

IDEAS₁₀ Art & Digital Narrative



November, 2010 / Emily Carr University / Vancouver B.C.

IDEAS₁₀: Art and Digital Narrative is an exhibition of artistic and innovative digital installations, interactive pieces, web sites, games, digital images, film and video. The IDEAS exhibition coincides with the eighth annual International Digital Media and Arts Association (IDMAA) conference, The Digital Narrative: Deconstruction/Reconstruction at Emily Carr University in Vancouver B.C.

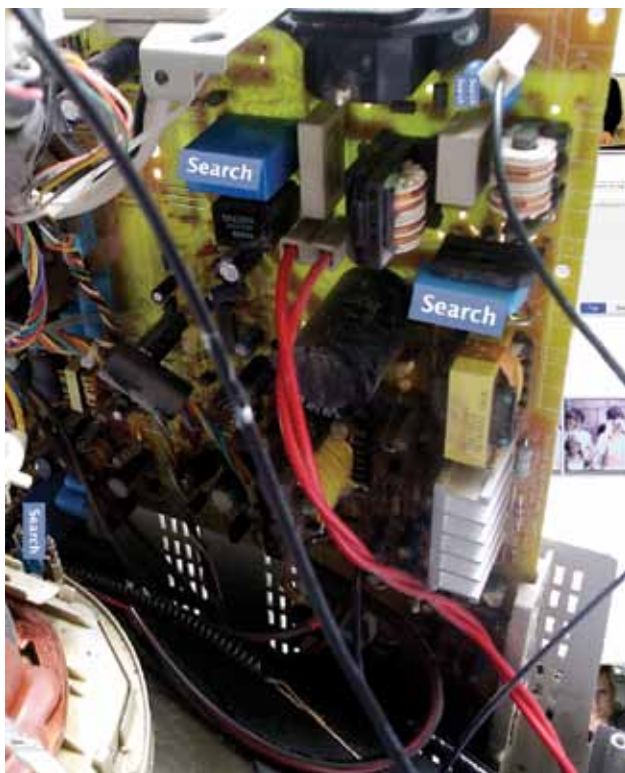
Like the conference, IDEAS₁₀ explores the digital narrative, or how we are telling artistic stories and reshaping them, especially in light of digital media. Communication through story is nothing new for humans. From the earliest cave paintings such as those in Chauvet, France and various forms of hieroglyphics, to biblical stories depicted in medieval church windows, visual imagery and music have carried narrative through centuries and millennia. The advent of the Gutenberg press in the late 15th century marked the next revolution in communication when not only imagery, but text, became progressively easier to disseminate. The ability to quickly and relatively cheaply print text soon placed the bulk of narrative in the realm of words. Since 1989 when the official internet came into use and its gradual popularization throughout the 1990's, the narrative paradigm shifted again and in this case, came full circle to borrow visual story aesthetics from its pre-Gutenberg beginnings. However, digital media puts much more than visual imagery and sound back into the mix, it gives us process.

Contemporary technologies not only make the design of non-text based story accessible to most people in wealthier societies, but the dissemination is instant, networked, decentralized and global. Because of social networking, mobile media and faster Web and phone systems, we have become a society that consumes visual information in a much different way. We have come to expect sound, picture and text instantly available in the palms of our hands and as such, have started the process of reshaping story.

Given the changes in digital media and the networking of it, how has (or hasn't) narrative changed? Do we expect more or less from an image and have the aesthetics changed? Do we expect sound or video to tell us about our world? How do we see our world differently because of new media? Most importantly, how do we tell stories and what are they about, how are they the same or are they qualitatively different? These questions and more are the ones that the IDEAS₁₀ exhibition explores.

IDEAS₁₀ displays art that presents narrative with a variety of definitions and makes comments about contemporary story that considers new digital media, such as digital images, time based works or installation.

Dena Elisabeth Eber
Curator, IDEAS₁₀: Art and Digital Narrative



heidi may

Selfpost | Postself / April 5, 2010 and ongoing / online web installation

Selfpost | Postself examines the networked self. The artist uses herself as a research subject in pursuit of a better understanding of what happens to our-selves as we form relations with/in Facebook. Selfