around doing various tasks.

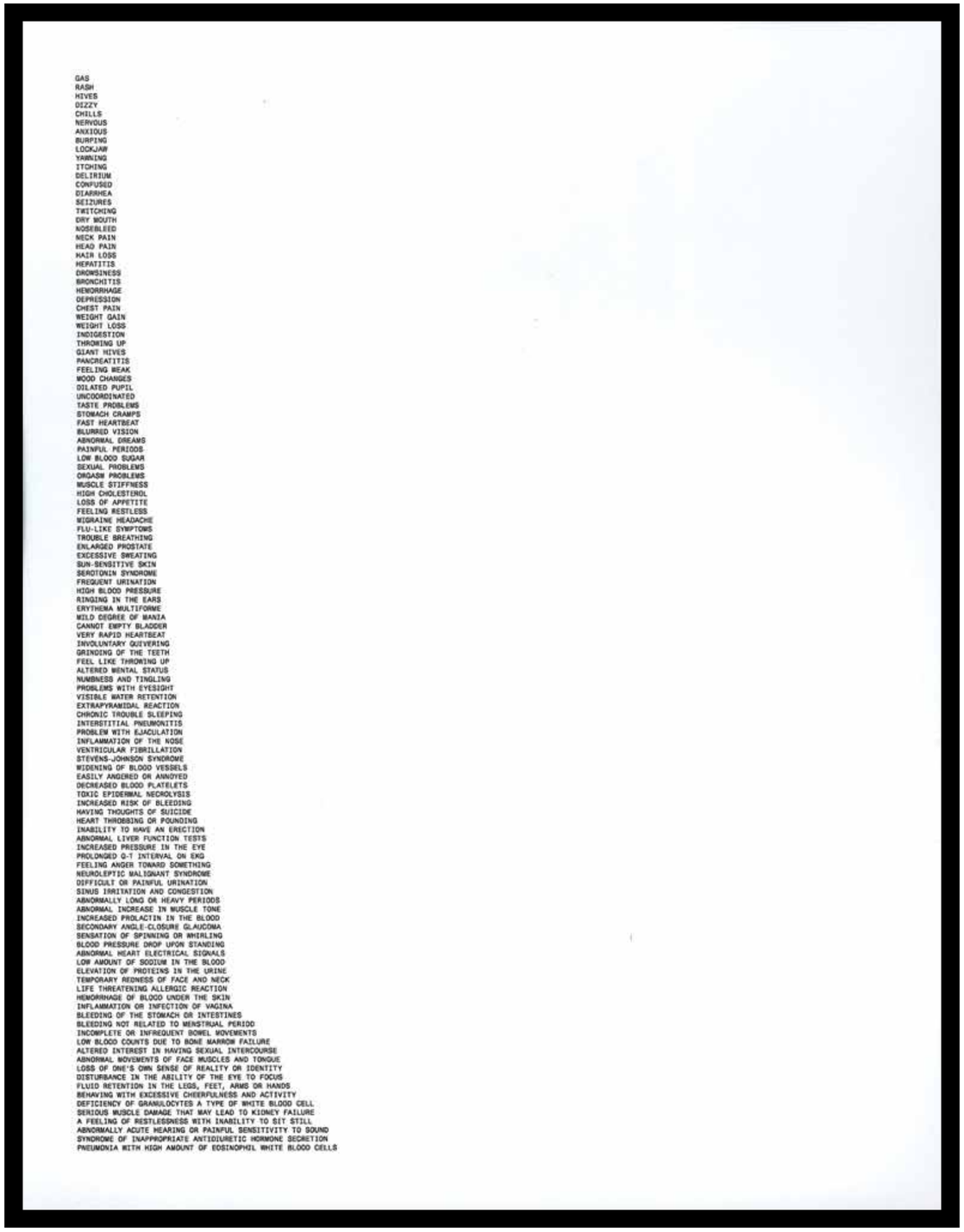
When I got back to New York and had a chance to look at the footage I was surprised to see that at one point the shirtless man briefly returns the gaze back to the camera. I knew that I had captured something captivating because, in looking at this footage, something had captured me. This work makes me think of Roland Barthes’ punctum: that aspect, often a detail, of a photograph that holds our gaze without being able to be reduced to mere meaning or beauty. It is an excess, something above and beyond a mere surface read of an image. A detail that reaches out of the image and evokes something in the viewer. In Camera Obscura he talks about experiencing these punctums while looking at old found photographs of unknown people. The punctum of this work is when the man returns his gaze to us. It acts almost as a mirror, for we are left to see ourselves.

My strategy in producing the work was to draw it out. At first I digitally slowed the eight seconds down to half speed. I also brightened the image and tweaked the colors then exported this video file, similar to the way you would flatten a photoshop file with multiple layers and effects. After looking at it I decided to further slow it down. I probably iterated the video in this way about five times. The final video is close to four percent actual speed.

I composed the video for six screens. The Snodgrass Gallery in Harder Hall offers groupings of flat-screen monitors; two, three, and one. I broke up different segments of the video across the gallery space. These multiple displays allowed me to play with difference and repetition. On a pair of monitors we may see what looks like the same video mirrored on them, but as the image moves forward we might see slight temporal shifts emerge. The immersive impact of seeing multiple discreet videos playing back side by side offers a rich viewing experience where unpredictable phenomena arise between the object and the viewers perception of the object.


QUARTZ


The John Wood Studios



1.

Venlafaxine is a multimedia installation first shown in December 2016. The work consists of works on paper, multi-channel video on cube monitors and projectors, and physical computing utilizing colored lightbulbs, a degaussing coil, and DC motors.

Googling an antidepressant that I have been taking for the past two years resulted in a lengthy list of wide-ranging side-effects. A side-effect is defined as a secondary, typically undesirable effect of a drug or medical treatment. I mined this preexisting language as a raw material. I collated the text from the top five websites found by google search. I structured the text in order of length, giving it a formal structure, short to long. This found text serves as the starting point of the work; the language taking the form of a list.

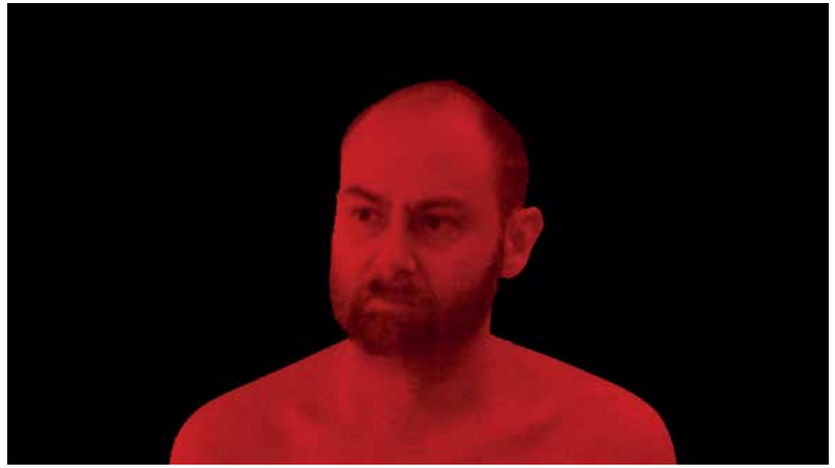
What are the qualities of this language?

Negative, dry, boring, unpoetic, clinical, sterile, objective, descriptive, ubiquitous…

It is ubiquitous because it fills our contemporary media landscape taking the form of television and magazine advertisements. These side-effects are found hiding in small type on the bottom of print ads or rapidly told to us at the end of radio and television ads. It is the language that pharmaceutical companies try to keep out of view, for it will slow down profit margins. I also came across this language online on YouTube, in user-generated videos; with individuals posting videos about their personal experiences with the drugs. Many of these videos show fearless honesty and are quite harrowing and upsetting. I had an emotional response watching some of these videos in response to my own experience on the drug and how my doctor failed to warn me of the dangers it could produce.

How does the text function inside my work of art?

We see a projected image of myself on the wall, slowly reciting the side-effects to the beat of a slowly beeping metronome. The speech takes the form of a personal monologue. It becomes subjective speech. It takes on an affective quality, not just being empty effects without a subject. At the same time the act of speaking it puts a focus back onto the text, isolating it and making the viewer actively consider it. It becomes reframed and transformed, taking on a strange poetic quality. The utterances seem endless as it strings along from one to the next. During the pauses between metronome beat and speech queer juxtapositions arise. Located in this in-between place of silence the viewer tries to make sense out of what they are hearing. As the sequence progresses the viewer asks themselves, what the correlation of… gas to rash… of anxiety to burping… of painful periods to low blood sugar… How is the viewer to construct a meaning… if there is there any sense to be made at all, or is it just gibberish?

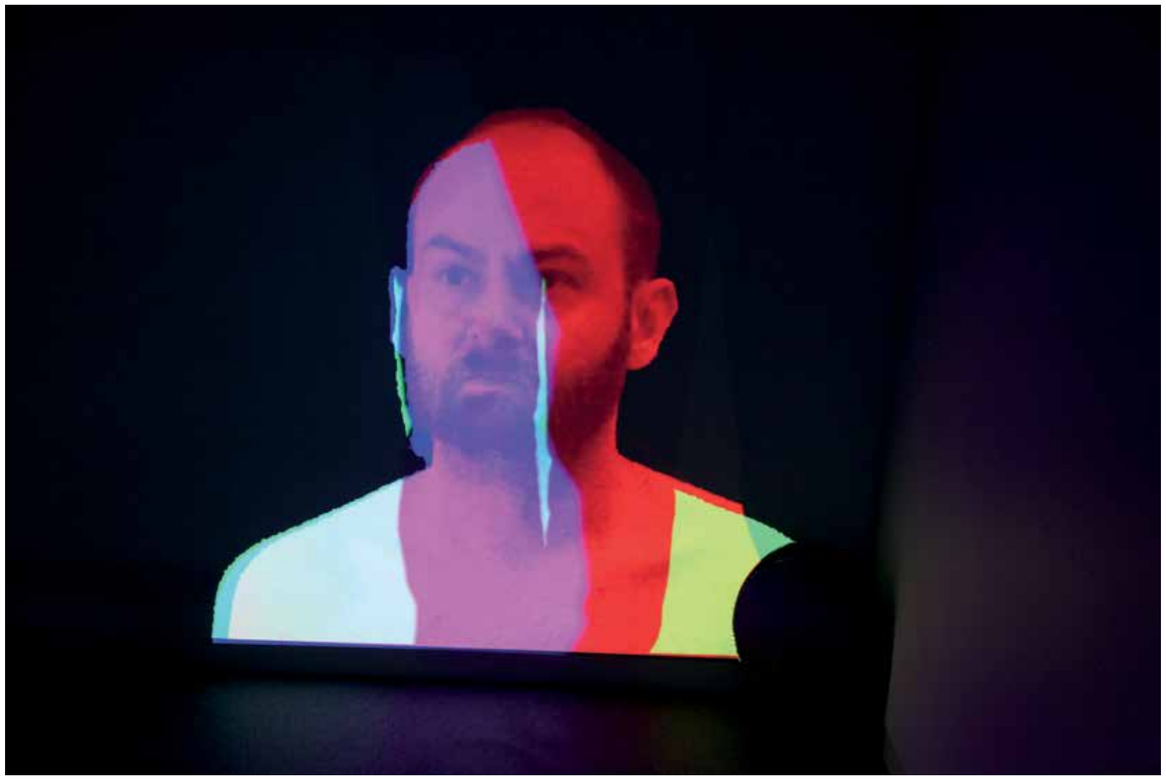


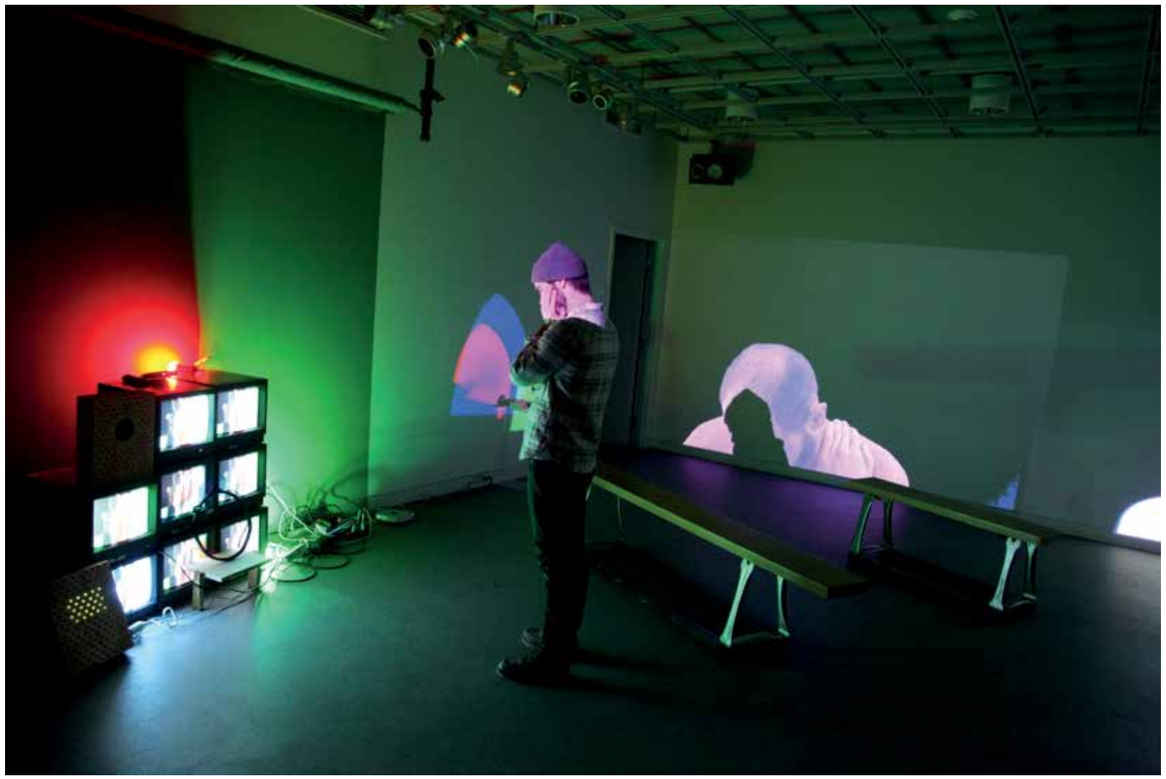
2.
The video image of myself sitting and reading, is de-coded into its discreet red, green, and blue channels. Three projectors are spaced out on the floor of the installation space. The beams are pointed at the same surface on the wall. This is a nod to Paul Sharits' work "Shutter Interface" (1974). In this work four 16mm film projectors displaying rapidly changing frames of solid colors are place so that their images overlap. This work struck me for its radical reconfiguring of the traditional film apparatus. It also struck me because of its phenomenological impact on the viewer; is what is happening on the projection surface the same as what is happening inside the viewers perception?

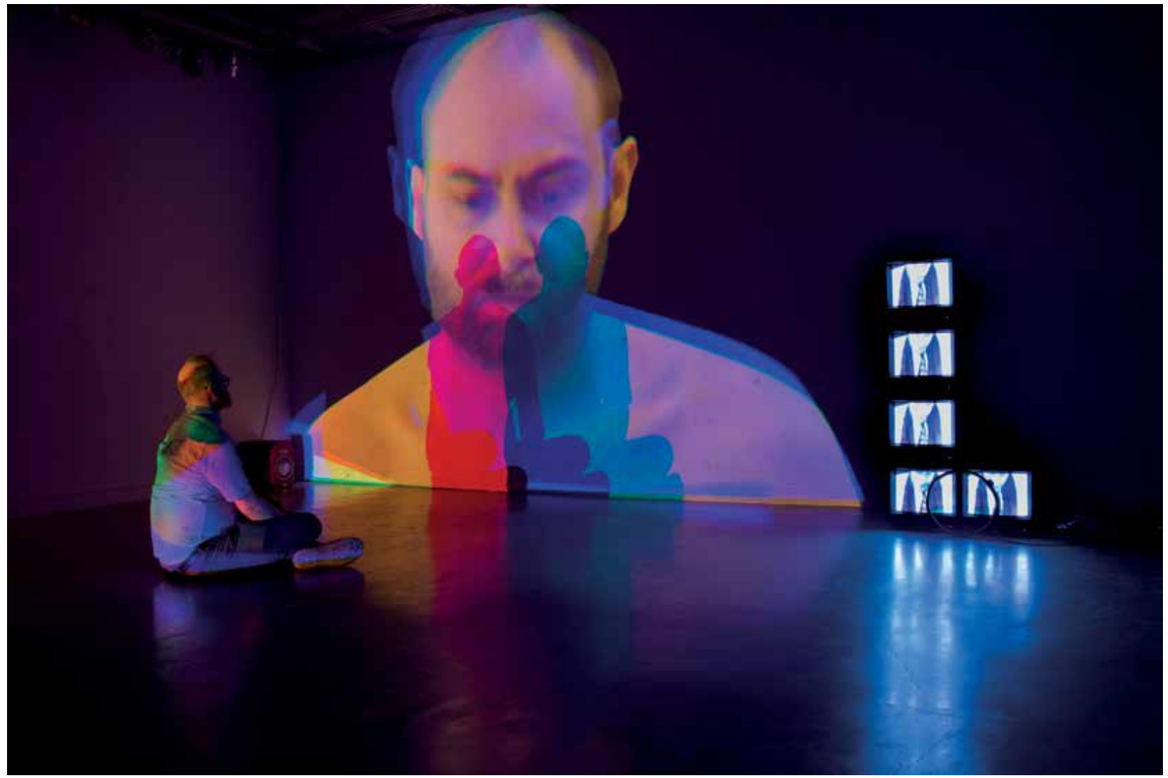
My reconfiguring of the image creates a space for the viewer to disrupt the image. I tried to use the architecture of the installation to my advantage, placing additional video monitors within the space so that the viewers would have break the beam of light in order to see it. Here on the cube monitors we see a secondary video source which I captured off of Youtube from a channel called DoctorofMind. An eccentric looking man talks passionately about the dangers of Venlafaxine, also known as Effexor. The shot is setup like a typical blogger, sitting in front of his webcam, talking to his computer. He says that he is a psychiatrist, but as the video progresses we feel that he may possibly have some mental health issues himself. Here I overlay painterly blobs of color and temporal stutters onto the video image, mimicking his patchy mental state. He goes on saying that the FDA should not have never approved this drug because it is so dangerous.

The structure of the work consists of two events, event A (me) and event B (DoctorofMind) happening indeterminately of one another, with beams of light and sound overlapping and interrupting each other. The structure of two discreet events happening simultaneously to create a third event is reminiscent of John Cage and David Tudor's "Indeterminacy" (1959). Also added into this cacophony is another event; the turning on and off of a colored light bulb and also a degaussing coil. This happens roughly at the same tempo of the metronome, but is slightly off and out of sync. The colored light adds confusion to the physical space, interrupting the colorful shadows on the wall. The degaussing coil, a strong electronic magnet, acts to bend and distort the colors on the cube monitors; reminding one of Nam June Paik's television sculptures. The videos are a 16 minute loop and a 14 minute loop, looping in different relationships over time.

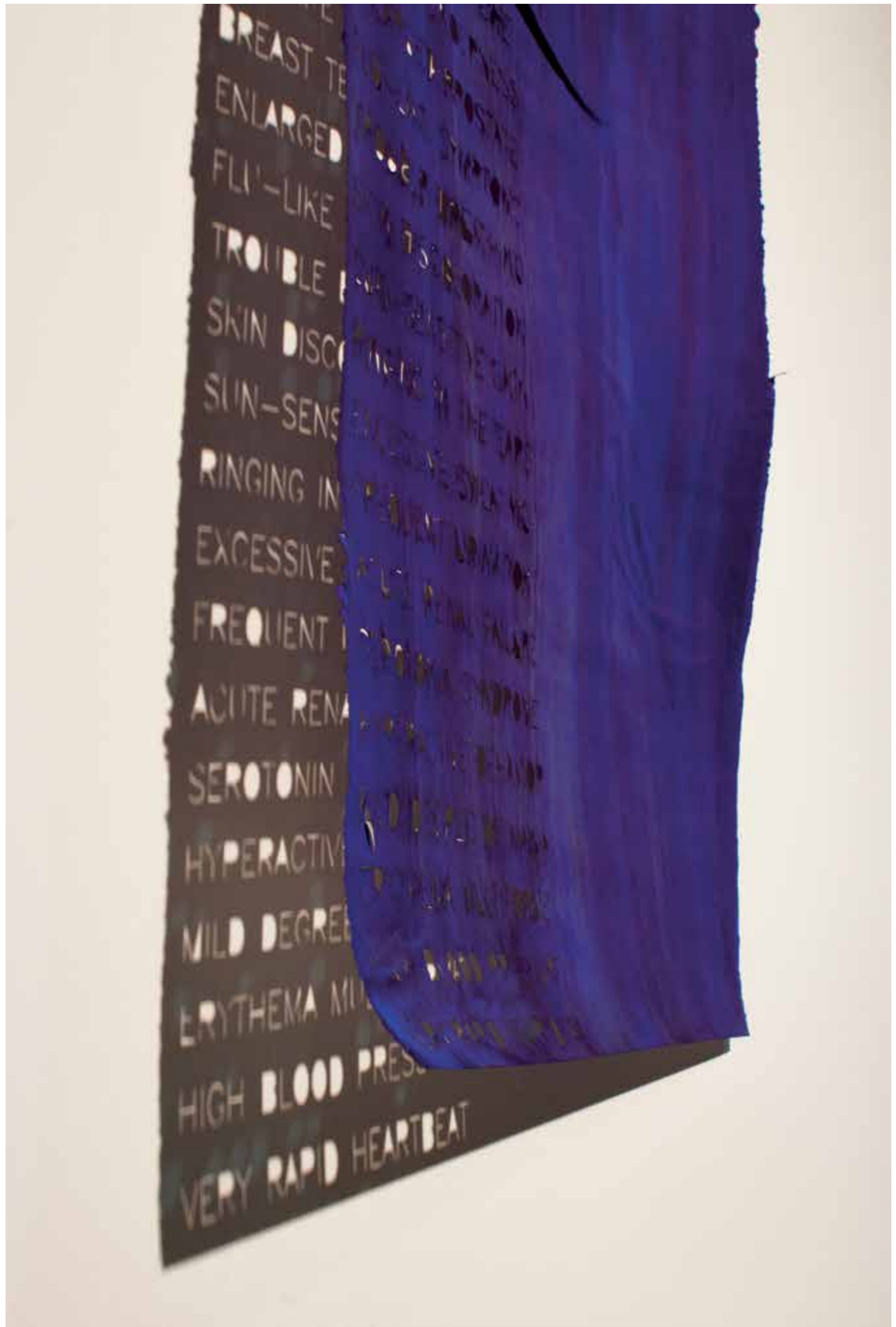
The printwork within this installation consists of works on newsprint paper. Newsprint is the cheapest kind of paper. It is thin, unarchival, and is used for printing newspapers and drawing quick sketches. This thin paper is covered in broad gestural brushstrokes of cobalt and reflex blue oil-based paint. The oil makes it translucent at times. My generated text was then laser-etched in various scales onto the paper. The bed of the laser was repeatedly raised and lowered, resulting in an unfocused beam and blurry burn marks on the fragile paper.








LOW BLOOD SUGAR
HIGH BLOOD
VERY RAPID HEARTBEAT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Making Strange

1.

Returning to Alfred for grad school the last thing that I would have imagined was that I was going to have anything to do with ceramics. But that is where I have landed with this newest body of work. The catalyst that drew me towards ceramics as a material was a response to the Venlafaxine 'prints', which consisted of laser-cut and laser-etched newsprint. Originally the non-preciousness of the newsprint drew me to it. Newsprint is cheap, non-archival. It's considered a throw-away material. Paired with the laser cutter technology it could be gently marked, burned, delicately shredded, or it could easily light on fire and be totally destroyed. I found its fragility beautiful.

Material research in the summer of 2017 led me to 'tape casting'. Tape casting is half PVC (polyvinyl acetate or most commonly found as Elmer's glue) and half ceramic. The PVC acts as a matrix or structure that the ceramics fill in. This matrix offers flexibility and strength. Once fired in a kiln the PVC will burn out and you will be left with the ceramic material. Tape casting offered a perfect solution to the problems of using newsprint. A porcelain tape offers flexibility (before firing), the ability to be lasercut and laser-etched, the ability to pull pigment off of an intaglio printmaking plate, the ability to take a ceramic decal, the thinness of newsprint, a full spectrum of colors (ceramic glazes and stains), and even more translucency than newsprint (depending on the ceramic body). Most importantly ceramic tape offers permanence, as there is no need to worry about deterioration or discoloration as years go by.

As I found myself spending more and more time in the first floor of Harder Hall (the ceramics floor), I consciously felt out of place. EIA grads don't belong there. Almost every day I found myself reflecting on my near total lack of knowledge of the technological, material, and art history of ceramics. This mode of not-knowing made me happily reflect on one of my favorite passages from John Cage. In 'Conversing with Cage' by Richard Kostelanetz, Cage talks about using a cactus as a musical instrument. Beyond being one of the most untraditional 'instruments' imaginable what in the world could an amplified cactus have to offer to the discourse of music? Cage talks about not being interested in personal likes or dislikes. His first experience performing with the instrument, he would not have known which actions would result in which sounds. I can relate to this excitement around a virgin encounter with a new medium or technology. One feels naive or childish. It becomes more about the object expressing itself than the performer expressing themselves. I have found this idea of the expressivity of material echoed in the current trend of new materialist and object-oriented ontology writers, specifically Jane Bennet and Graham Harman. Cage's aesthetics, utilizing the I-Ching as an aleatoric strategy along with new 'non-instruments' or 'prepared-instruments', broke with the normative status quo of tradition and instead offered a concept of music that was radically open.

2.

As I spent more time experimenting with ceramics, I found myself surrounded by more and more small fragments. They had an aura of artifacts. They held traces of my activity on their surfaces. It was an intuitive exchange, a back and forth. I would do something to it, and it would respond with a specific mark or effect, none of which I knew their outcome. I limited the laser-etched motif to dots and lines. I kept this vector information to a specific scale. In a way I was mapping a very objective grid onto these surfaces and seeing how the process of heat and the kiln would respond, oftentimes spatially and chromatically distorting this grid. I often looked at the resultant objects and asked myself, is this successful, interesting, boring, ugly… ? I decided to capture the objects with a digital scanner. This would document the objects in their present state. Scanning is an odd type of image-making. It results in an object silhouetted by a black background, for I would always remove the scanner lid. Scanning offers a very shallow depth of field, only focusing on what is touching the glass bed, anything beyond that becomes abstracted and blurred, similar to photograph taken with a large aperture.

I did not have a plan or know what outcome I wanted for this work. I felt multiple times that the project may not end up working and be scrapped in the end. Oftentimes re-firing a piece would ruin it, or a piece would break while handling it. These snapshots are key to the installation. The print wall shows an archive of the objects through different points in time and space; you may see the backside of an object before bisque firing, then next to that you may see the 'front' side of it after glaze firing. The grid of images offers a rich network for the viewer to visually explore. Connections can be made between images and between the finished combined objects to the left. I am interested in this in-between location. I can see the fragment-object travel through its different stages in time through the space of the installation.

There is (almost) no image manipulation. I think of them as straightforward documents in time. I did knock the images out in photoshop so that the silhouetted objects seem to be embedded into the paper. I consciously wanted the work to not feel mediated by a computer or technology. The cloud dragon Chinese paper is integral to the prints. When inspecting the surface up close it is not clear if what you are seeing is part of the scanned image that was then printed or if it is part of the rice fiber in the paper itself. These images stand off of the wall and have the presence of objects. I consciously wanted the least distracting mounting to showcase the images, using simple tacks and magnets.

I think of the eight ceramic objects mounted on the left wall as 'paintings'. Paintings are encountered as eye-level objects, as images on the support of canvas. I always knew that I wanted these objects to be wall mounted. They were to be encountered from their front surface, not as sculptures to be walked around and viewed from multiple vantage points. Googling the definition of painting says "Painting is the practice of applying color (or other medium) to a surface (or support)". These objects and images are all about surface. Generally I am interested in the macro surface. The fine details that the laser-etcher or glaze combinations and effects offer. The last two weeks before my exhibition I started layering the fragments together into larger conglomerates; intuitively looking at the forms and colors, testing out relationship. Once I felt happy I would use glaze as glue and re-fire the pieces, combining them together. I tested out different firing schedules, sometimes fast, sometimes slow, sometimes low (cone 06) or high (cone 10). Many times I thought the results were not interesting, sometimes from color, sometimes from over-firing and having all of the interesting details melt away.

Once inside the gallery I had to edit out many of the prints and ceramic works. I had already spent time deciding what the most interesting orientations were. Deciding the layout was very time consuming. I had to create a kind of narrative. Some kind of sense. Why should this print be the first? Why should this print be next to this print?

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Page numbers in this typeface refer to illustrations

Why does this print look better on the bottom row? Or look better on the top row? Should I start with a simple form or a complex layered form? I asked myself these questions and spent time testing out different arrangements.

I decided to locate the two vertically hung flat screen monitors tightly in the corner of the gallery, activating a traditionally ignored space. These monitors displayed the scanned images, the same digital information that was printed onto the Chinese paper prints. I kept the black of the scanner, for I felt having black was the least distracting to the electronic imagery. While one screen showed an entire fragment the other screen would show a tight detail, oftentimes revealing a whole different hidden world. Having these three different types of images, first the ceramic-object-painting-image (aka the real thing), next to the electronic image (a binary virtual image), next to the re-presented printed image (ink embedded into rough fibrous paper). Most of the images seen in the prints and monitors are just 'images' for they don't physically exist in that state anymore. They are just images. This whole project may have just been an exercise in image-making. Maybe the ceramic objects are just a by product of this exercise.

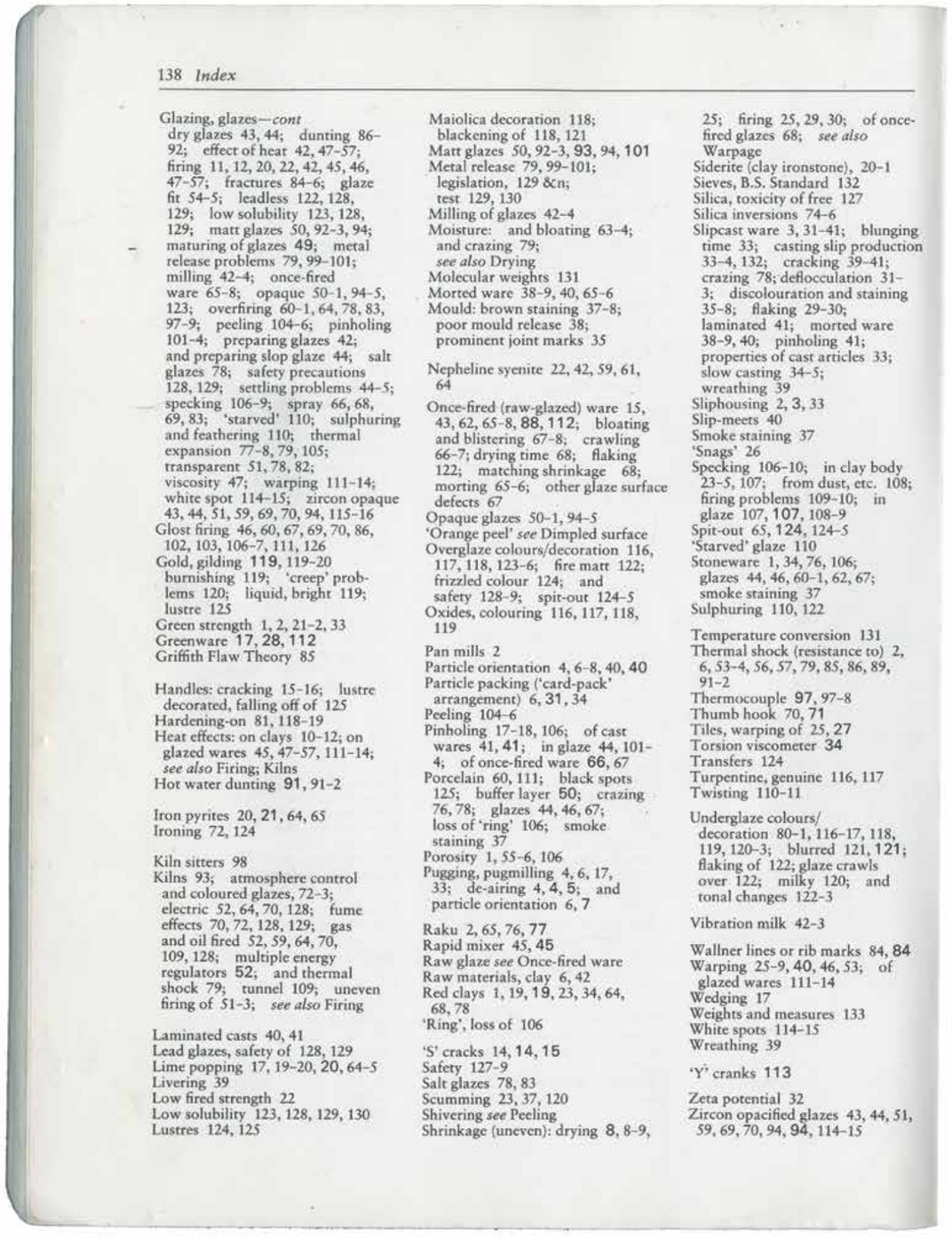
3.

The entrance area of the gallery shows wall mounted objects, larger scale prints, 'ceramic tiles' displayed on a table, and a documentation book. The first object we see to our left is a rectangular wooden block gauged with a matrix of brightly colored yellow and pink earplugs. The router holes form a Benday Dot grid, similar to what we saw inscribed into the surface of the ceramics. A three inch circular hole is cut out and a small speaker is embedded inside the object. To the right of this we see an identical object but here there is a rectangular hole cut out, sized to fit a small flat screen video monitor. To the right of these two we see a smaller wooden block, covered in paint, now filled with gold colored 9mm bullets instead of the earplugs.

What is this object. A combine? A readymade? The idea of readymade kept coming to mind, the wood was found in a free discard pile, the earplugs were taken from a dispenser hanging in the wood shop, the bullets were ordered off of eBay. All unaesthetic materials, usually found way outside of the realm of art. Do they have their own expressive properties? Did I manage to transform, them through assembling them into a sculpture, into the realm of art? Do they bring their baggage of their previous lives as 'objects' with them (ear protection, violent weapons) or do they manage to shed them and just be read as empty objects, without use, just read for their formal and chromatic properties? I don't want to give an overt interpretation to these objects but I can say that the appropriation of these specific objects have biographical connection to me and our contemporary moment.

Perhaps this first object marks an introduction for the exhibition. My origin as an artist, although interdisciplinary, is mainly from sound art. While making ceramics I kept subconsciously thinking of Kim Cascone's "The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary Computer Music". Perhaps there is a bit of humor in asking, but what comes after glitch art… possibly a return to clay. What would the aesthetics of failure look like in the realm of ceramics? This is an open question. I hope it comes across as an authentic exploration, I was more interested in the strangeness of the juxtaposition of these ideas, definitely not wanting them to read as a sarcastic one-liner.

Below these wooden combines we see a table with nine ceramic 'tiles'. Their surfaces look scratched and gauged. Ceramic decals were lined up and transferred on top of these marks. The imagery is from old ammunition boxes. I scanned paper bullet boxes and transferred this imagery into a ceramic decal that could be fired and bonded to the glazed surface. I ordered these empty boxes off of eBay, designs ranging from the 1960's



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to today. The images look stretched and distorted over the marred surface (they resemble the effect of a Poloroid transfer technique). The inscriptions into the clay read as childish, but are actually the opposite for they were made with a computer controlled CNC machine holding a needle tool. I translated the scanned images into vector information in order to send it to the CNC. This step heavily abstracted the imagery of the packaging. I discovered that there was some 'slop' in the precise x, y, z movements of the computer controlled router, this added a second layer of abstraction into the final objects. The 'tiles' are cut out to scale, resemble their real life counterpart ammo boxes (this involved some arithmetic taking into account clay shrinkage). Many of the tiles are curling off of the tape, looking like they are reacting to drying too quickly.

These objects came out of the kiln, from their third firing at cone 018, and I was very happy with how they turned out. They had beautiful defects that I could not have planned. The clear glaze that I had applied to the second firing resulted in large crazing or cracking patterns. This combined with the decal color image to create a very odd composite. I looked at these objects and asked 'what is this'. I was very intrigued in the strange unknown nature of the objects. I don't think it would be clear to the average viewer as to how these objects were produced.

4.

The prints in this room come from two appropriated books, "*Ballistic Materials and Penetration Mechanics: Volume 5 of Methods and Phenomena: Their Application in Science and Technology*. Elsevier Scientific Publishing Company, 1980." and "*Ceramic Faults and their Remedies*. Harry Fraser. A & C Black, 1986." I scanned the seven index pages inside them, enlarged them, and printed them on Chinese paper. When I came across these they struck me as queer Steinian texts, with the odd juxtaposition of words within each phrase and also the juxtaposition of phrases within the list. Ceramic failure and ballistics penetration, what an odd pairing. These prints are a nod to Vito Acconci's book "Language to Cover a Page" (2006) and Kenneth Goldsmith's book "Uncreative Writing: Managing Language in the Digital Age" (2011).

Below the column to the right of these prints we have my documentation book that I produced in December 2017. This is a collection of images, both of inspiration and documentation. I thought it would be interesting to let the viewer into the behind the scenes making of the work. The found the learning curve for ceramics steep, the book is full of failures, some of them beautiful failures. It is a thick object-like book at 11"x 8"x2". An image-dump pulled off of my Google Photos account that is linked to my smart phone.


CERAMIC FAITHS
and their crucifixes


CERAMIC FAULTS
and their remedies


MASTER
38
MASTER-MATCH


American Eagle
TACTICAL XM193
20 CENTERFIRE RIFLE CARTRIDGES


AMERICAN EAGLE


MADE IN U.S.A.
We Cover America
ULTRAMAX
WARNING
50 CARTRIDGES
38 SPECIAL 148GR
MASTER-MATCH®
50 WAD-CUTTERS
NEW


PETERS 50
TARGET
22 LONG RIFLE
RIM FIRE CARTRIDGES
STANDARD VELOCITY


MASTER
38 SPECIAL
158 grain semi-wadcutter
MC38SP

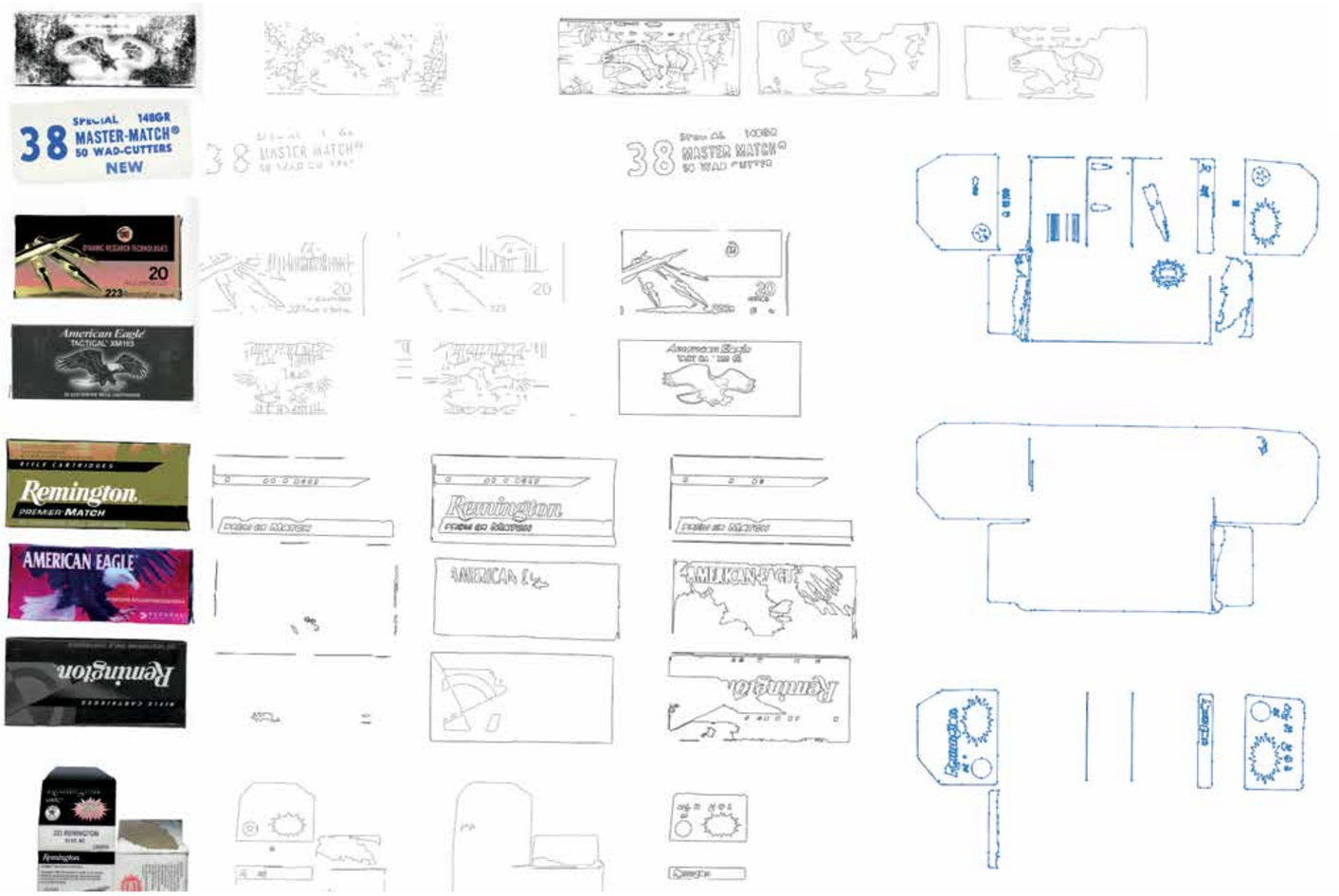

MASTER-MATCH
38 SPECIAL
MATCH AMMUNITION
AMMUNITION OF CHAMPIONS
WARNING - KEEP OUT OF REACH OF CHILDREN


223 REMINGTON


RIFLE CARTRIDGES


FEDERAL
PREMIUM
GOLD MEDAL
WINCHESTER
TARGET
223 Remington
MATCH


MASTER
CARTRIDGE
WARNING: Keep Out of Reach of Children


38 SPECIAL 148GR
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50 WAD-CUTTERS
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American Eagle
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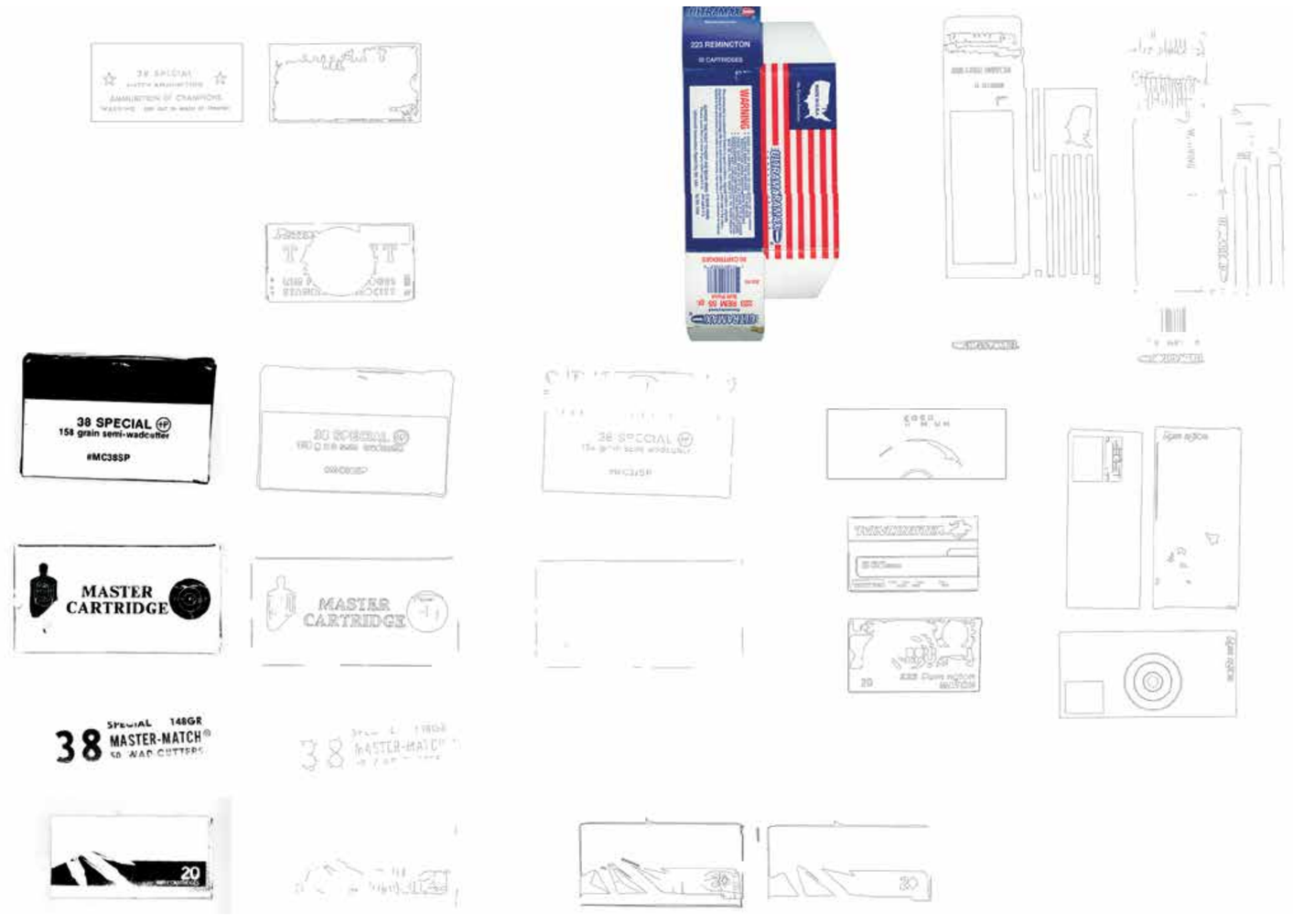
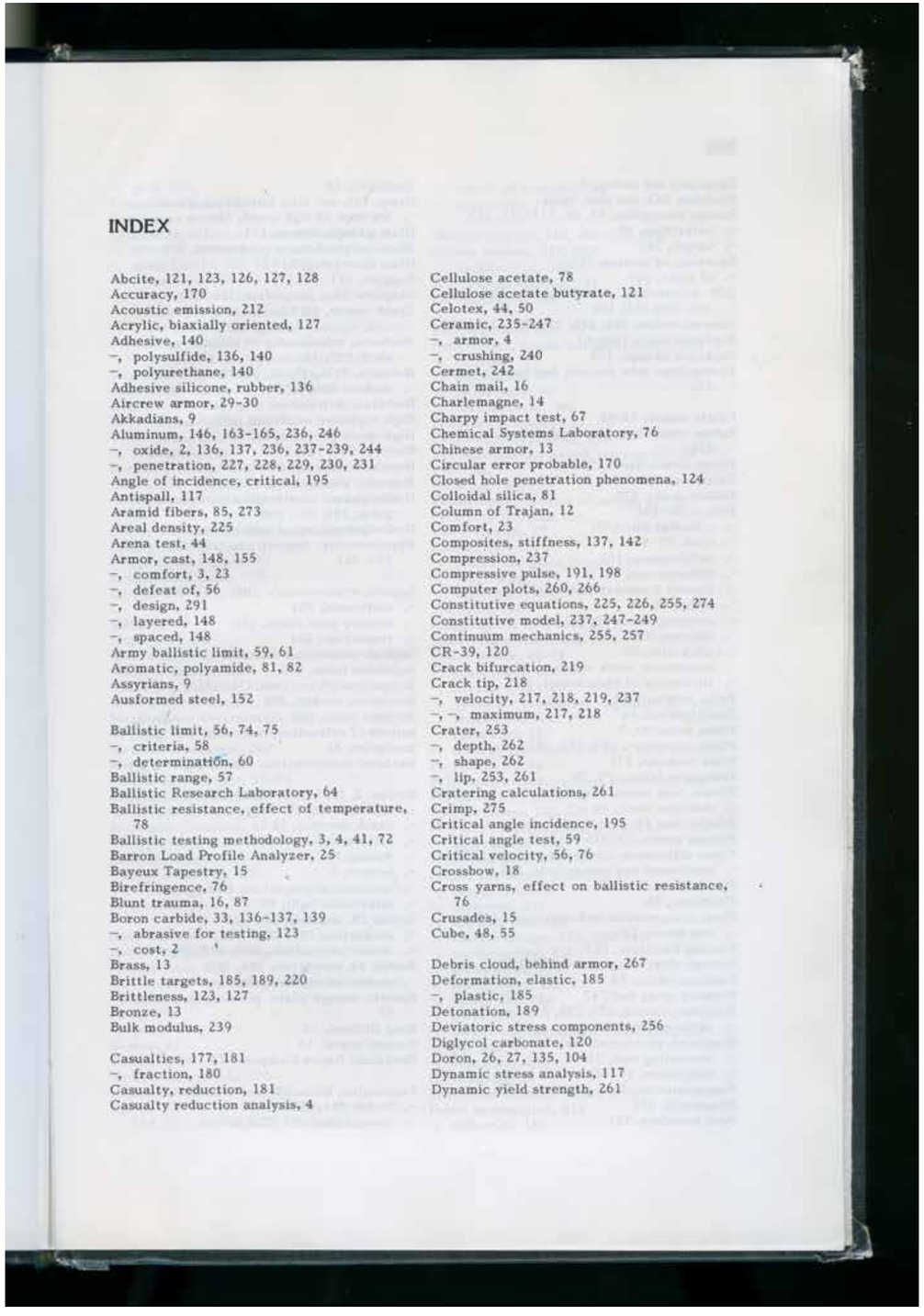
PREMIER MATCH
AMERICAN EAGLE
223 REMINGTON
50 CARTRIDGES


223 REMINGTON
50 CARTRIDGES
38 SPECIAL
158 grain semi-wadcutter
#MC38SP
MASTER CARTRIDGE
38 SPECIAL 148GR
MASTER-MATCH®
50 WAD-CUTTERS



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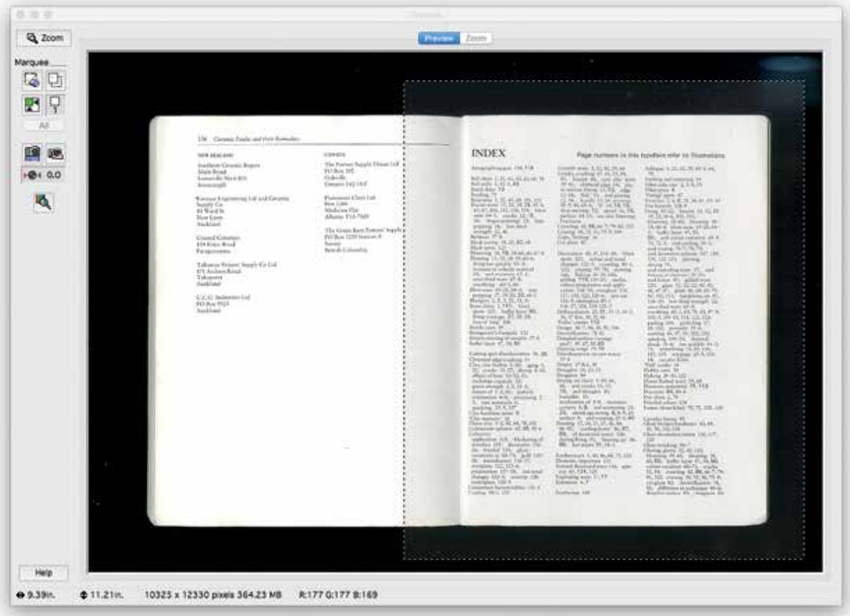

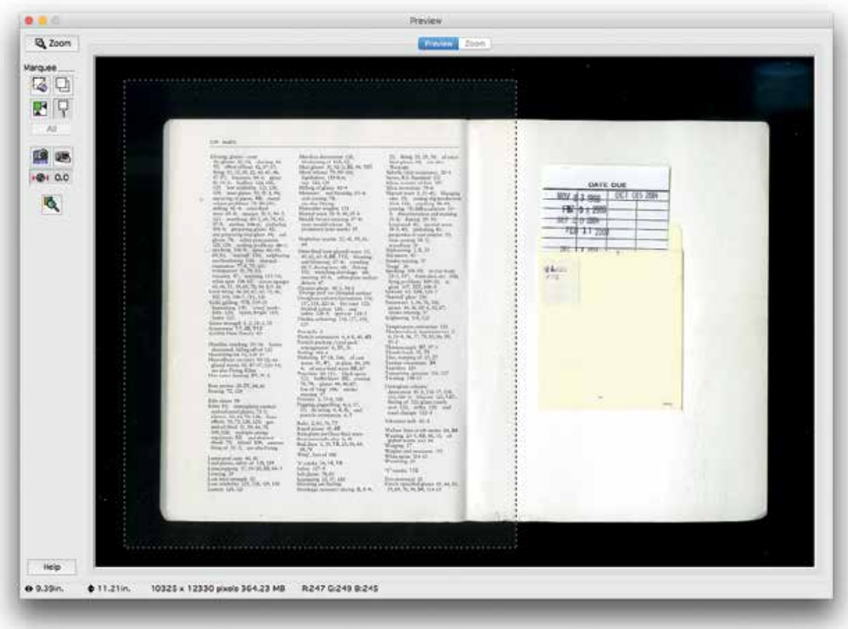

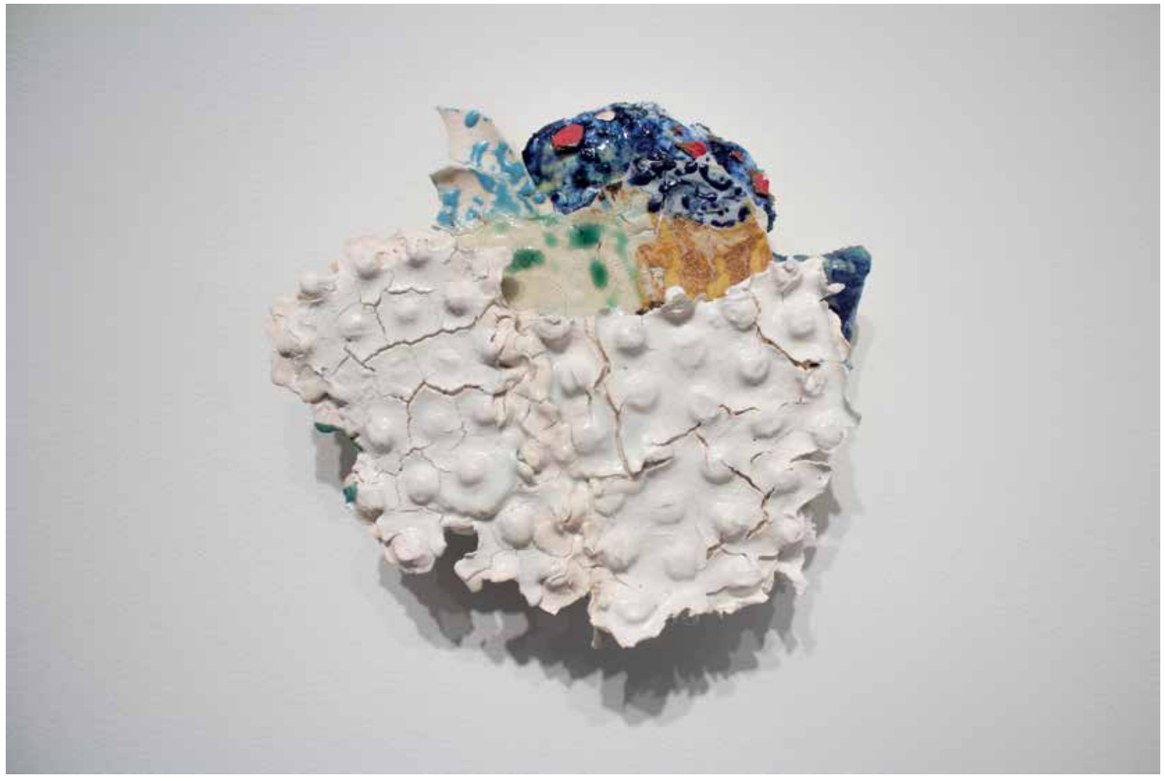

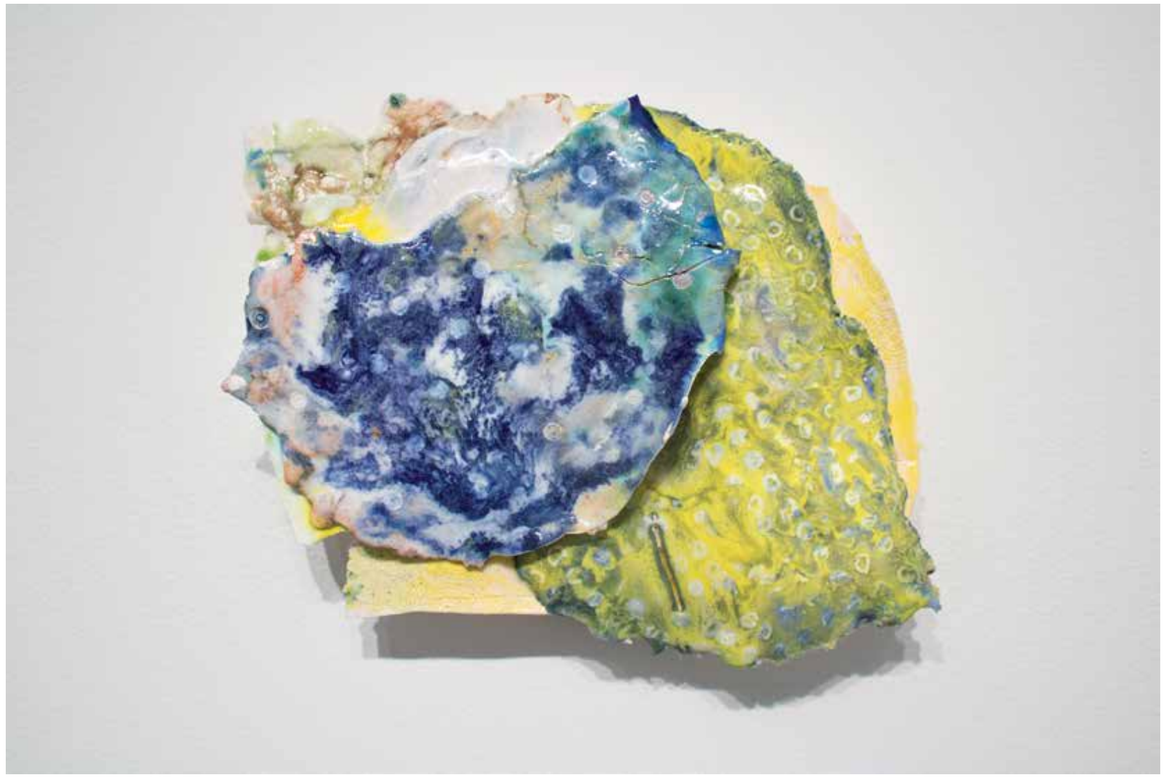

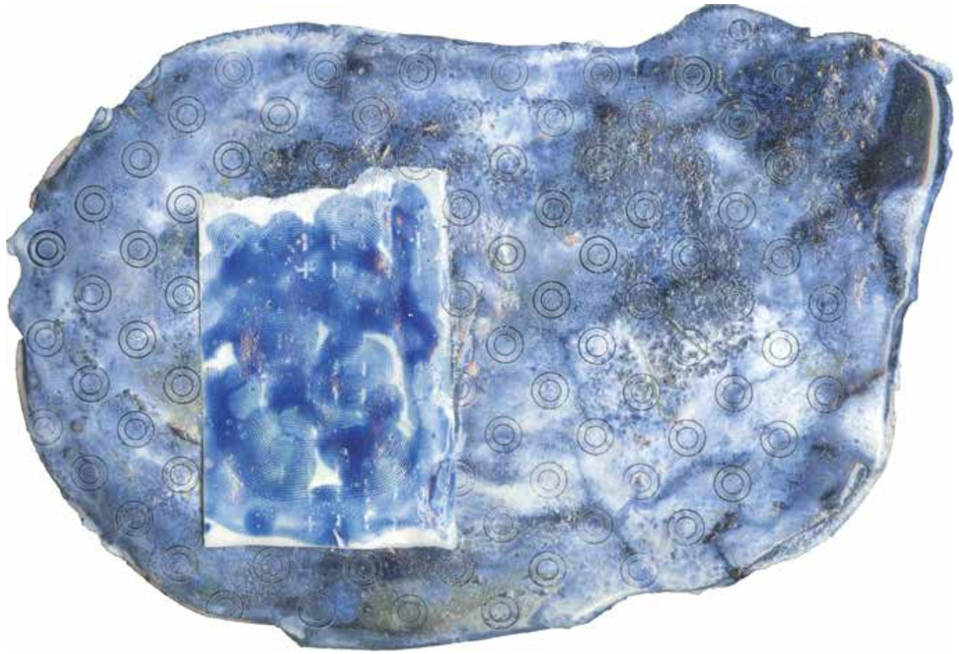

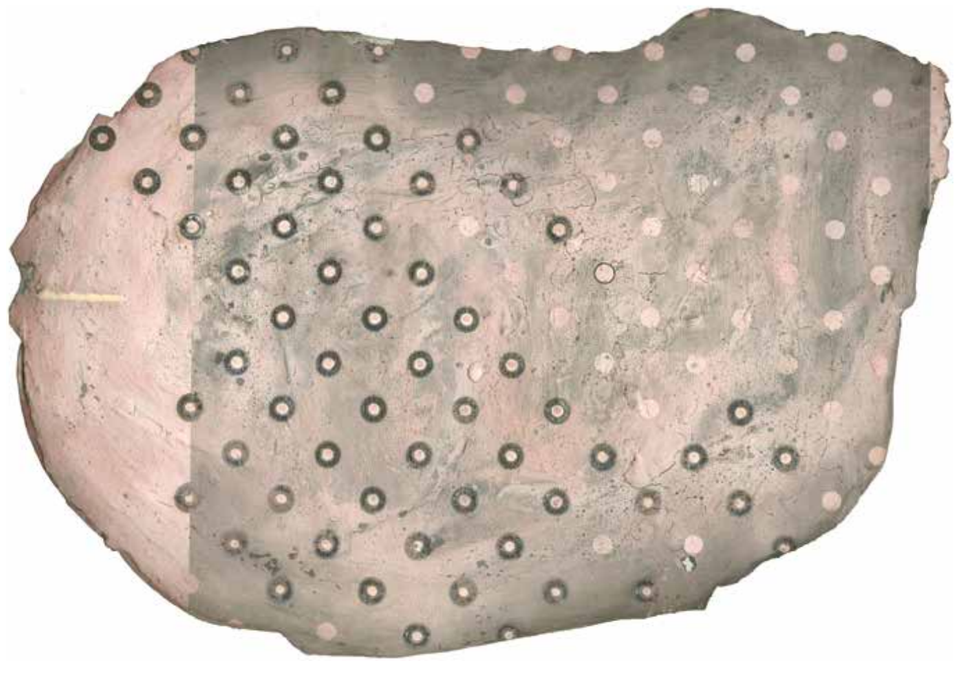

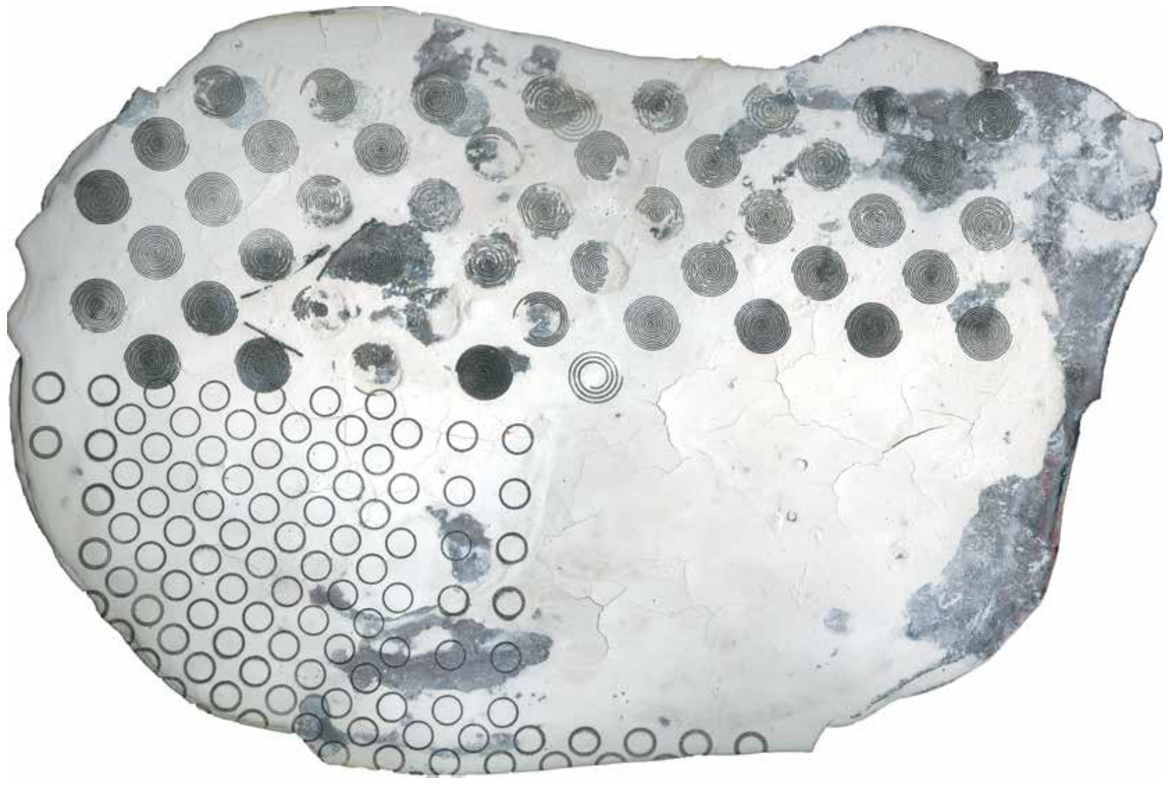

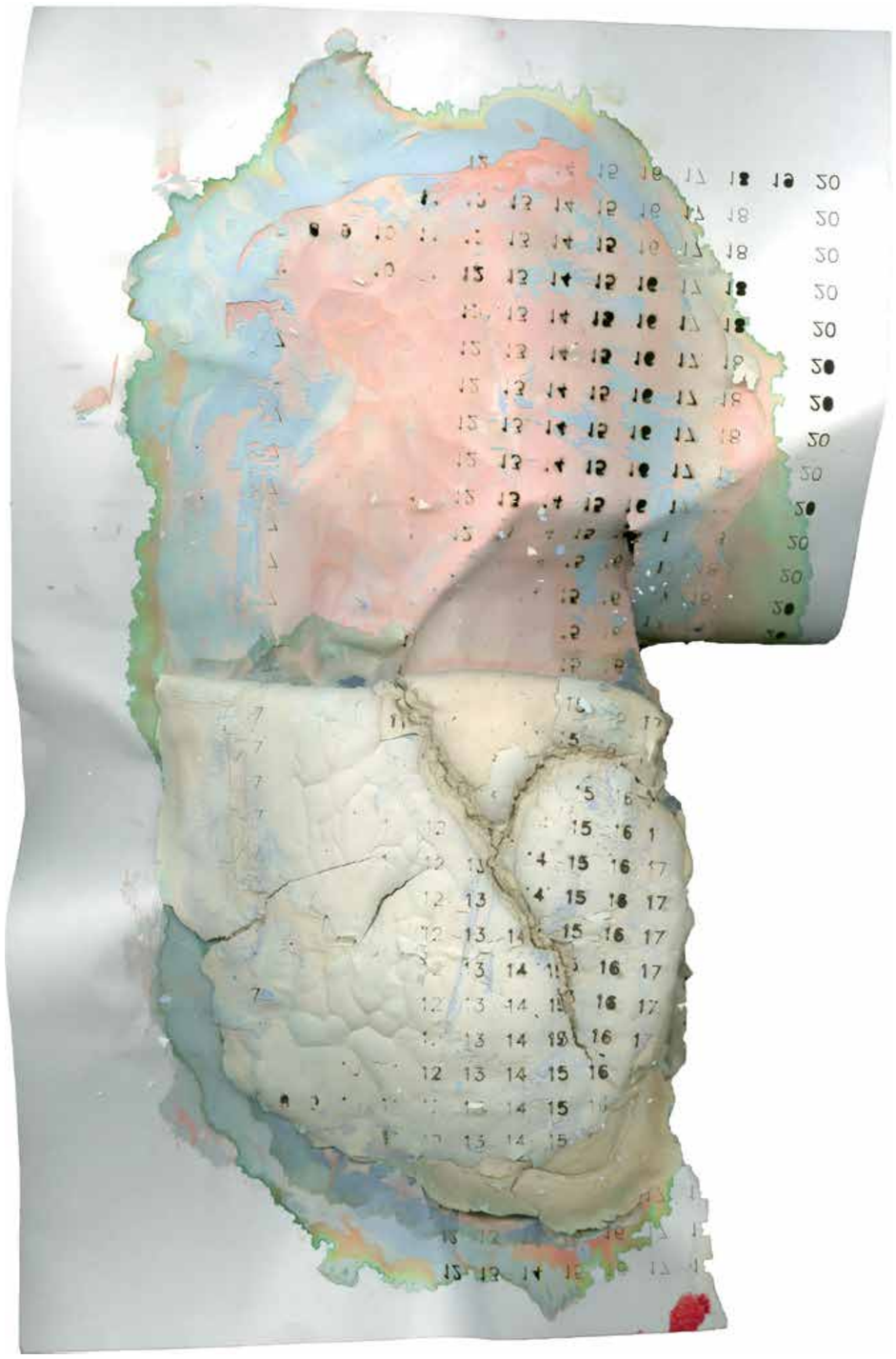

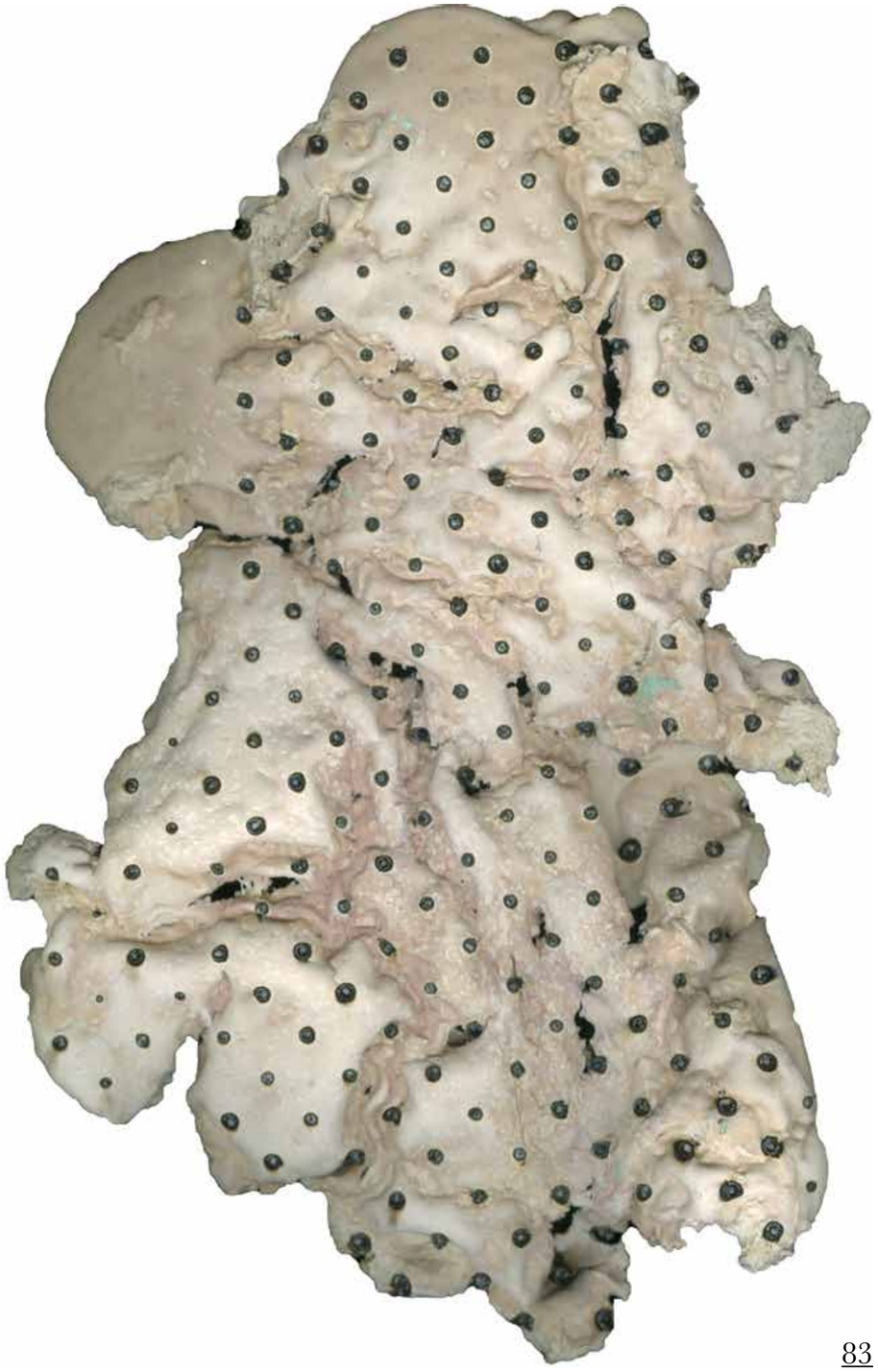


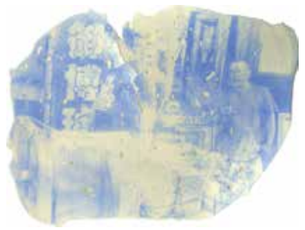





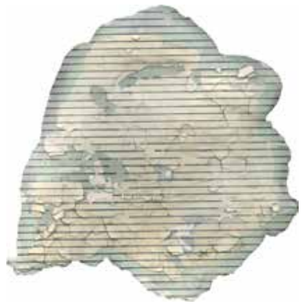

















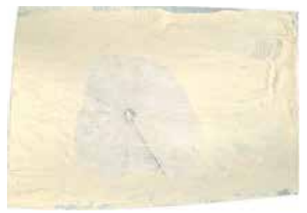
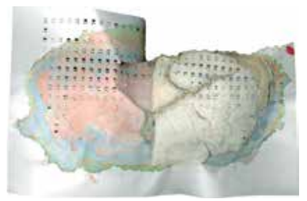




Seeing Ordet

Seeing Ordet is a multi-channel work that is based off of Carl Theodor Dreyer's film "Ordet" (1955). What is an image? How can an image have impact among today's onslaught of images. I was struck by the experience of seeing this film. These carefully constructed moving images captivated me and stopped me in my tracks. I watched the Danish film without subtitles, not being able to follow the narrative, the images were enough, I didn't need plot. By re-presenting this imagery I ask the viewer to recalibrate their perception, to this older style of imagery. I spatially and temporally remixed the film within the computer, folding it over itself. The two hours of the film were compressed down to a half hour loop. As the viewer shifts their focus across the installation they will see repetition and difference, sequences will be broken up across screens but remain in sync, or possibly slightly delayed, creating visual echoes of the film image. The rectangular frame of the background is filled in with slowly flucuating grays. They wash over the image like an ebbing tide. I digitally analyzed a small segment of pixels within the video image, this value was then used to fill-in the background. I wanted to create a meditative image that encouraged a state of slowness. Something interesting arose out of this layering of bodies (characters) and spaces (architecture). It made-strange the interactions and gestures between characters. This reconfiguring allows for a radically new viewing and interpretation of Ordet. I was also subconsciously thinking of Lev Manovich's "Visualizing Vertov" (2013) in which he used digital technology remix and analyze Vertov's famous "Man with a Movie Camera" (1929).


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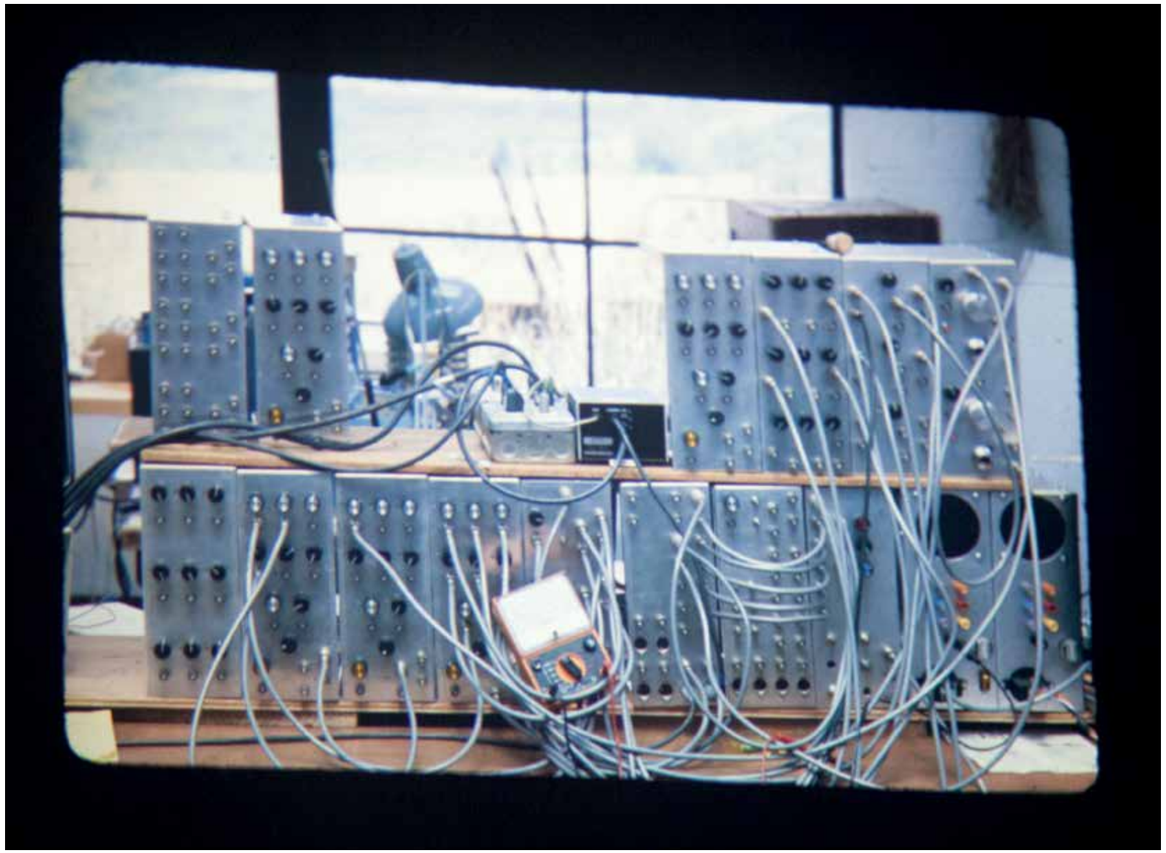
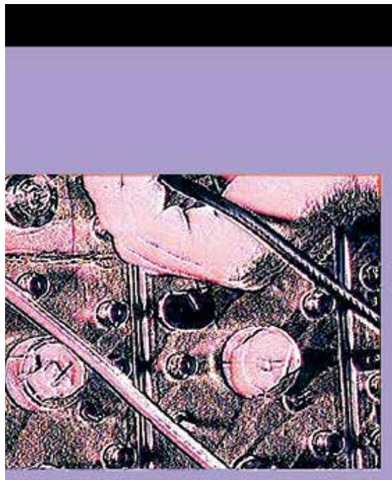
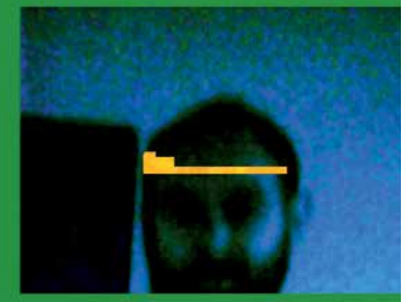


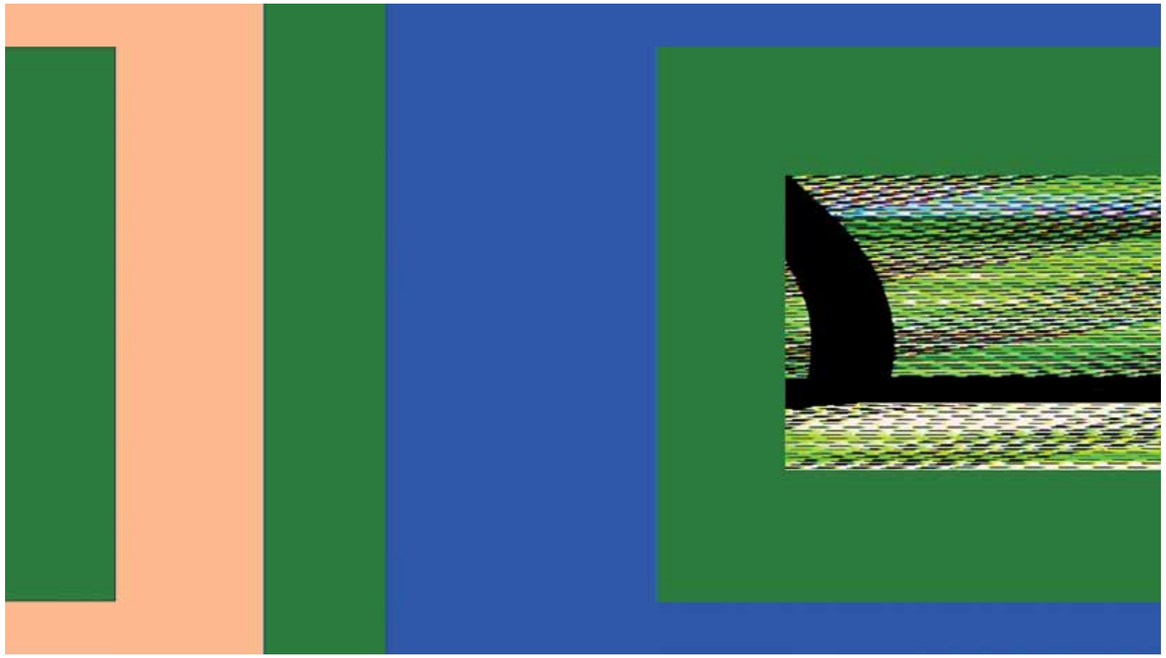
Sandin

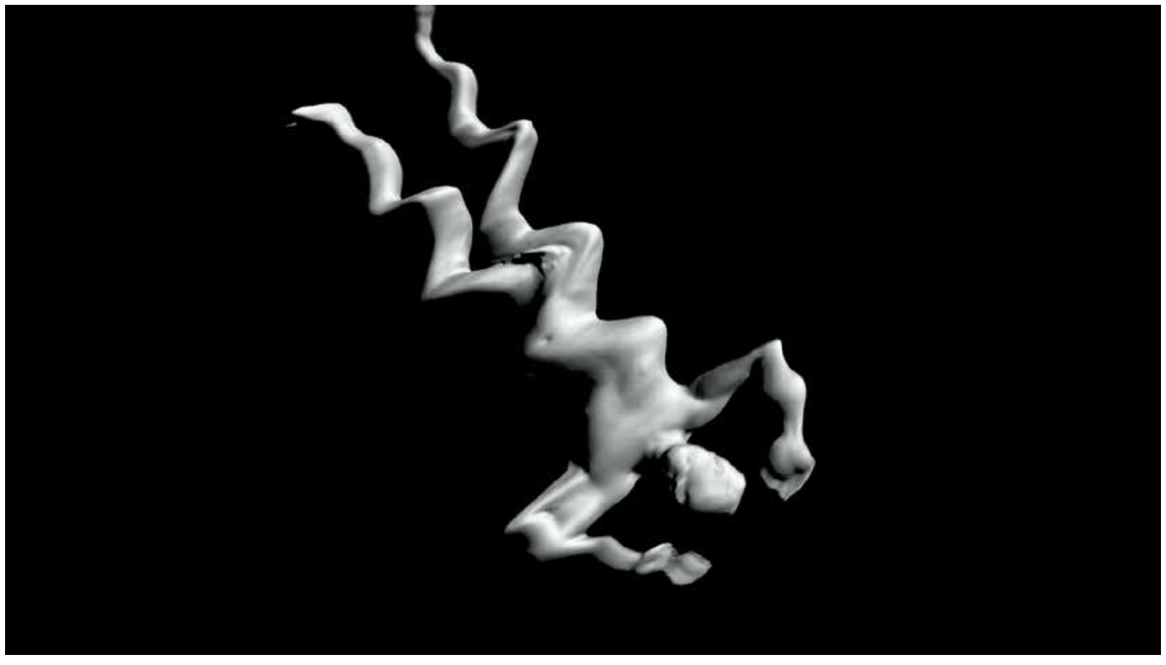
Sandin is a multichannel work based around the Sandin Image Processor. It derives from a playful one minute recording made during a class demonstration led by Andrew Deutsch. The electronic image of myself becomes textured with different frequency modulated bars of color. We also see the vast array of knobs that are turned in real-time, changing the image's color. This small fragment of a recording was appropriated and extended out into a multi-screen synchronized space. The work also address the problem of how to integrate the smaller sized SD video into the larger dimensions of HD. The video image is offset, sometimes falling out of frame, sometimes looking like it is being continued onto the next screen.

In retrospect this work makes me think about the interesting effect that arises from seeing a grouping of Peter Halley paintings installed next to one another. His Neo-Geo day-glo color palette. The paintings sharing related forms, perhaps at different scales or rhythms, but having differing color treatments. My offset frames create conduits, extending from one frame to the next. Relationships emerge between these windows of moving images. To the left you may see what looks like the same video, but its hue is offset ninety degrees. The flicker is utilized. Not Conrad's black and white flicker, but more like Sharits' "Ray Gun Virus". I was interested in the perception of color. Using it in such a fast and immersive way that you are not able to name the color you are seeing. In the winter of 2017 a three-channel version was projected onto the outside facade of the Albright-Knox Art Gallery as part of their seasonal screening series.







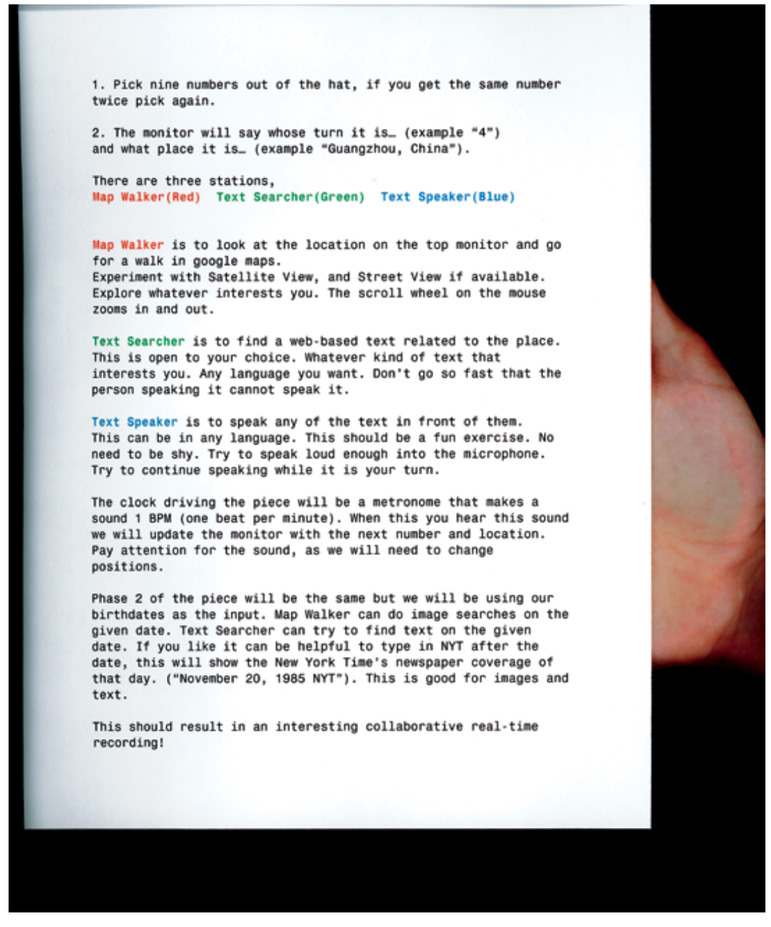


.stl

.stl is an abbreviation of “stereolithography”, also known as “standard triangle language” or “standard tessellation language”. I visited the 3D body scanner at the Cornell University College of Human Ecology in Ithaca, NY. The scan captures about 300,000 points on the body. It works similar to a desktop scanner turned. You enter the chamber and a red laser points inward from all sides. It starts at the top and slowly moves down. I decided to move while the scan was happening, much like you can move a document in a Xerox copier. After the scans were complete the technician spent some time mending the 3D files, making sure there were no rips or tears in the model. It is ‘airtight’. I left the lab with six different .stl files. I brought these into Max to generate this video work. Max let me change the camera or viewpoint of the model. This was outputted to the Panasonic video mixer where additional I used an internal feedback patch to create the final video.

Mapwalk

Mapwalk offers a virtual walk through an autobiographical landscape of nine individuals. Each graduate student was asked to lead an event for for Barbara Lattanzi's Work and Analysis class. Here are my instructions for the performers for Mapwalk. This was set up and recorded on 09/18/2017 in the Sophomore Video Studio. A multi-channel edit was later displayed in the the Snodgrass Gallery.



Mark Klingensmith helped me repatch the Panasonic AG-HMX100P Digital AV Mixer to my specifications, we plugged a video-preview-out into one of the mixer's inputs. This created what I call camera-less or internal feedback. This has been one of my favorite patches to use at the Experimental Television Center, especially with the Jones Keyer.

The video mixer patch sources (A and B) consisted of
Source 1: output of Mac (displaying google maps)
Source 2: camera pointed at Mac screen
Source 3: internal feedback

The resulting images recall those created with the David Jones Frame Buffer, an analog/digital image processor (1980). Two different moving images are keyed together using a third key-clip. This results in a rich complex moving image. The recognizable imagery of a map becomes confused and unfamiliar. The camera rescan of the Mac monitor is misregistered slightly off compared to the straightforward output of the Mac. This creates a spatial and temporal layering, temporal because of the short lag created by the electronic signal physically running through the camera and the SDI video cables.

After completing the work I thought thought of artists Jon Rafman and Clement Valla who also appropriated Google Maps for their own artistic ends. I also drew a correlation to Janet Cardiffs 'sound walks' where the viewer is given a guided tour through physical space, an audioguide, in the form of a CD player and headphones. Mapwalk's title is a nod to Cardiff.

Real-time audio was recorded with the video which consisted of the speakers' voice going through a custom Ableton Live patch I created that would modulate the sounds with various DSP effects. This was controlled by a MIDI-controller/knob-bank that could be performed by the speaker. I also had a MaxforLive LFO device automating some of the effects at a very slow frequency.

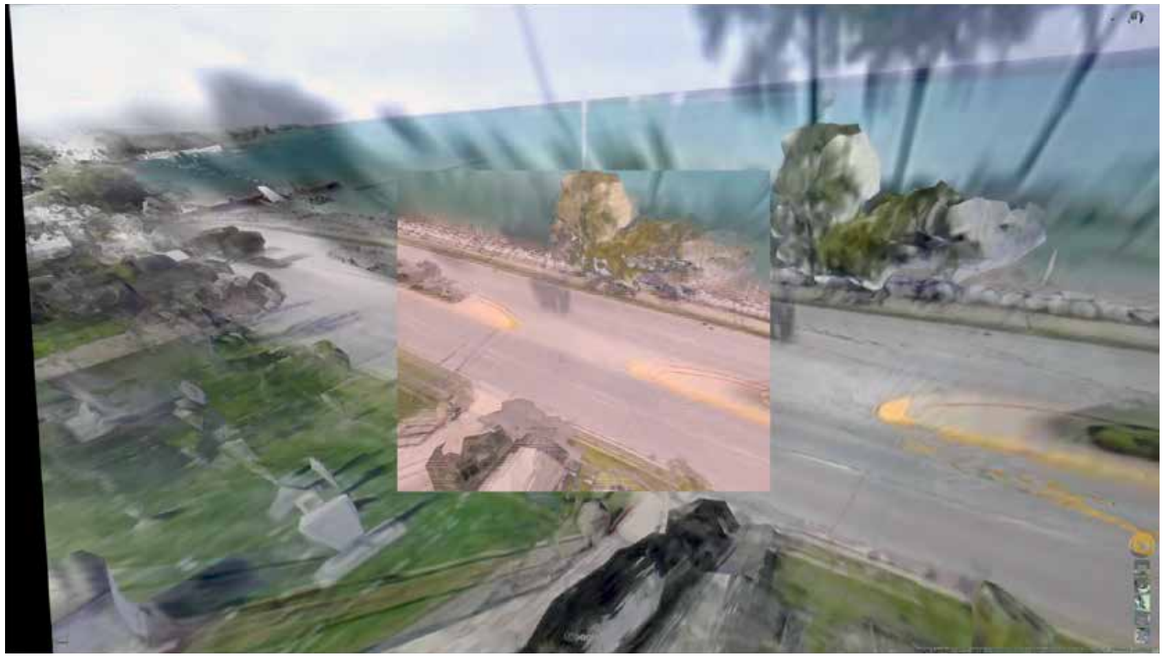
The following pages show video stills
Two-channel synchronized video shown in the Snodgrass Gallery
28:00 loop, Stereo sound

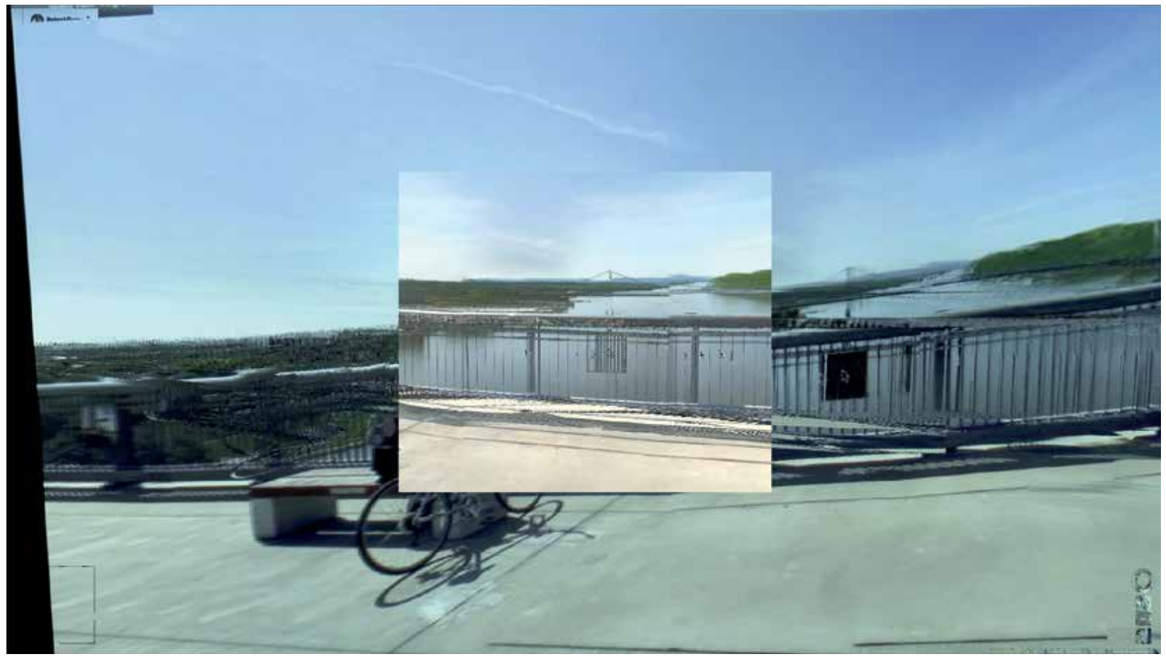
Performers:

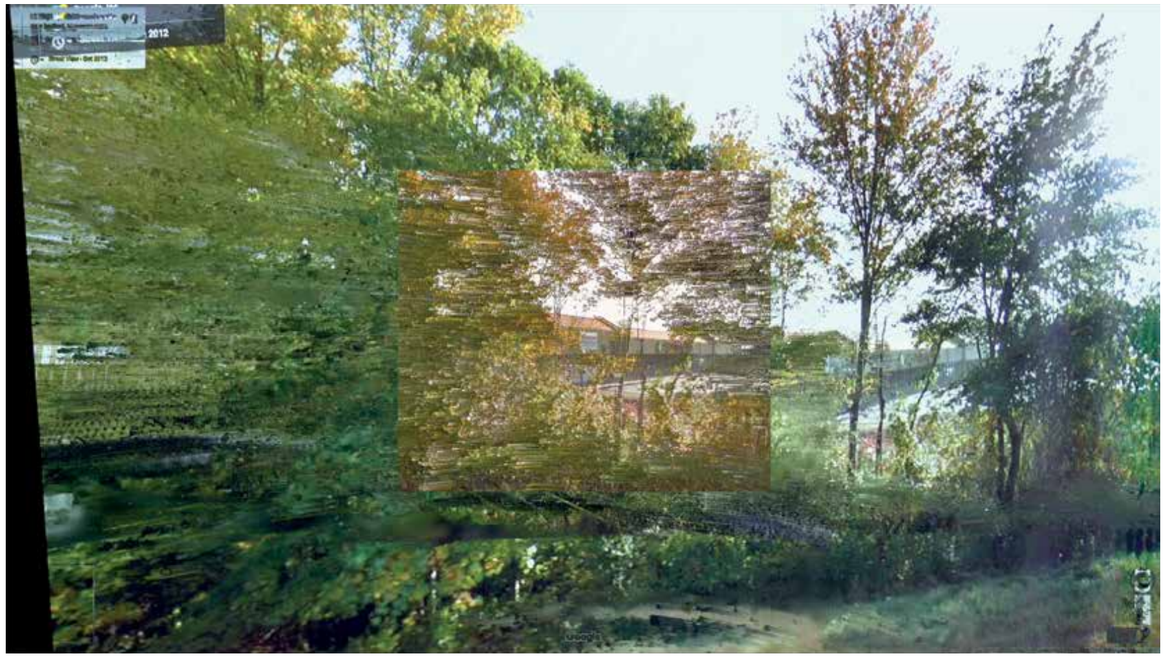
Yueyuan Gong	Devin Henry	Barbara Lattanzi
Qing Lei	Michele Sennesael	Weiyang Song
Matthew Underwood	Jiayi Wang	Lan Wang

Data gathered:

Bellmore, NY, USA	Dalian, Liaoning, China	Evanston, IL, USA
Ghent, Belgium	Guangzhou, China	Liaoning, China
New Bedford, MA, USA	Poughkeepsie, NY, USA	Tianjin, China
Tengzhen, China	March 2, 1995	March 24, 1994
May 24, 1989	July 20,1989	September, 16,1974
September 17, 1995	October 19, 1983	October 31, 1989
November 20, 1985	November 27, 1950	

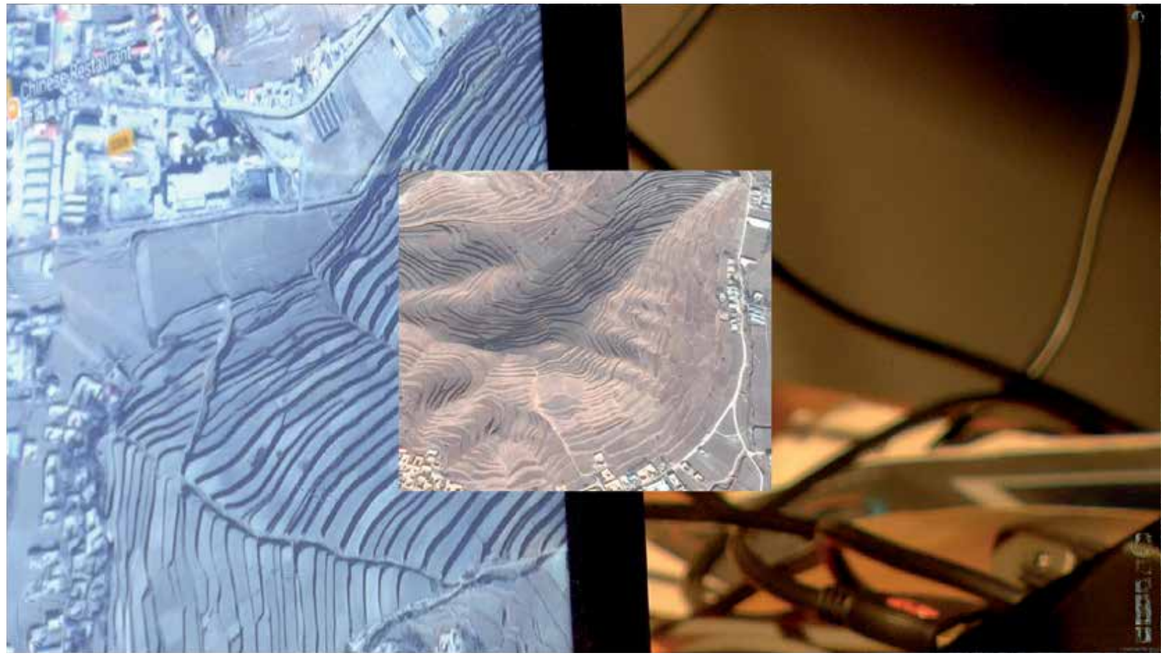


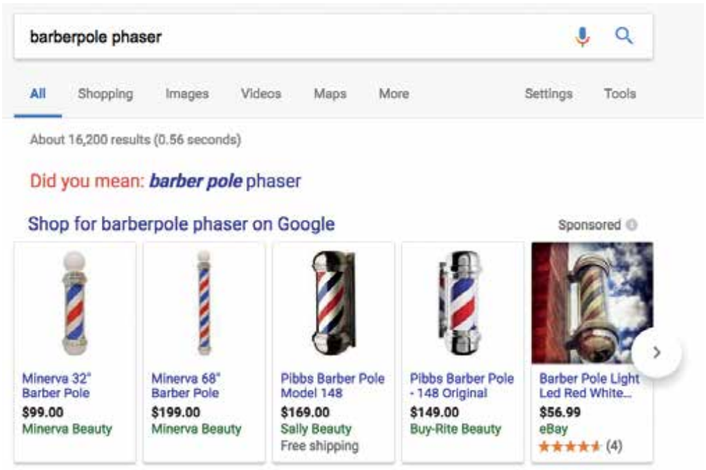





Directions
Photos
Quick facts
Dalian is a modern port city on the Liaodong Peninsula, at the southern tip of China's Liaoning Province. It was founded by the Russians in 1898, and Russian Street (Liaosi Fengqing Jie) is lined with Russian-style architecture. Zhongshan Square is lined with colonial buildings in Renaissance and other styles. Popular beaches include Tiger Beach and Golden Pebble Beach.
Mayor: Xiao Shengfeng
Area code: 0411
Area: 5,111 km²


Poughkeepsie
New York
Partly Cloudy · 74°F
6:51 PM
Directions
Photos
Quick facts
Poughkeepsie, officially the City of Poughkeepsie, is a city in the state of New York, United States, which is the county seat of Dutchess County. As of the 2010 census it had a population of 32,736. Wikipedia
Incorporated (city): 1854
Population: 30,267 (2016)
Hotels
3 star averaging $212





Isabella

My friend Isabella Koen approached me to make a video for one of her techno tracks. I used various appropriated imagery to make the video. I exploited glitch techniques that I came across as Adobe Premiere crashed, capturing it in image capturing software. I also iteratively used the Panasonic video mixer and various types of feedback to add to the surface of the image. I obliterated the footage beyond recognition.

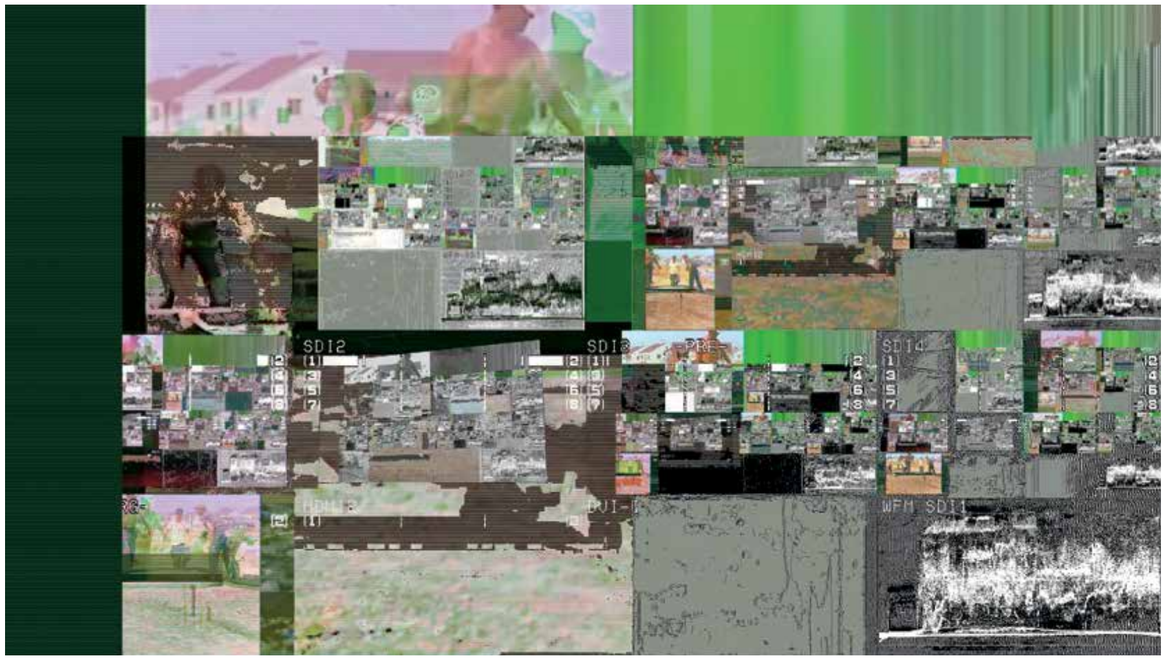
After completing the video for her I decided to make a more complex work based around the single channel video. I was interested in the material audio signal of the track. I wanted to dissect it, analyze it, and use it in a generative way, revealing a hidden structure underneath the music and repurposing it for my own ends. Taking her audio I ran it through eight different band-pass filters (for example 80hz, 160hz…). These eight resulting audio tracks were then used as raw signals. They were played into the Doepfer audio synthesizer, into the Envelope Generator. This converted the audio signal into a control-voltage. This was then patched into the David Jones MVIP, which is used to modulate video. This generated and modulated simple fields of color that I then recorded in sync with the sound source. I also played these video recordings back, taping a light-sensor to the video monitor, and used the light signal to control my own complex audio patch.

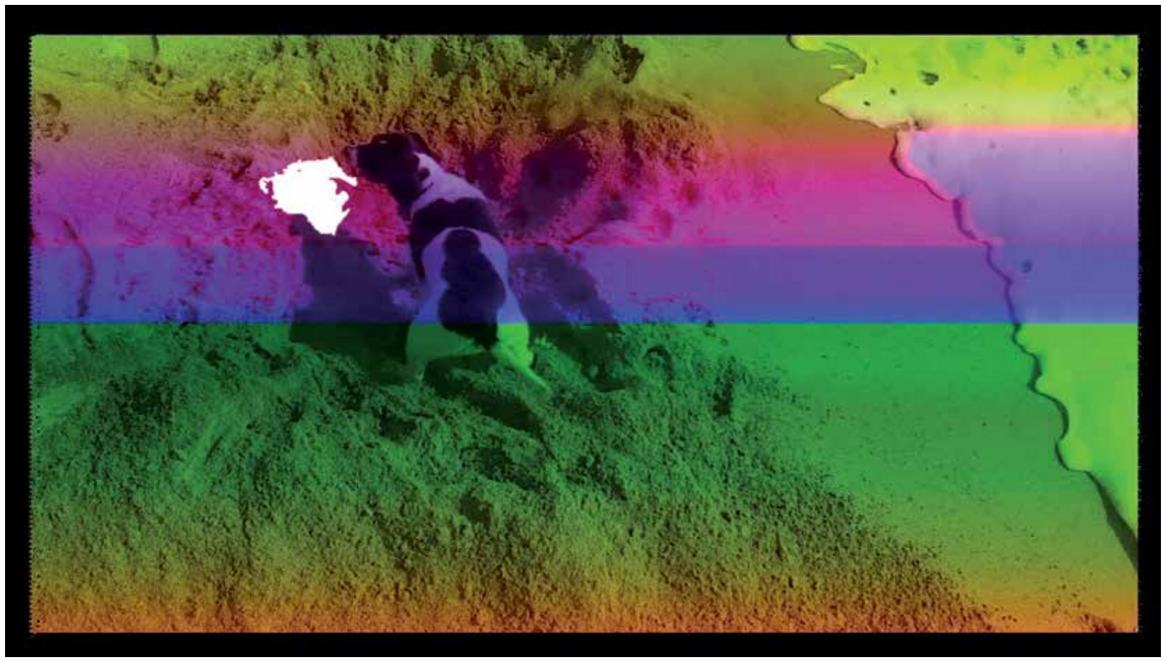
The final work was taken apart, making discreet red, green, and blue color channels on designated projectors. It is similar to Venlafaxine, but here split across five projectors, with the designated colors rapidly jumping from one projector to the next. The composite video image was even more complex and layered than with the Venlafaxine installation. My newly generated audio work was similarly taken apart. This was modeled after the concepts and mechanics of a vocoder. The Doepfer vocoder is broken up into two modules, first the analysis section, and second the synthesis section. Both have their own discreet audio inputs. The analysis section has thirteen discreet bands, from low to high. In the analysis section, if it detects a low frequency present, then the low bands will output corresponding control voltages. These can then be patched out into the thirteen corresponding inputs in the synthesis section. When the CV is inputted here it will allow the corresponding band to output.

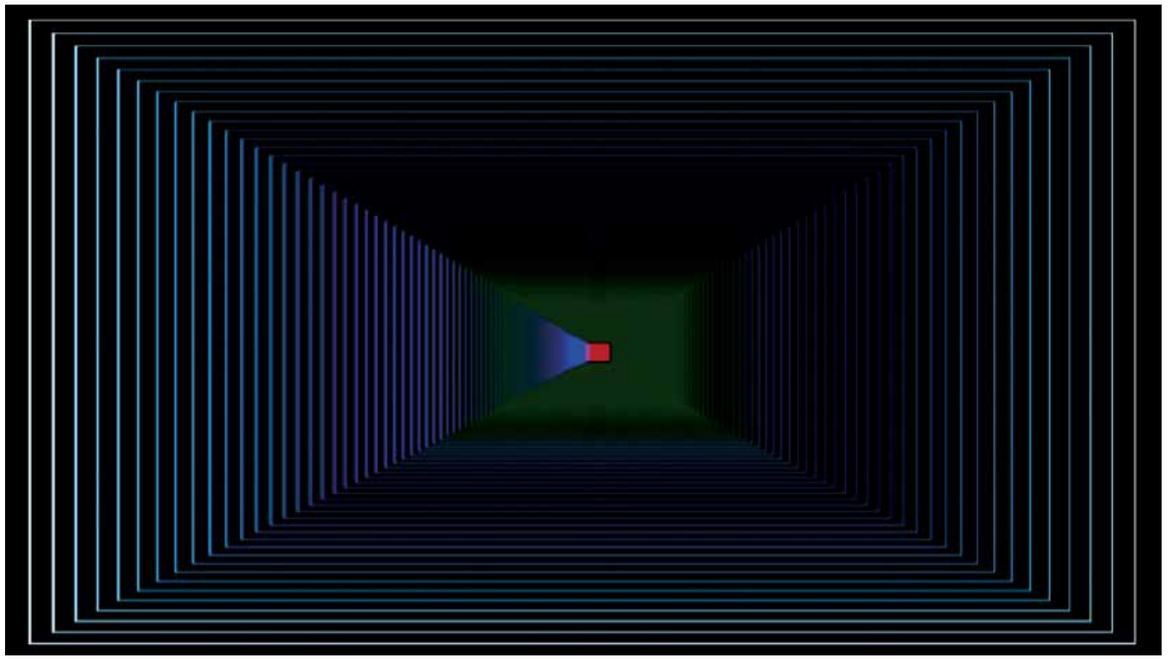
From this idea of analysis and synthesis I also thought of the sonic phenomena of a barber pole phaser, also known as a shepard tone. When heard, it is perceived as a tone that is continually going up and up in pitch, forever. This is impossible. The listener is tricked. As the frequencies get high enough, those that approach inaudibility, the amplitude is gently lowered to zero. At the same time the opposite is happening, the sub-audible tones are slowly raised in amplitude. If done right this is almost imperceivable.

I took utilized these two concepts to break apart my sound, both spatially and timbrely. I spread my sound out across four speakers placed at the corners of the Sophomore Video Studio. I also followed the shape of a barber pole phaser, the eternally upward ramp shape, to shape and control a band-pass filter. Ableton and Max generated four slightly offset low-frequency ramp waves. These four LFO's controlled the relative frequency of a narrow bandpass filter, each LFO designated to one of the four speakers. Standing in the center of the room you would experience an odd unified sound. In front of you to the left you may have the 200hz range of the sound, and to the front right of you a slightly higher range, and behind you an even higher range. I was interested in pushing the idea of sonic and visual multi-channel to its limit.

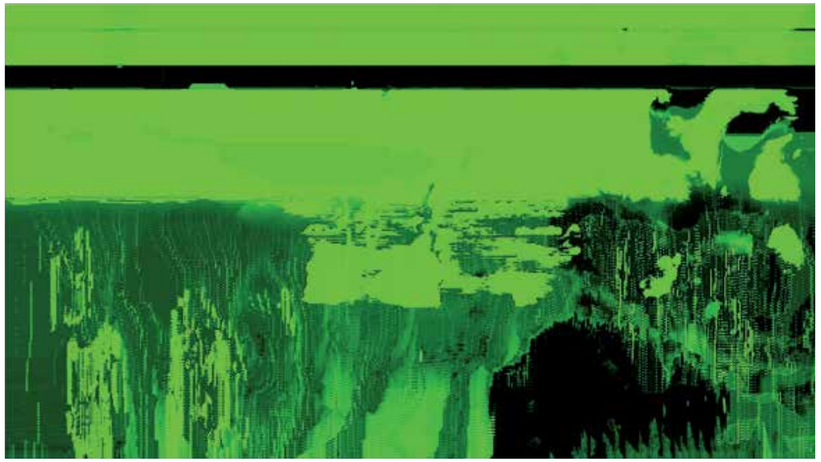
Isabella - Dipped, Dripped And Ripped - Borft Records
https://www.youtube.com/watch?v=HbwwdUGP_gA


SDI2
SDI3
PRE
SDI4
WFM SDI1






ISABELLA
dipped, dripped, and ripped
ISABELLA
BORFT RECORDS 2016
MATTHEW UNDERWOOD

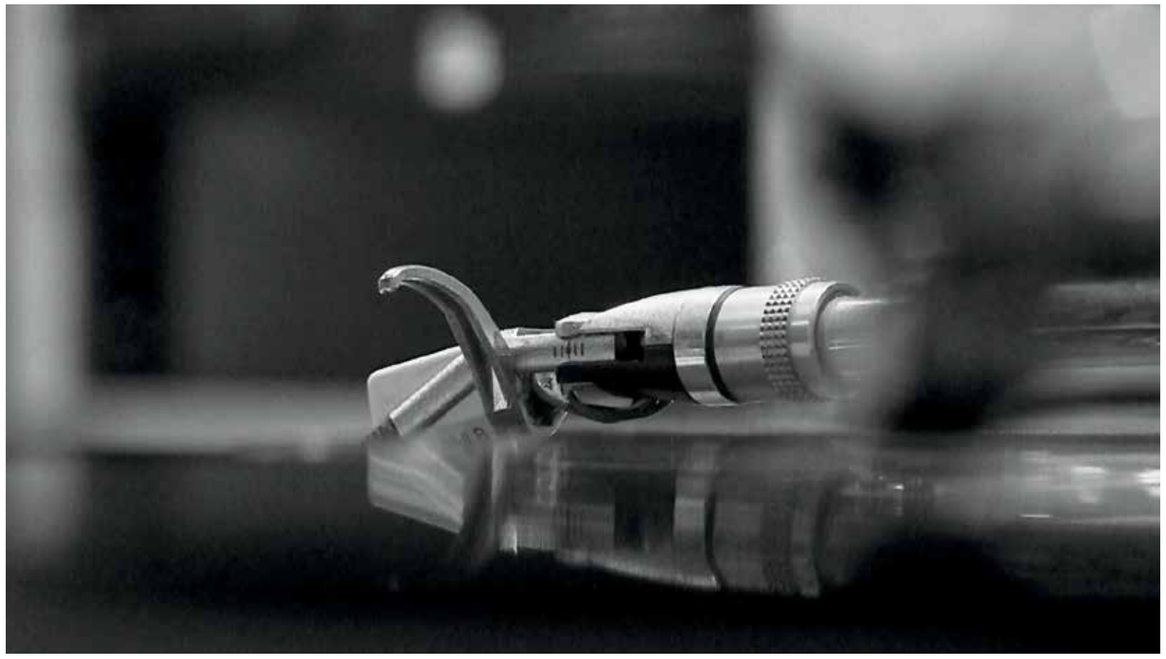


Joel

Joel marks a return to camera-based video and offers an intimate portrait of WFMU and a homosexual friendship. Shot in infrared video on October 2016 in the Jersey City, NJ radio station.

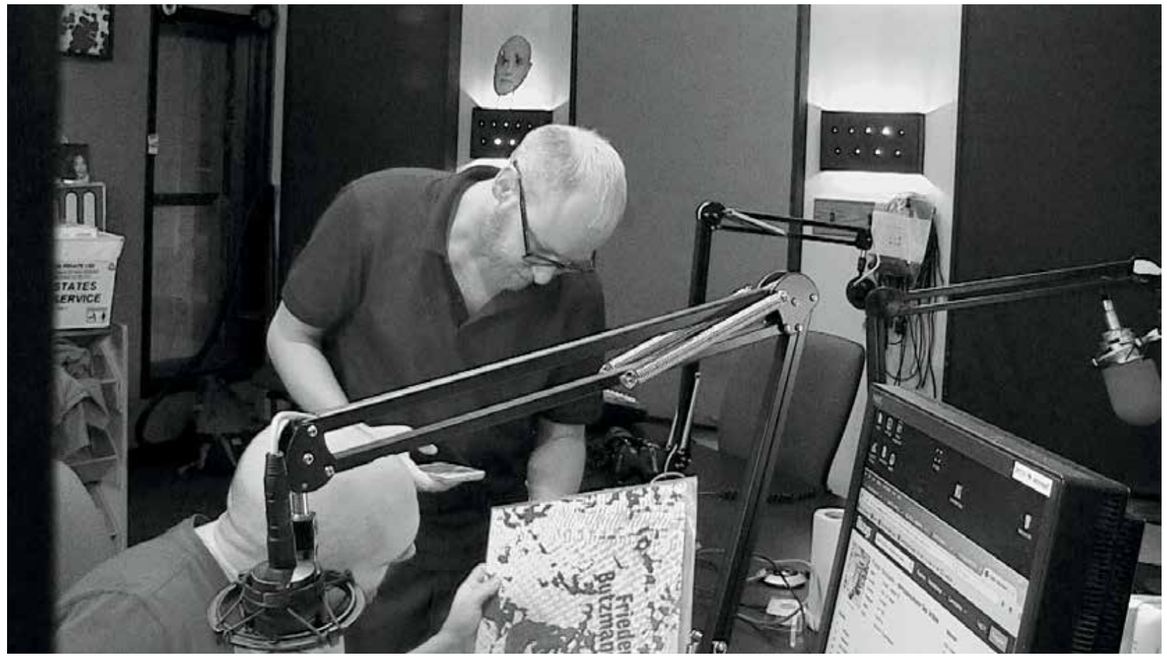
The New York Times and BBC have at one time or another called WFMU “the best radio station in the country”. On their website Kenneth Goldsmith offers a twenty-four hour live-streaming “UbuRadio” based on his UbuWeb project. He has also hosted his own show “Kenny G’s Hour of Pain”, only playing the most challenging avant-garde sounds.

Audio archive
https://wfmu.org/archiveplayer/?show=68810&archive=144531&starttime=2:50:45




SONY
CHANNEL 12
A B
STUDIO


TOM WAITS


STATES
SERVICE

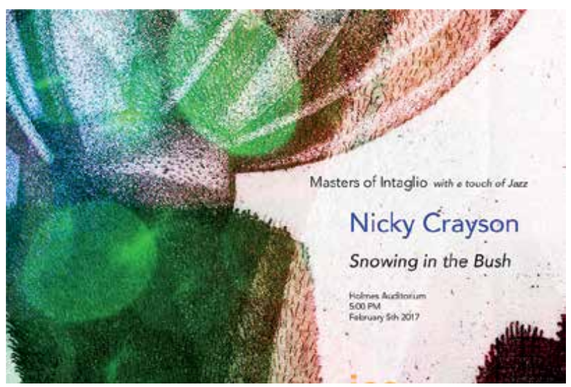
Snowing in the Bush

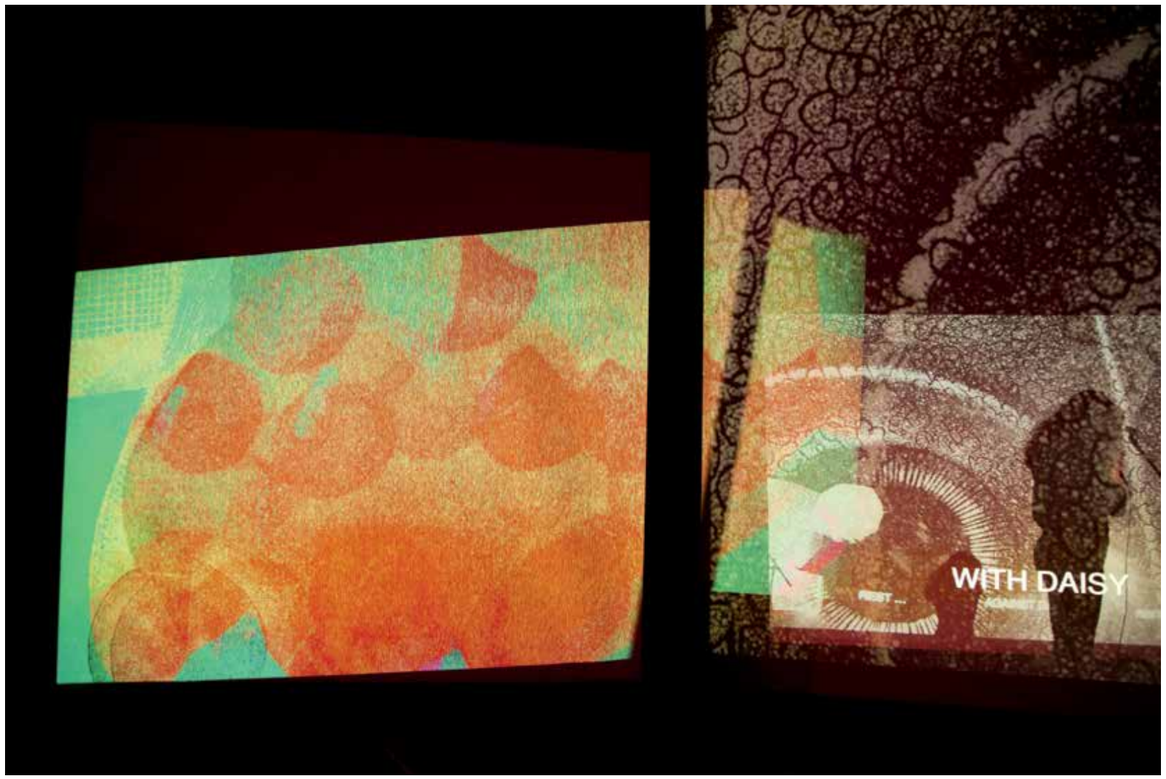
Snowing in the Bush is an event I helped produce with the Institute of Electronic Arts for their *Masters of Intaglio with a touch of Jazz* event in February 2017. I created a series of multi-channel videos based on Michael Kempson and Jenny Robinson's printwork. The event culminated in a performance with visiting Jazz musician Nicky Crayson. My role in the performance was to subtractively and additively process the performers audio in real-time, utilizing various analog and digital technologies. A custom Max patch generated each performers prompts, these were projected in front of them.

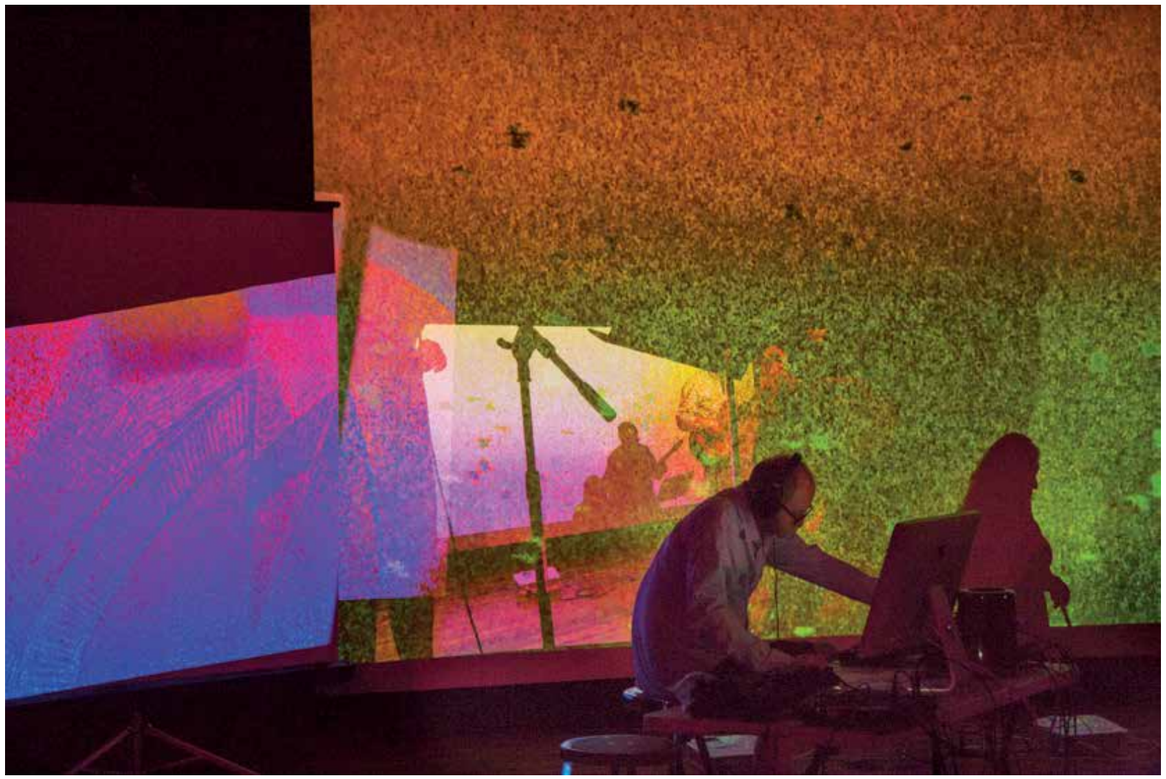
Movement One:
Performers Nicky Crayson, Daisy Wu, and Peter O'Connor
Voice, Guzheng (Chinese Zither), Bass
Accompanied by an electroacoustic track composed for them by Andrew Deutsch, Emil Schult, and Matthew Underwood

Movement Two:
Performers Nicky Crayson, Daisy Wu, Peter O'Connor, Jessica Earle, and Matthew Underwood
Voice, Guzheng, Bass, Analog Electronics, Real-time DSP of live sounds

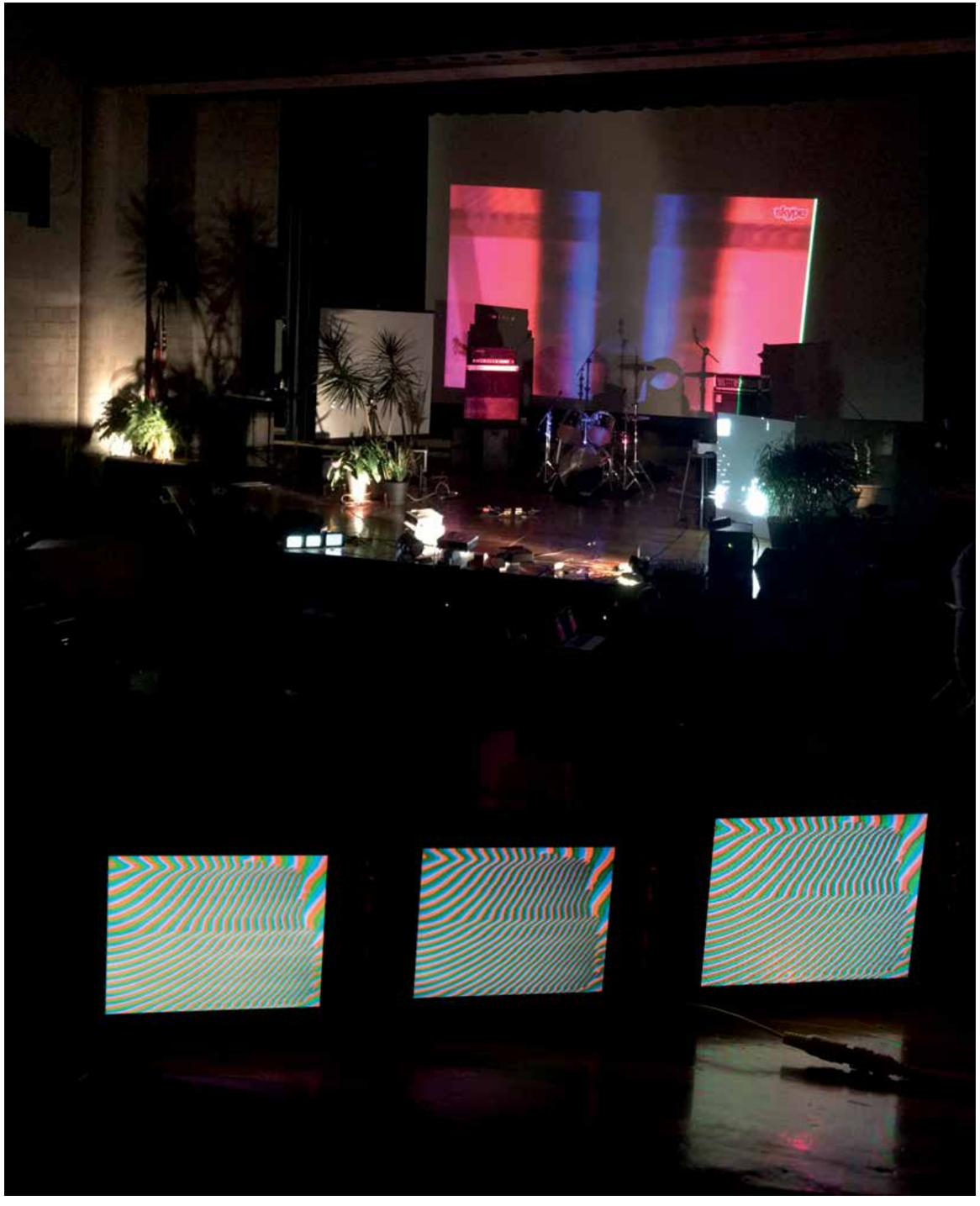
Each performer is presented with a series of aleatoric transformational signs which instruct them on the quality of sound to be produced in relation to one of the other performers. This happens over a set period aleatorically. This score was inspired by Karlheinz Stockhausen's composition "Spiral" (1968).




WITH DAISY

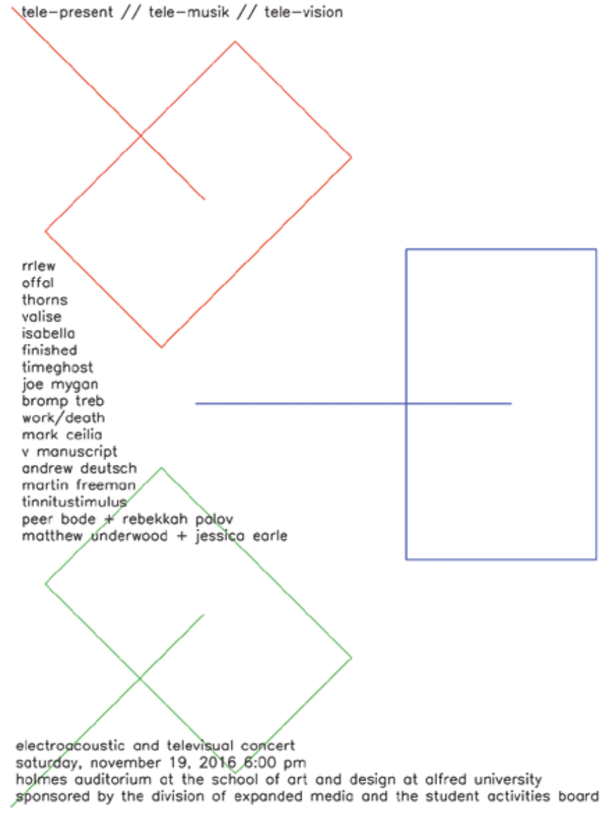


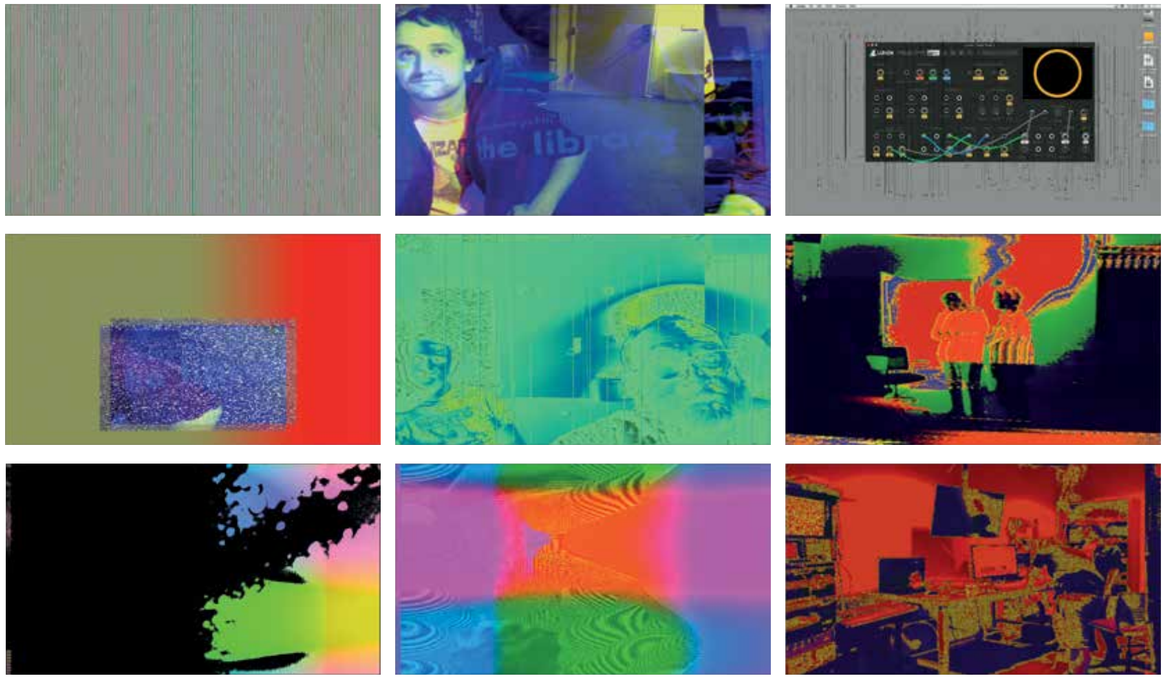

AGAINST NICKY
WITH MATTHEW



tele-present // tele-musik // tele-vision is an electroacoustic and televisual concert I organized in 2016. Performers included Matthew Underwood, Jessica Earle, Peer Bode and Rebekkah Palov, Martin Freeman, Tinnitustimulus, and the Finished. Non-local performers Skyped in to perform, beaming us live audio and video.

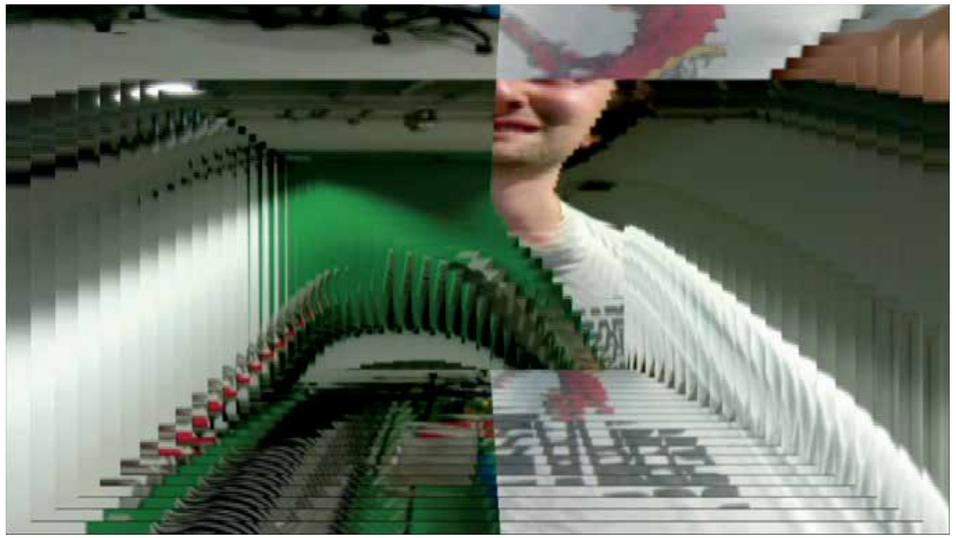
Jessica Earle and I performed a version of Eric Satie's *Vexations.* We reworked the piece for cello and analog electronics. "Consistent among both witnesses and performers are reports of the piece's mystical effects. Pianists say there is something about Satie's fiendish notation that makes the brief line impossible to memorize. Even after hundreds of repetitions, players are forced to sight-read from the beginning, as if learning for the first time. Witnesses have reported a similar effect. Listeners that subject themselves to the unnerving melody for several hours still find themselves incapable of humming it." —A Dangerous and Evil Piano Piece. Sam Sweet. The New Yorker September 9, 2013





Videocircuits

This is a document of an artistic friendship. After leaving school I found the videocircuits user-group on Facebook. The user-group is full of everything related to hacking, circuit bending, analog/digital video, DIY/punk, audio/video/synesthesia, etcetera. Social media has been helpful to me to network and share ideas with other artists (often in specialized fields). I have been lucky enough to gain meaningful personal relationships and get into various international exhibitions through social media. I had recommended to Chris that apply to the Experimental Television Center / Signal Culture residencies years ago. While he was at Signal Culture he made a visit to our facilities in Alfred. Our shared familiarity with the concepts of the video studio let us easily fall into a relaxed state of play. Video recorded 9/14/2017 in the Sophomore Video Studio. Chris King is a digital preservationist with time-based media conservation at TATE London.
http://videocircuits.blogspot.com

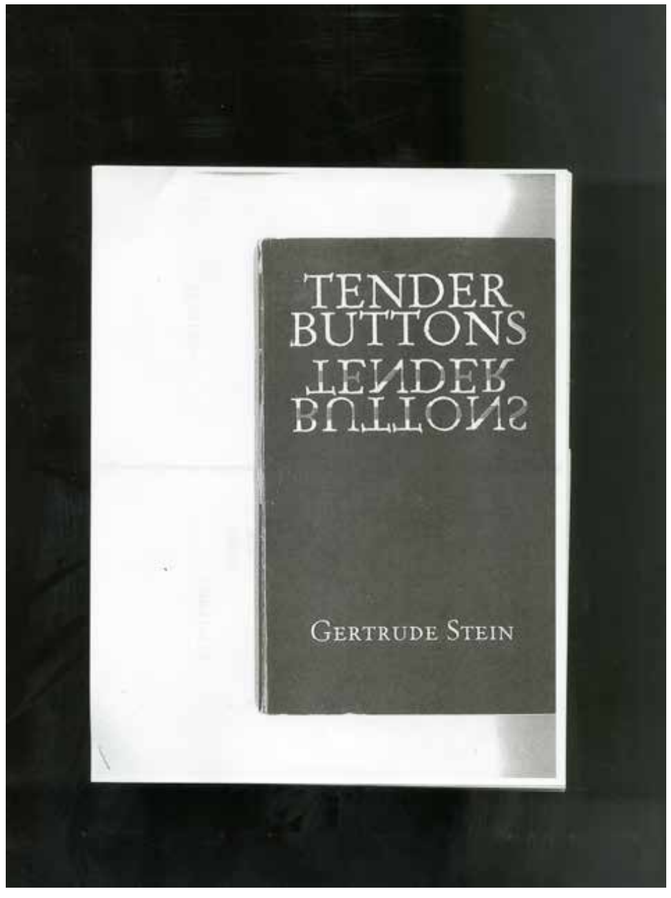


Recursion

I can trace my experimental mode of working back to my youth. When I was twelve my favorite object in my house was my parents' Realistic SCR-32 Radio Cassette Recorder. I remember spending hours playing with this tape deck. I discovered that in misusing the tape deck in a specific way it would become a 'musical instrument'.

This would have been 1995 right as compact discs were beginning to take over and tapes were beginning to become obsolete. My point of reference was scratching, the sound heard in most hip hop tracks of the time, where the DJ would move the vinyl record back and forth quickly, creating rhythmic distortions in pitch and tempo of the sampled material.

Side 1 was the 'play' side and Side 2 was the 'record' side. If I held down the fast-forward button half way, in the sweet spot, I could get the 'play' tape to speed up. Voices would sound sped up and higher pitched. I later discovered that if I held the fast-forward button halfway on the 'record' side while it was recording I would get the opposite effect. Voices would be spoken slowly and in deeper voices. I had bins of old tapes that I would record over to make new recordings. Once I performed the buttons and made a recording I could take that tape out of side 2 and put it into side 1, the play side. I then put a blank tape into the record deck and could re-perform my tape, either speeding up or slowing down, or scratching one particular sound, resulting in a loop. I wish I still had the tapes. They were very harsh, un-musical, and challenging to listen to. This early activity acts well to reflect my artistic philosophy; seeing what comes out of iterative processes, misuse of a technology, 'failure'.



Gertrude Stein and Ostranenie

1.

I remember where I was when I first came across the writing of Gertrude Stein. In the summer of 2007 I was interning in Prague for three months. Sitting alone in a park under a tree I had an old paperback copy of *Tender Buttons*. Inside, the thin small paperback had three chapters: OBJECTS, FOOD, and ROOMS. Within that each section had its own subject... A CHAIR, A PURSE, A BROWN, ROASTBEEF, POTATOES, SALAD DRESSING AND AN ARTICHOKE, etcetera. The untraditional structure of the book is partially what drew me to the book. It is interesting to note here what Stein chooses as her 'subject matter'. They are poorly, everyday, common, ubiquitous, status-less, almost invisible objects, familiar names of things.

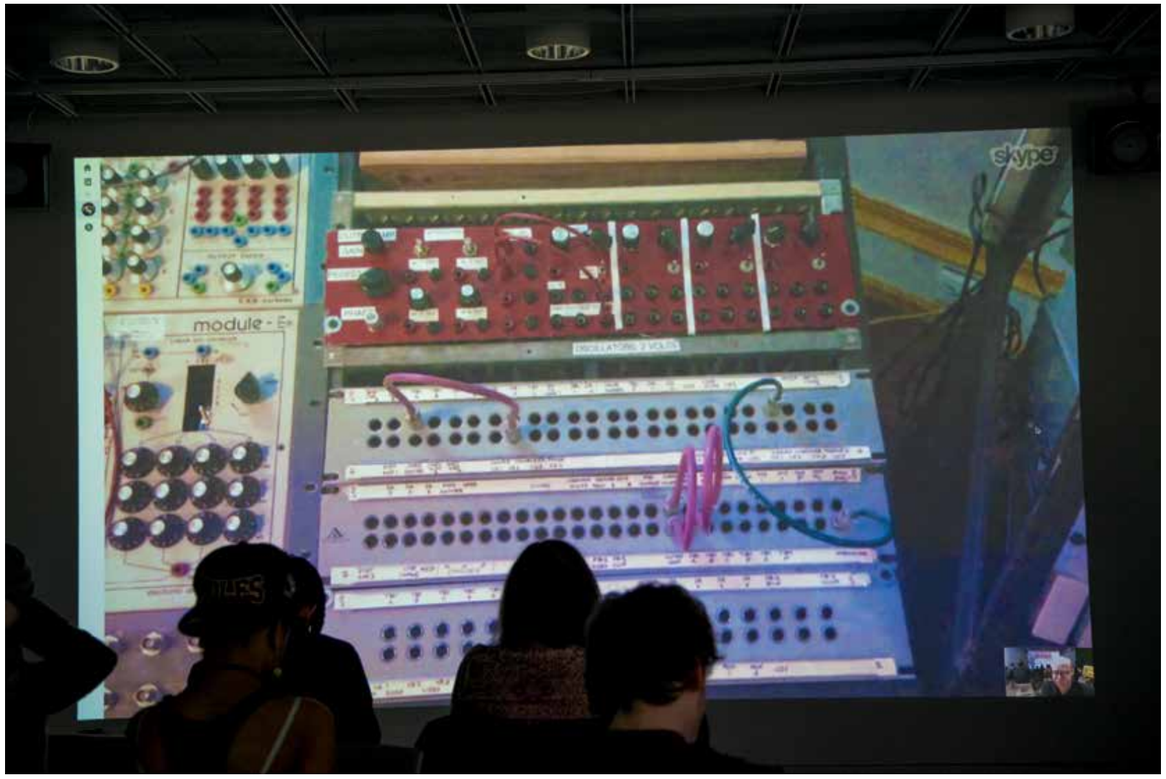
As I started to read, these sentences made me question if I was experiencing dyslexia, I questioned if my eye was incorrectly scanning the words on the page. After slowing down and often rereading the words I realized it was not me, I was seeing the correct words on the page. Because of this I found myself not just reading, but reading aloud. The sound of the text reinforced this strange impact on me. Uttering these sentences was a shocking experience. The sentences were confrontational and almost violent. It was provocation. I had never seen anything like this before. It was radically new. They were different from any other sentence I had read before.

It seemed that Stein was limiting her focus and creativity within the boundaries of the unit of the sentence. Her sentences resembled one that had been cut up and reassembled with the queerest juxtaposing of subject, predicate, object: the building blocks of a sentence. They made no sense. But they did make sense within the logic and syntactical rules of grammar. What in the world was Stein's meaning behind these sentences? How was I to make sense out of these seemingly nonsensical pairings of words? How was I to contsrtuct meaning?

2.

Ostranenie is a term coined by Russian formalist Viktor Shklovsky. It has shared the names of de-familiarization, estrangement, de-automatization, foregrounding, or making strange. In *Art as Device* (1917), he wrote "What we call art exists in order [...] to make us feel things, in order to make a stone stony. The goal of art is to create the sensation of [...] things; the method of art is the [estrangement] of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is its own end in art and must be prolonged."

This device of making strange has been continued to be used after Stein. Marjorie Perloff notes that the Language Poets, Lyn Hejinian, Charles Bernstein, and Bruce Andrews among others have taken an adversarial stance toward the dominant discursive practices, and this poetry expresses its opposition by constantly disrupting habitual reading patterns and thus calling attention to its constructed, fabricated nature. Such poetry does so, basically, by not being easy to consume. Poetry, then, becomes a form of critique of everyday life, a conscious examination of that which often remains unexamined. These ideas have been further extended by Kenneth Goldsmith who extends these ideas into the digital realm of computers and the internet.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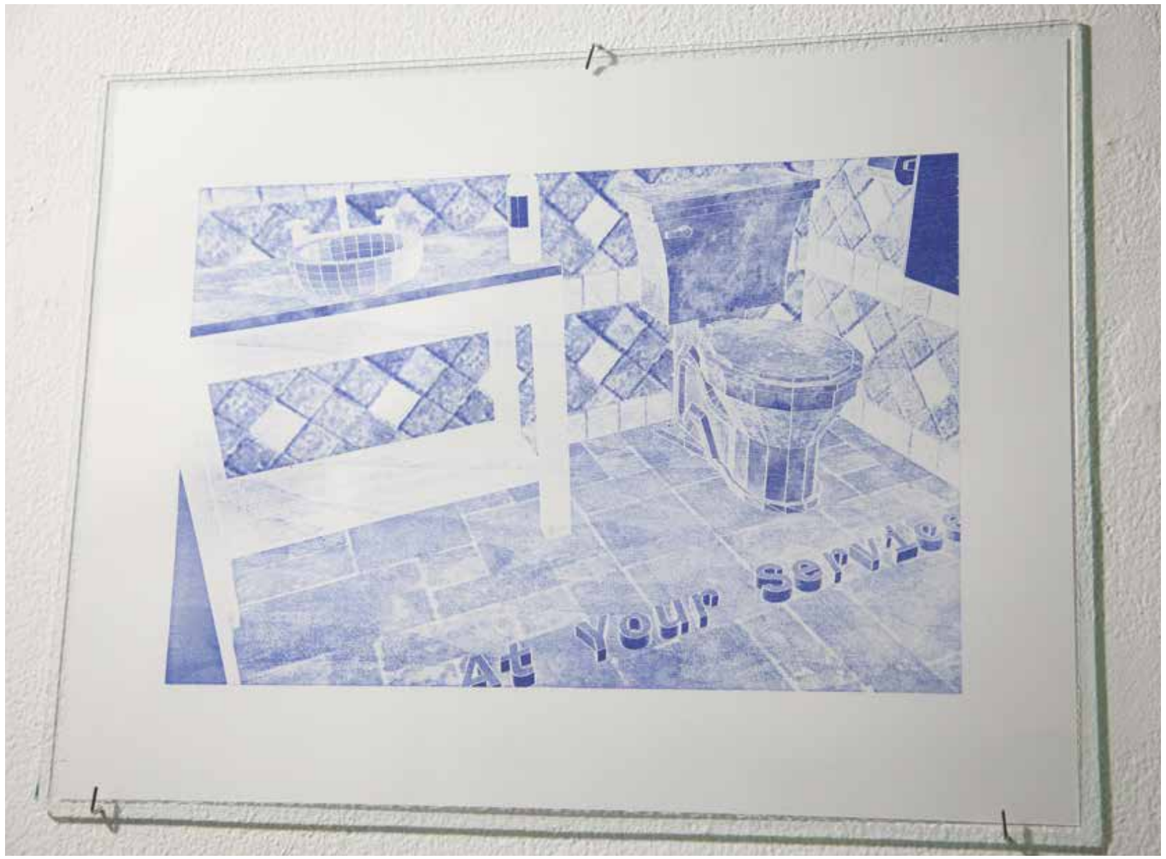
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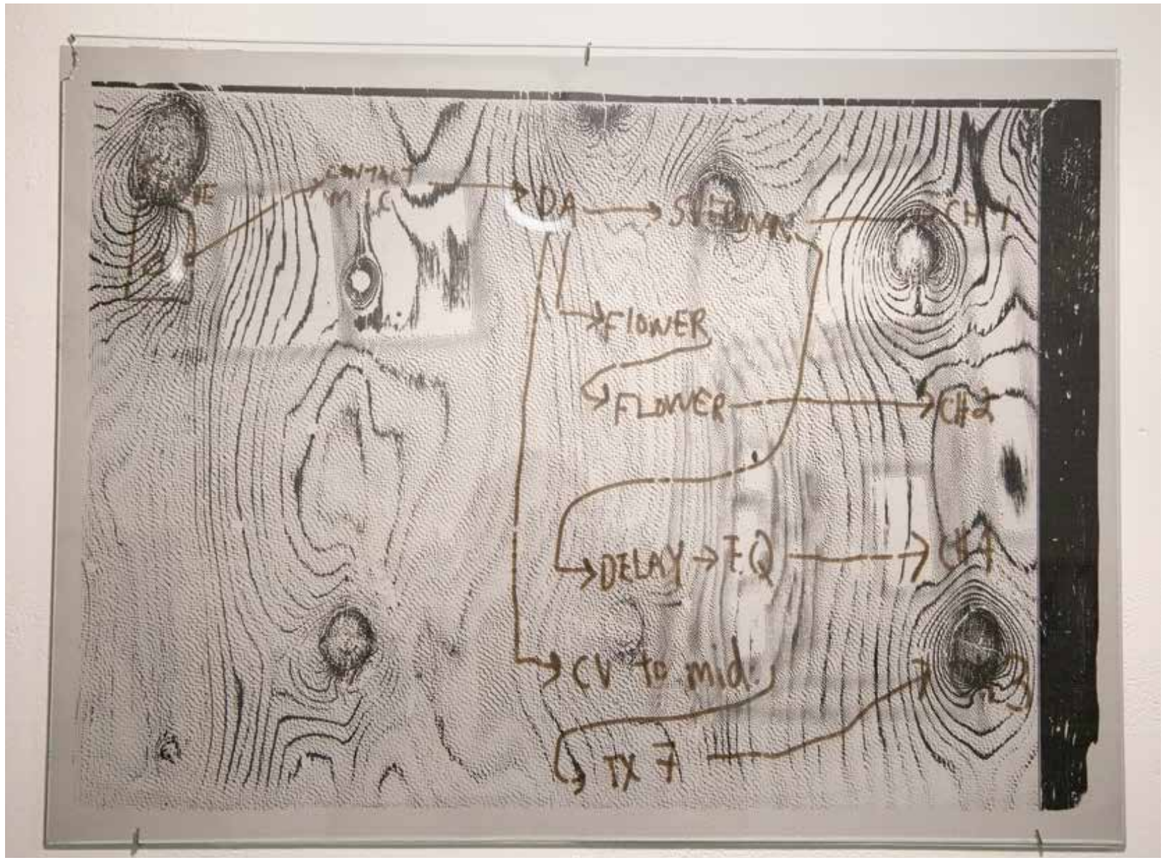
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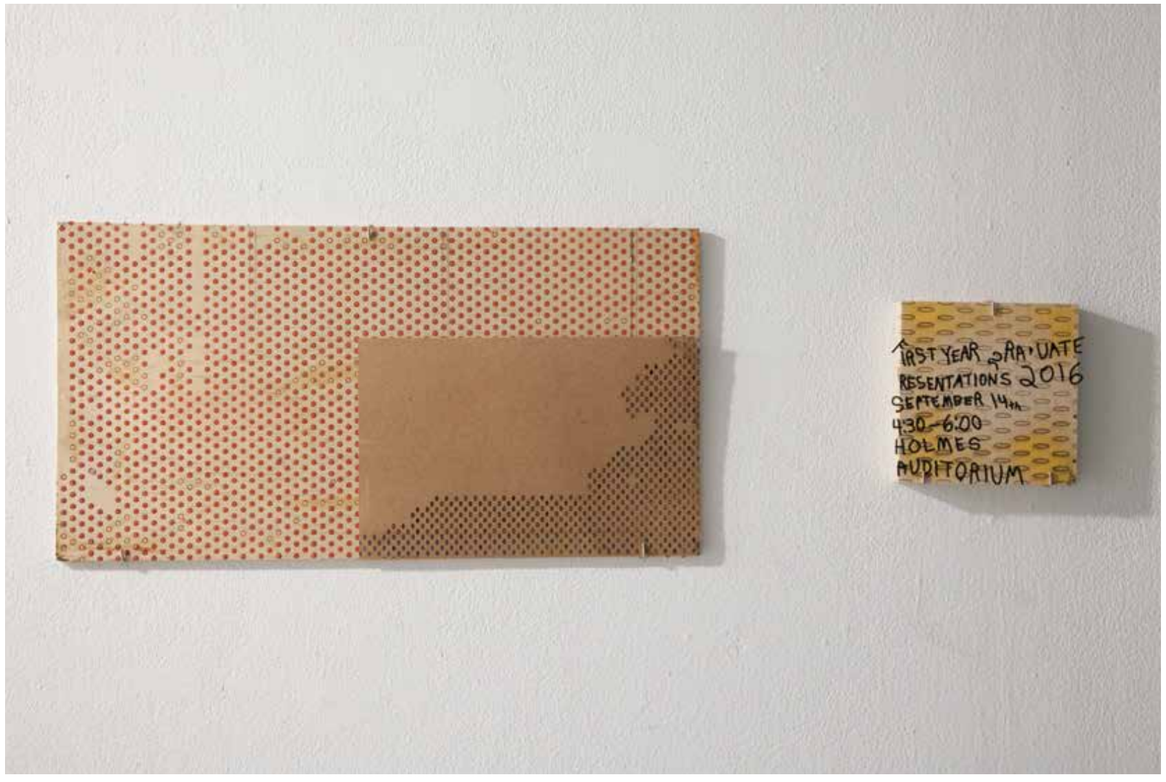
LAST YEAR GRADUATE
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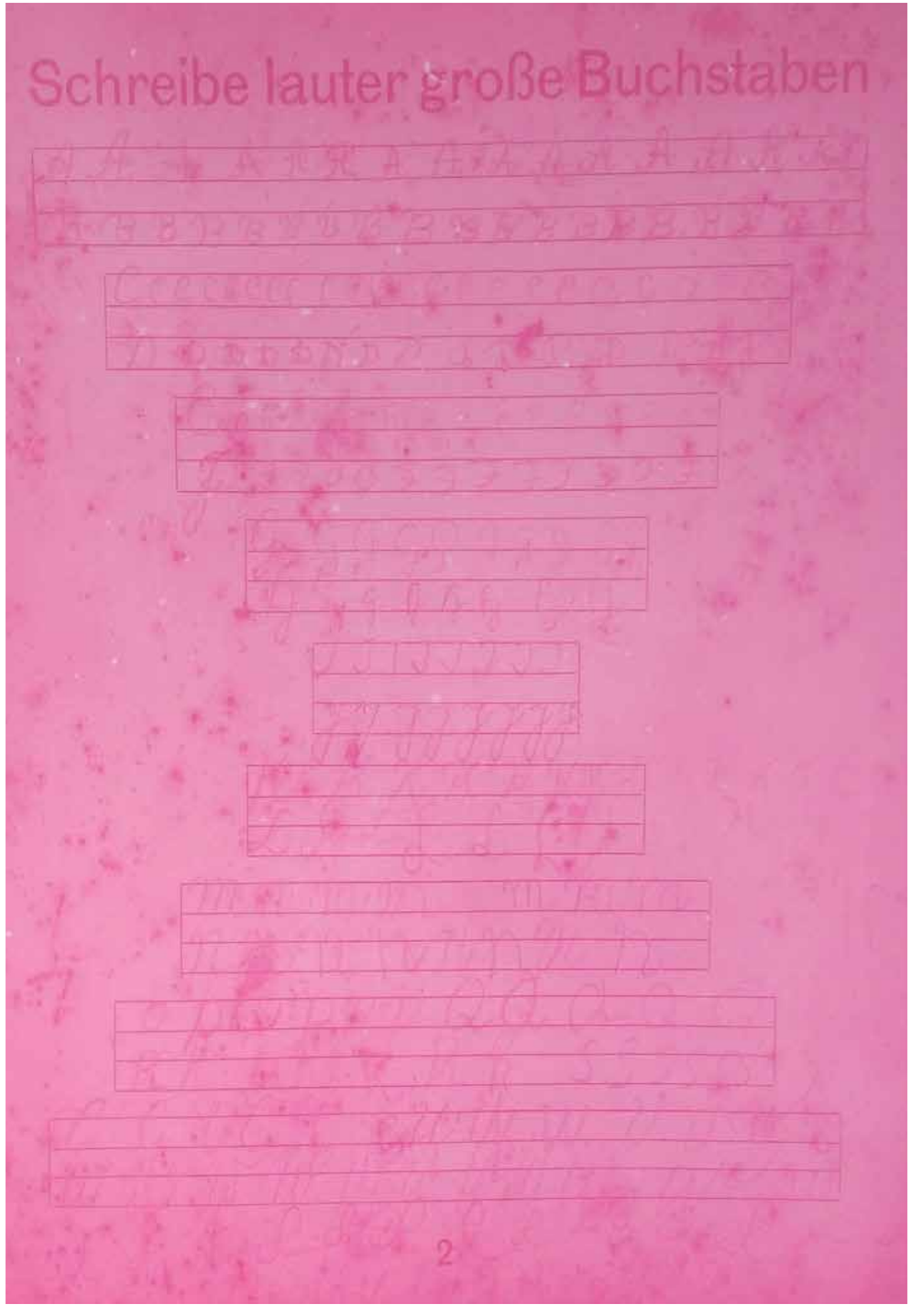
AUDITORIUM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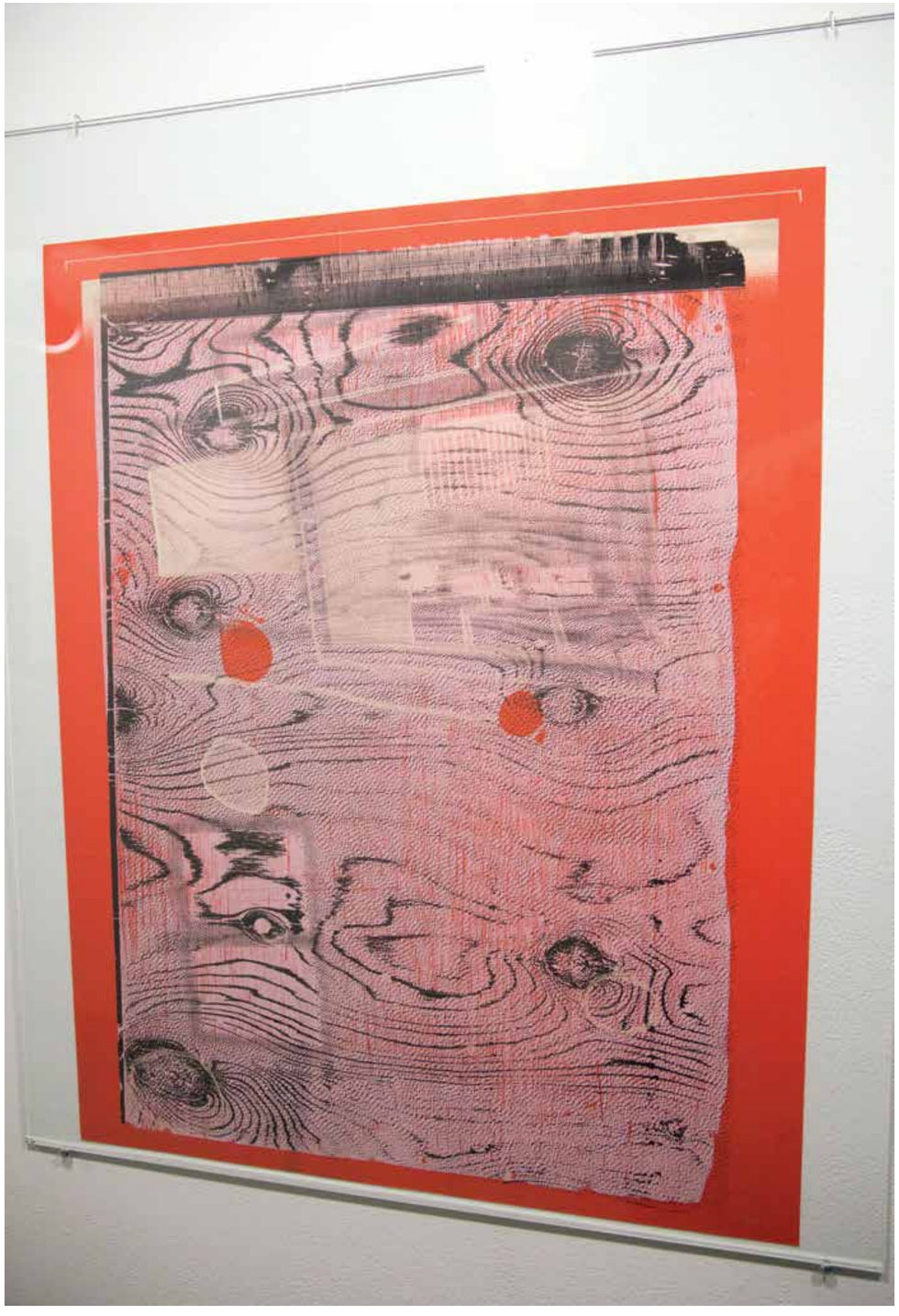

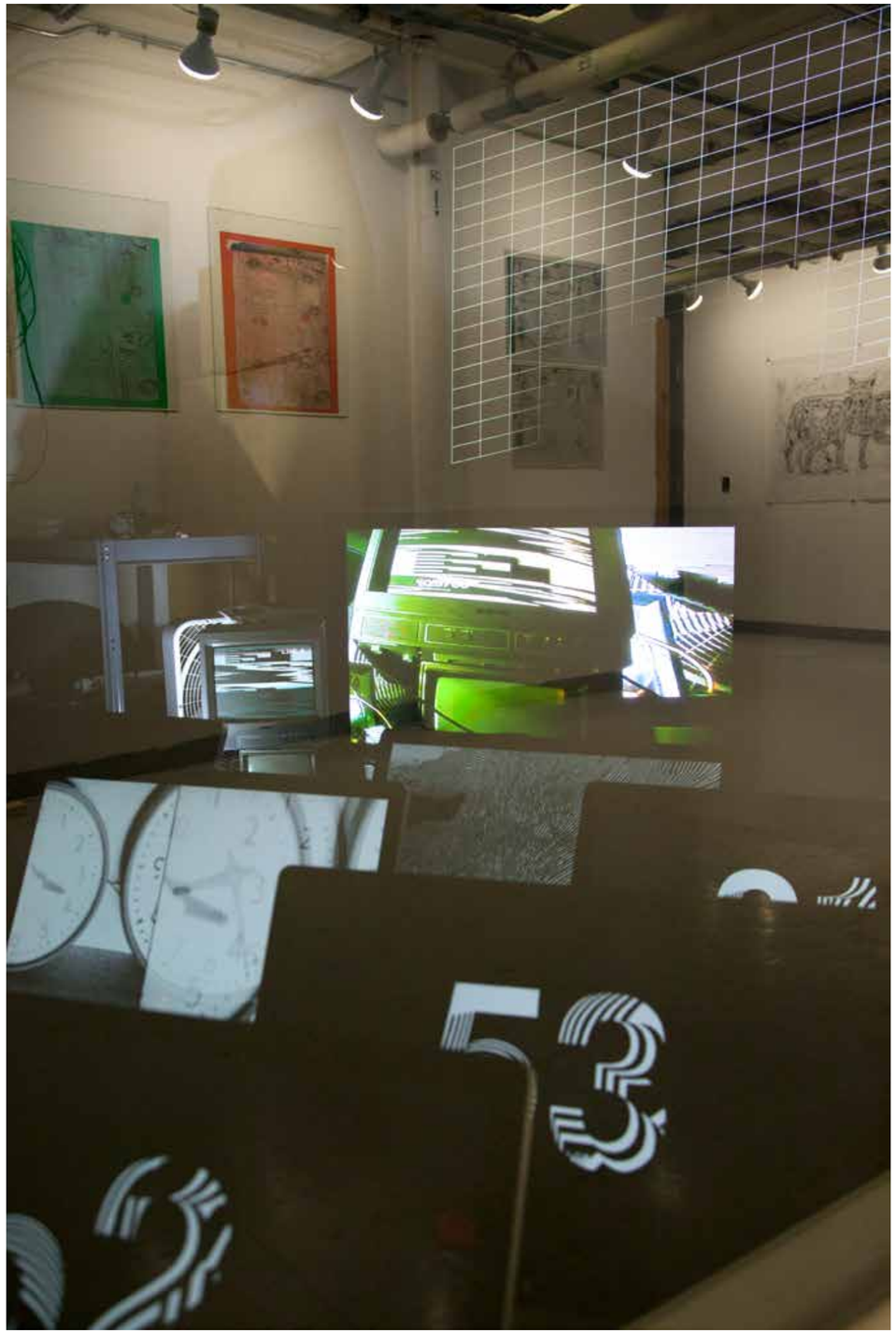

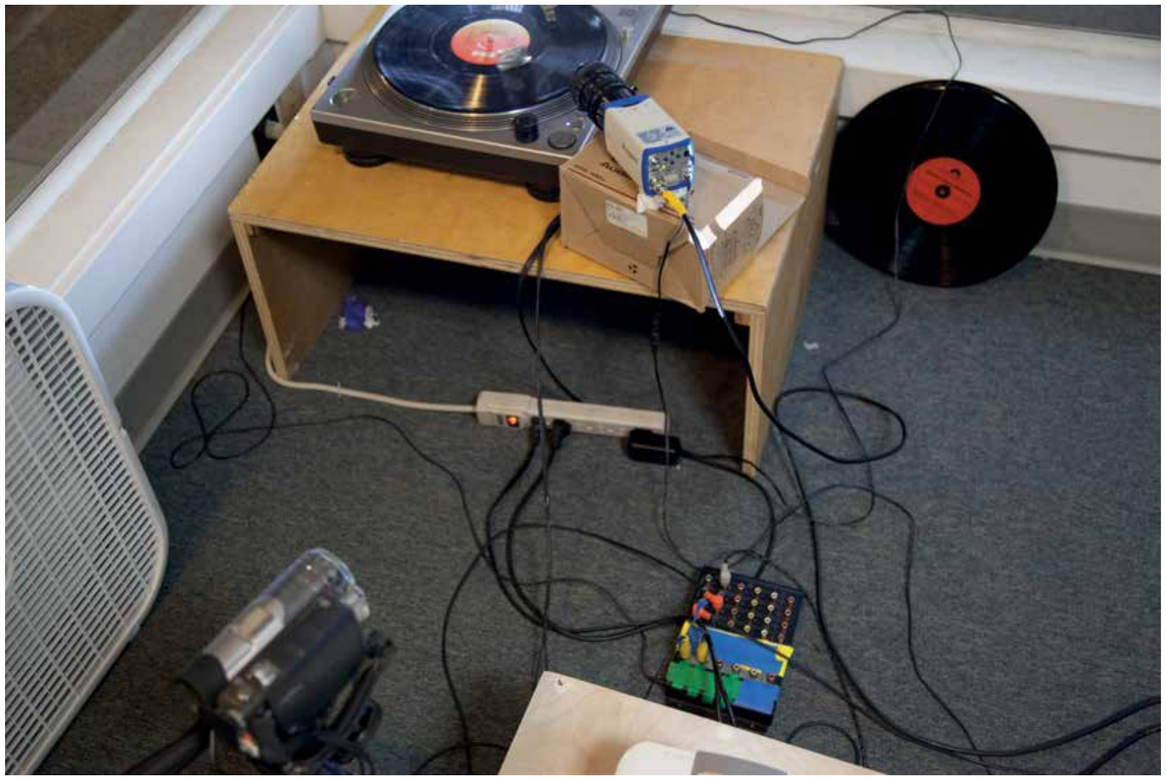

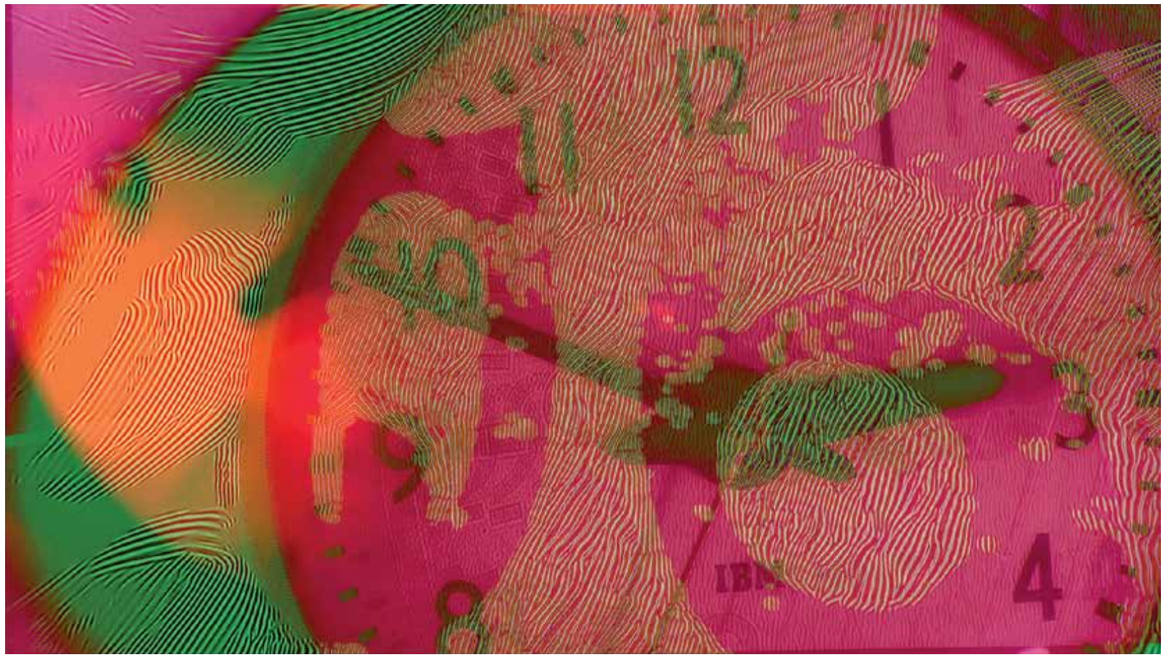

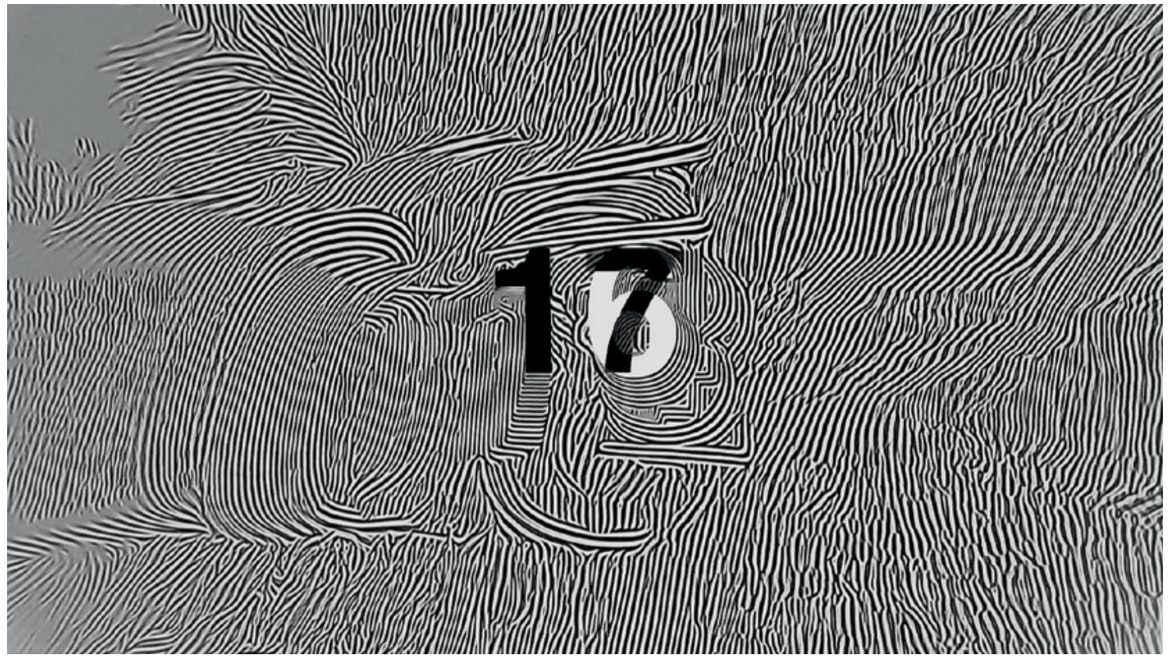

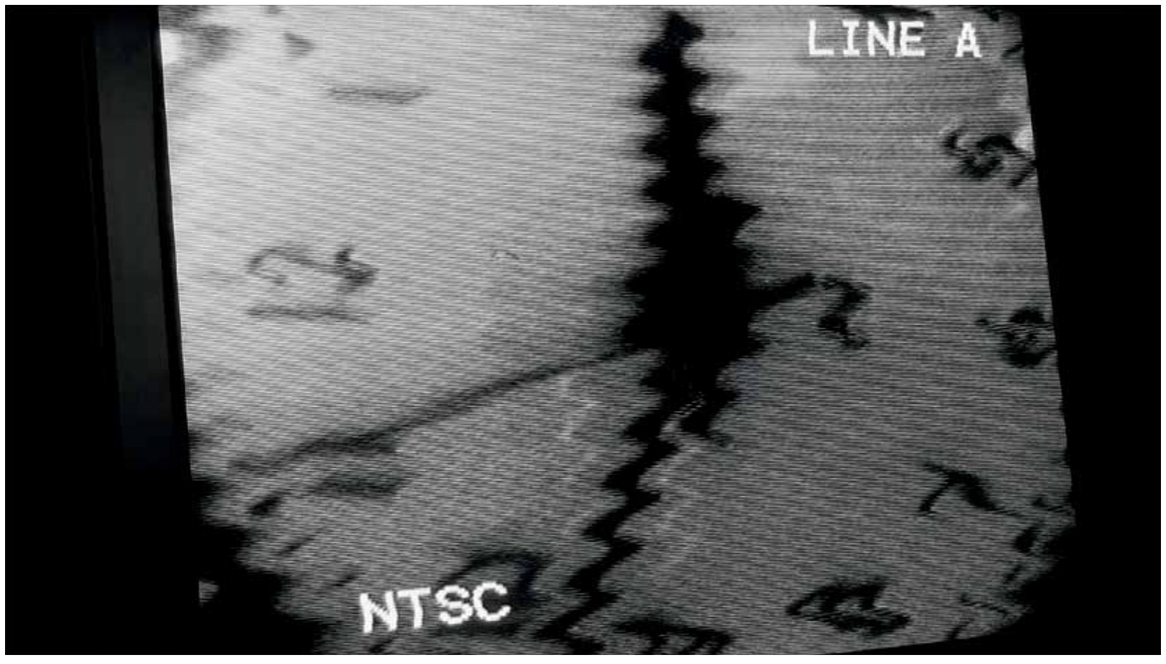
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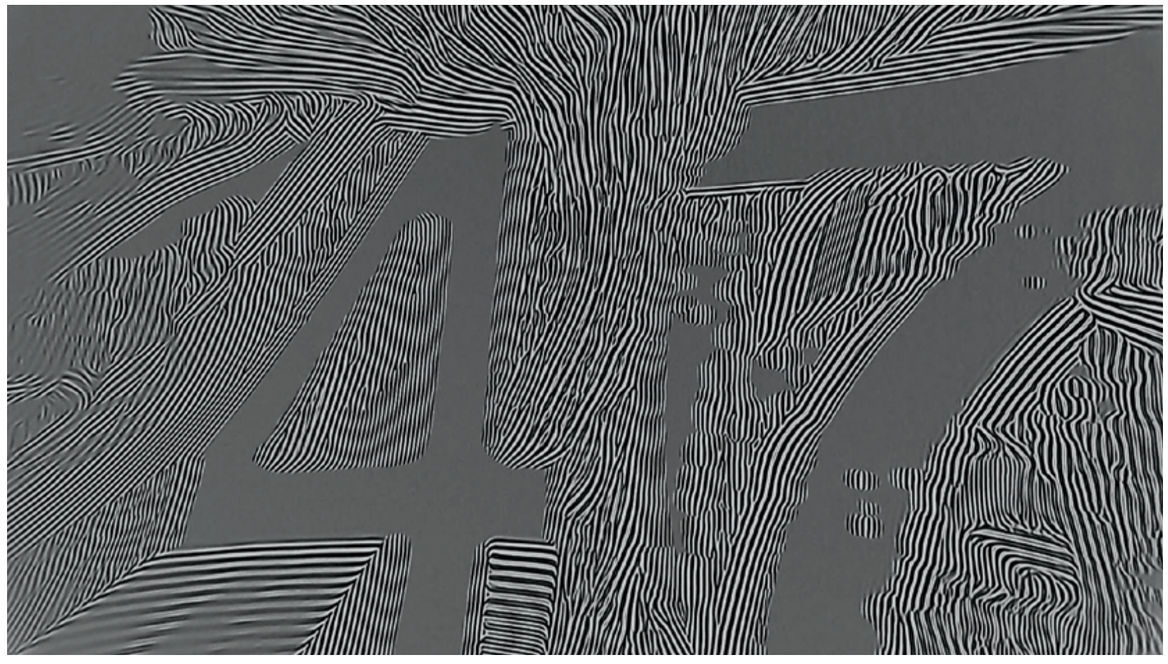

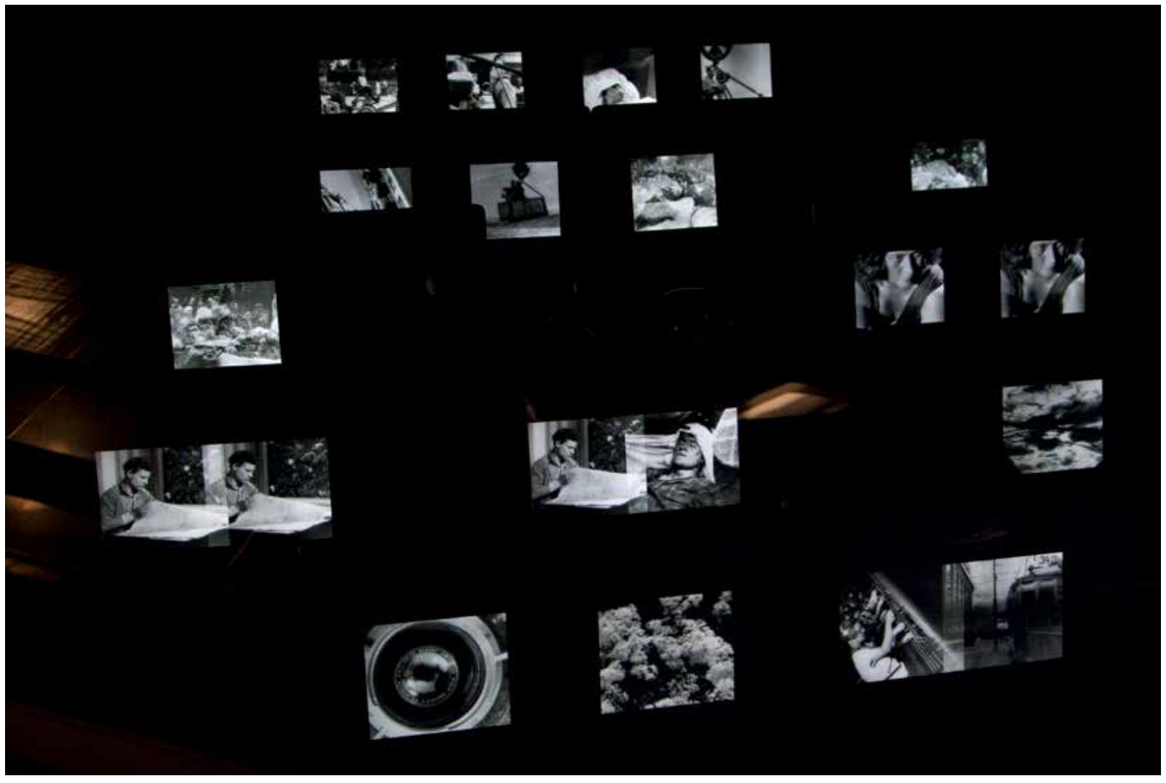


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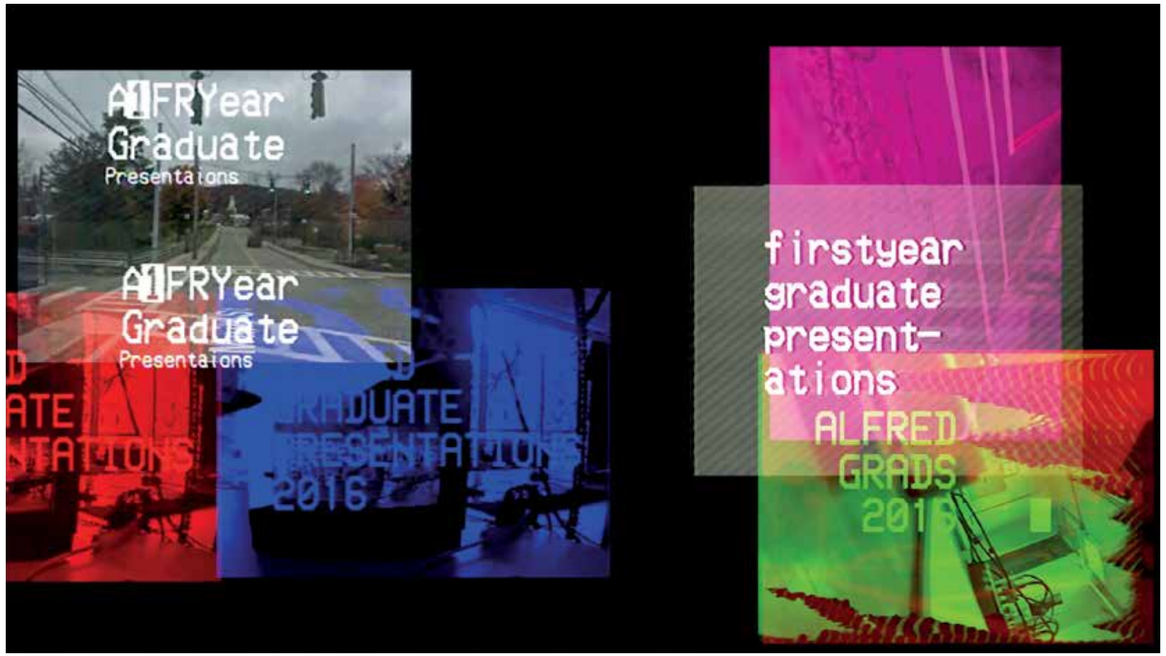
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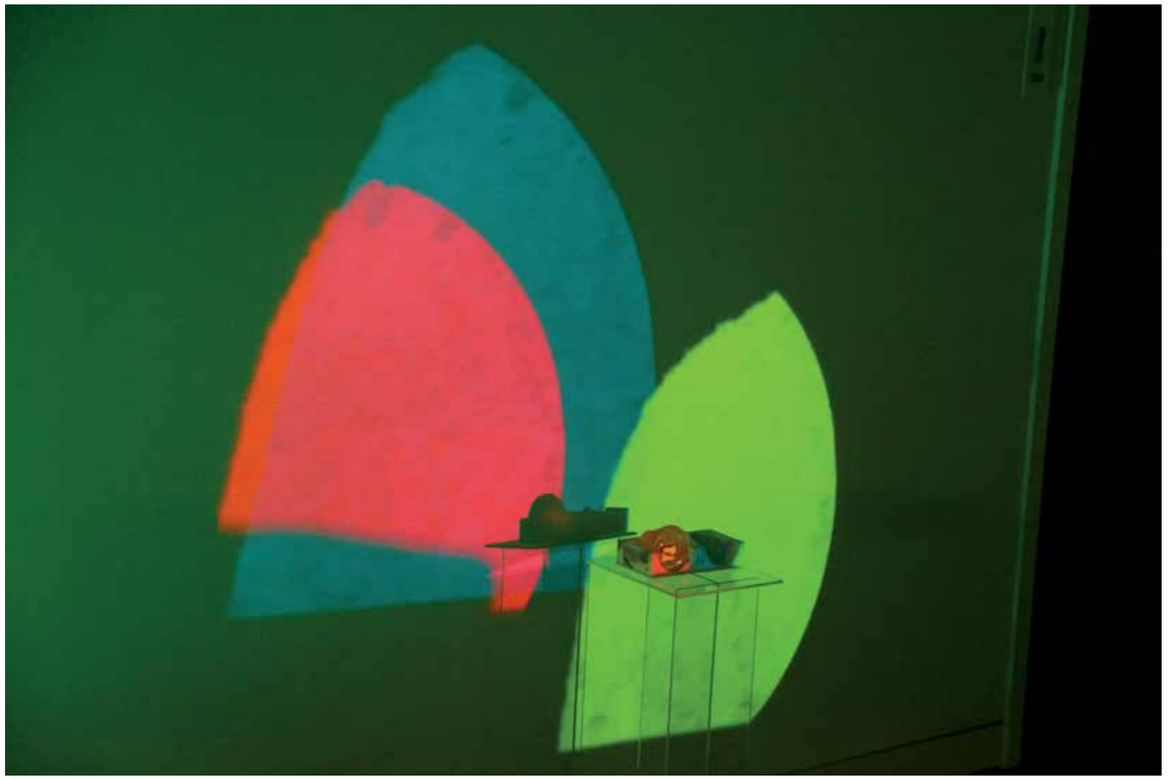
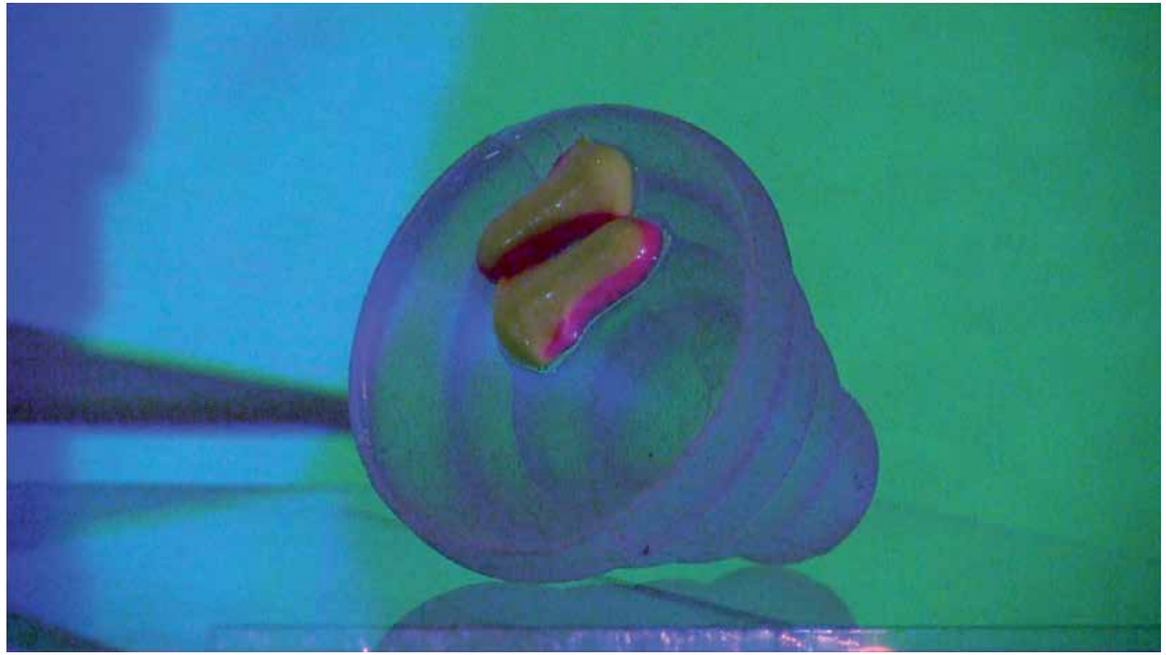


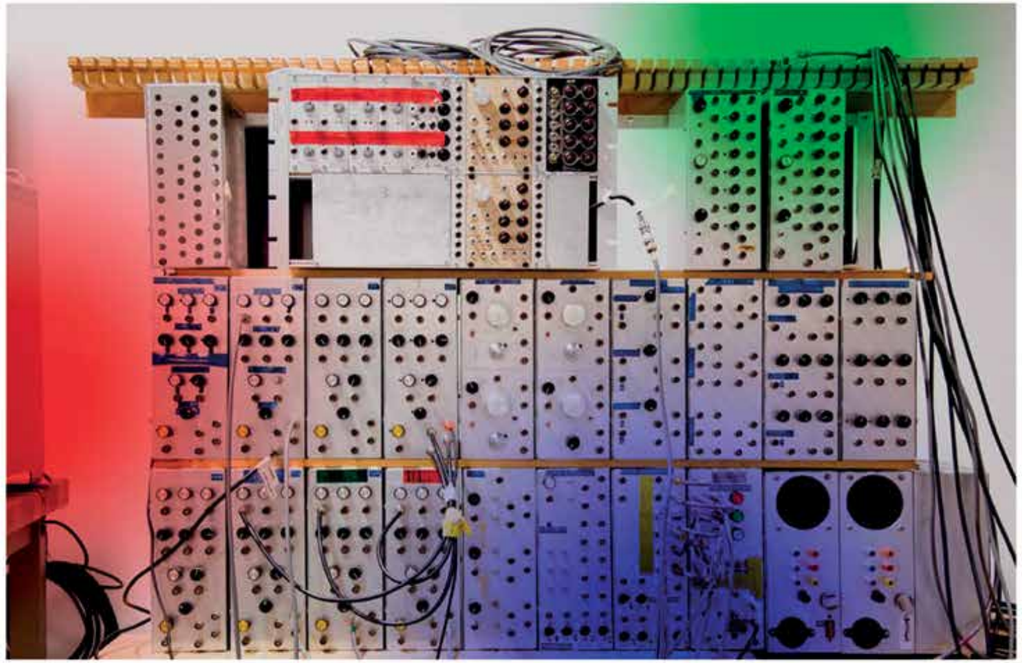


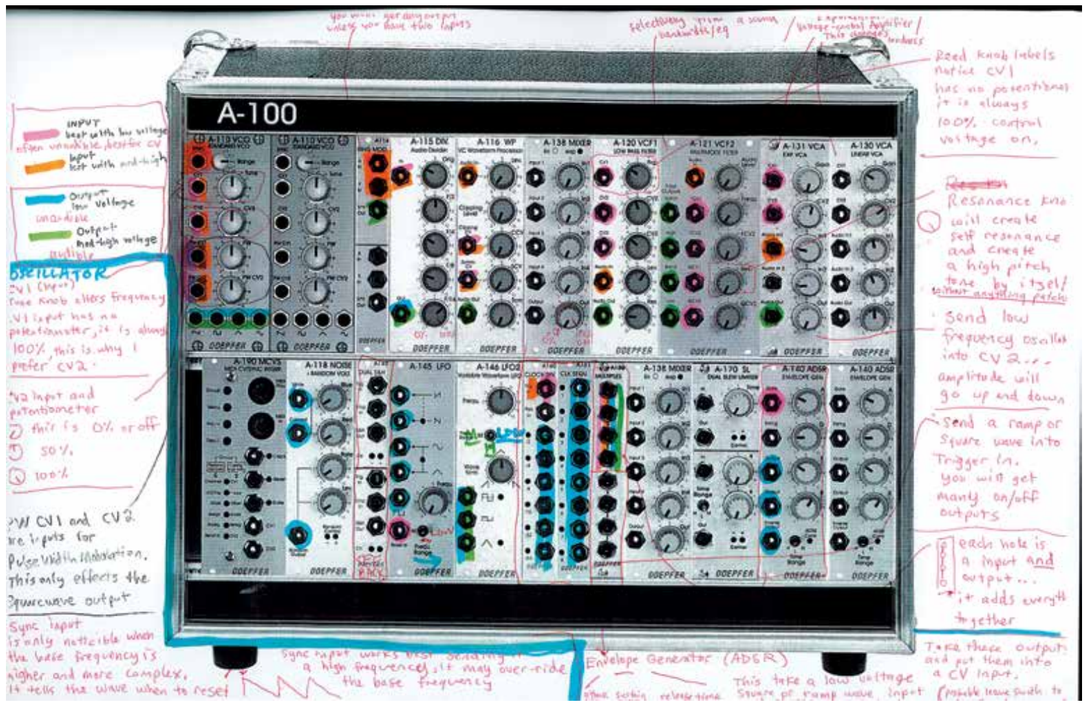
Time Space Interface

Time Space Interface
March 15th 2017 7:00
Harder Hall Lobby

Chance determined lecture and slide show by Harland Snodgrass and dedication of the TSI Harland Snograss Gallery. Special guest Mark Fausner SoAD student 1970–1974.

On March 15th, in celebration of the dedication of the TSI / Harland Snodgrass Gallery, Professor Emeritus, Harland Snodgrass will present a multimedia slide presentation including images of students and faculty between 1970–1974. These slides will also include the building of Harder Hall, a history of the equipment in the Time Space Interface studio as well as other historical images. Harland Snodgrass is the founder of the video arts program and original faculty member of the foundations program. His presentation will include over six hundred slides displayed and performed in an indeterminate manner during which he will answer questions about images as they arise. The next day he will do a more formal presentation in the Sonic Art room and talk about equipment he built with students that is still in use today. Hope to see you all there!





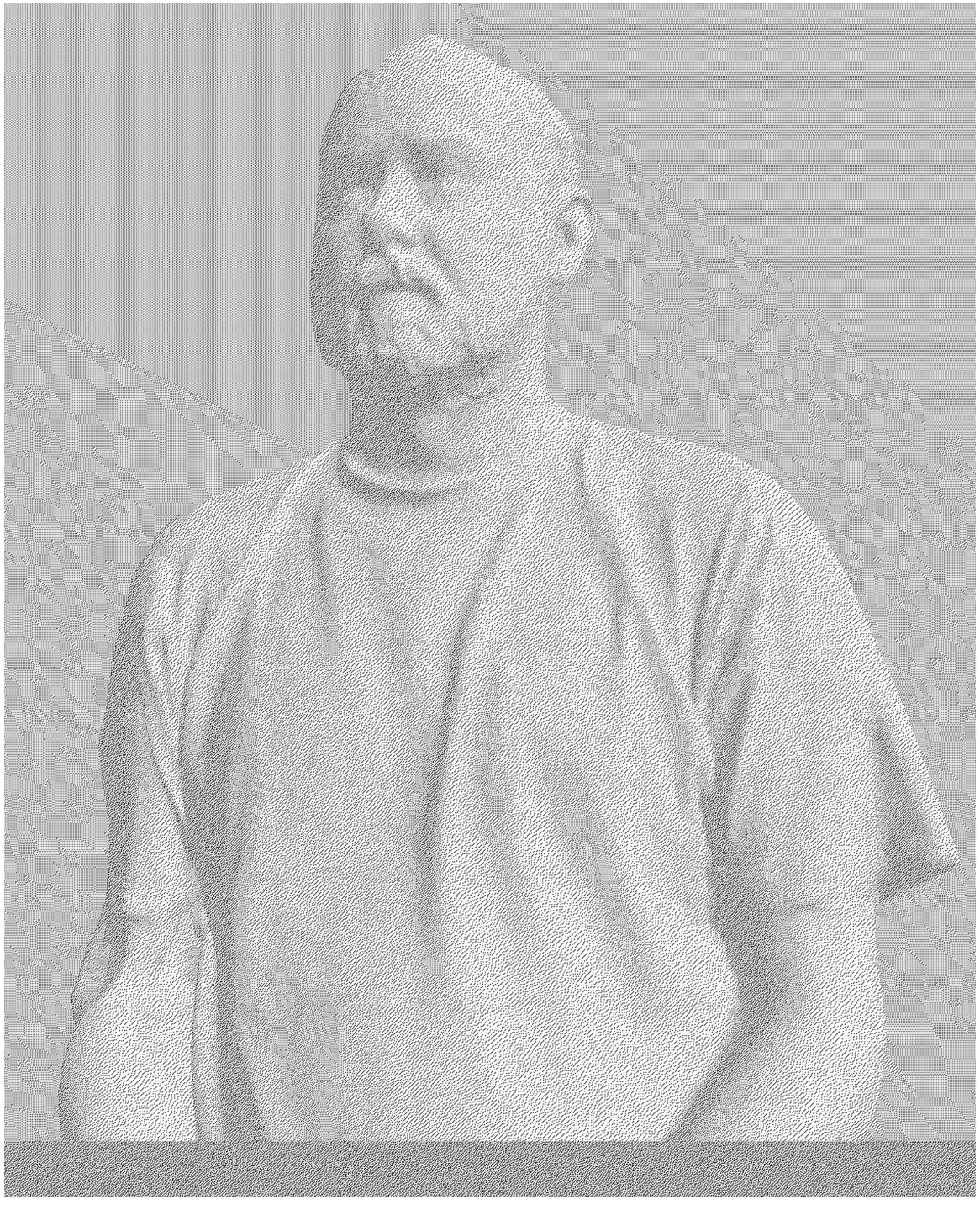


Image Captions (for multiple images, top left down)

page 6 digital scan

page 8 24°30’29”N, 117°38’50”E. video grab
page 10 24°30’29”N, 117°38’50”E. video grab
page 11 24°30’29”N, 117°38’50”E. video grab
page 12 24°30’29”N, 117°38’50”E. video grab
page 12 24°30’29”N, 117°38’50”E. video grab
page 13 24°30’29”N, 117°38’50”E. video grab
page 14 24°30’29”N, 117°38’50”E. installation photo
page 15 24°30’29”N, 117°38’50”E. installation photo
page 16 24°30’29”N, 117°38’50”E. installation photo
page 17 24°30’29”N, 117°38’50”E. installation photo

page 18 Venlafaxine. digital scan
page 20 Venlafaxine. video grab
page 20 Venlafaxine. video grab
page 20 Venlafaxine. video grab
page 22 Venlafaxine. installation photo
page 23 Venlafaxine. installation photo
page 24 Venlafaxine. installation photo
page 25 Venlafaxine. installation photo
page 26 Venlafaxine. video grab
page 27 Venlafaxine. installation photo
page 28 Venlafaxine. installation photo
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page 30 Venlafaxine. installation photo
page 31 Venlafaxine. installation photo

page 32 Making Strange. poster
page 34 Making Strange. photo from raw materials lab
page 36 Making Strange. digital scan
page 38 Making Strange. digital scan
page 40 Making Strange. installation photo
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page 58 Making Strange. screenshot. vectorizing the scanned images in preparation for CNC
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page 60 Making Strange. digital scan
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page 62 Making Strange. installation photo
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page 90 Seeing Ordet. video grab
page 92 Seeing Ordet. video grab
page 93 Seeing Ordet. video grab
page 94 Seeing Ordet. video grab
page 95 Seeing Ordet. video grab

page 96 Sandin. photograph of slide taken by Harlan Snodgrass
page 98 Sandin. video grab
page 98 Sandin. video grab
page 99 Sandin. video grab
page 100 Sandin. video grab
page 101 Sandin. video grab

page 102 .stl. video grab
page 102 .stl. video grab
page 104 .stl. video grab
page 105 .stl. video grab

page 106 Mapwalk. video grab
page 107 Mapwalk. digital scan
page 108 Mapwalk. video grab
page 110 Mapwalk. video grab
page 110 Mapwalk. video grab
page 111 Mapwalk. video grab
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page 112 Mapwalk. video grab
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page 115 Mapwalk. video grab
page 115 Mapwalk. video grab

page 116 Isabella. screenshot, image from google search
page 118 Isabella. video grab
page 119 Isabella. video grab
page 120 Isabella. video grab
page 121 Isabella. video grab
page 122 Isabella. video grab
page 123 Isabella. video grab
page 123 Isabella. video grab
page 123 Isabella. video grab
page 124 Isabella. installation photo
page 125 Isabella. installation photo

page 126 Joel. video grab
page 128 Joel. video grab
page 129 Joel. video grab
page 130 Joel. video grab
page 131 Joel. video grab

page 132 Snowing in the Bush. installation photo
page 133 Snowing in the Bush. photo
page 133 Snowing in the Bush. poster
page 134 Snowing in the Bush. installation photo
page 135 Snowing in the Bush. installation photo
page 136 Snowing in the Bush. installation photo
page 137 Snowing in the Bush. installation photo

page 138 tele-present. installation photo
page 138 tele-present. installation photo
page 139 tele-present. poster
page 140 tele-present. installation photo
page 141 tele-present. installation photo
page 141 tele-present. installation photo

page 142 Videocircuits. video grabs
page 143 Videocircuits. video grab

page 144 Recursion. image from google search

page 147 Stein. digital scan

page 148 Misc. photo. TA-ing video class. Skype from Signal Culture with Justin Lincoln
page 149 Misc. photo. TA-ing video class. Skype from Signal Culture with Justin Lincoln
page 150 Misc. print
page 151 Misc. print
page 152 Misc. prints
page 153 Misc. print
page 154 Misc. print
page 155 Misc. print
page 156 Misc. installation photo Snodgrass Gallery
page 157 Misc. print
page 158 Misc. installation photo
page 159 Misc. installation photo
page 160 Misc. video grab
page 160 Misc. video grab
page 161 Misc. video grab
page 161 Misc. video grab
page 162 Misc. installation photo Snodgrass Gallery, multi-channel test using Vertov
page 163 Misc. installation photo Snodgrass Gallery, multi-channel test using Vertov
page 164 Misc. video grab. advertisement for graduate presentations
page 165 Misc. video grab. advertisement for graduate presentations
page 166 Misc. photo. showing sculpture made from 3D printed mold
page 167 Misc. photo. showing sculpture made from 3D printed mold
page 167 Misc. photo. showing sculpture made from 3D printed mold
page 168 Misc. photo. analog video performance at Boston Museum of Fine Arts
page 169 Misc. photo. analog video performance at Boston Museum of Fine Arts
page 170 Misc. poster
page 171 Misc. poster
page 171 Misc. cheat sheet I made for the Doepfer synthesizer
page 172 Misc. digital image

Technical Notes

Hardware:
Blackmagic Design Hyperdeck Studio Video Recorder
Canon XF100 HD Camcorder
Epilog Legend 36EXT Laser
Epson iPF6400 and iPF9400 Printer
Epson Expression 10000XL Scanner
Evolution UC33 Midi Controller
EZ Router CNC
Graphtec Cutting Plotter CE6000-60
Mac Pro Computer
Mimaki TS30-1300 Textile Transfer Inkjet Printer
Onyx BlackJack USB Audio Recording Interface
Panasonic AG-HMX100P Digital AV Mixer
ShopBot CNC
Toshiba e-Studio 5506AC Printer

Software:
Ableton Live 9 Suite
Adobe Illustrator CC
Adobe Photoshop CC
Adobe Premiere CC
Adobe InDesign CC
Arduino
Audacity
Autodesk Fusion 360
Graphic Converter 10
Google Chrome
Meshlab
Meshmixer
Rhinoceros with Grasshopper
Max 7
QuickTime Player 7 Pro
Siemens NX 11
Snapz Pro X
SolidWorks 2016
SoundHack
VLC

Base recipe for tape casting
Cone 10 translucent porcelain
Ratio of ceramic to binder
45 to 55

percent	
34	SSP
10	Calcined Kaolin
36	Minspar
20	Silica

percent	
72	PVA
23	Glycerin
5	Water

see also
http://www.alfredgrindingroom.com/raw-materials/

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2006-2007, Special Student, SOAD, NYSCC at Alfred University
2015, The Fab Academy, Digital Fabrication Program through
MIT's Center For Bits and Atoms, at AS220 Providence, Rhode Island
2018, MFA from SOAD, NYSCC at Alfred University

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Myles Calvert
Linda Sormin
Billie Burns
John Gill
Keith Simpson
Tim Pauszek
Gregory Tentler
Jon Hosford
Lucas Voytas
Dan Hausman
Linda Sikora
Laura Spitale McGough
Stephanie McMahon
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Mark Klingensmith, for continually updating and maintaining the school's world class media facilities while remaining one of the most personable people I know.

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PennSound
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The Experimental Television Center
Signal Culture

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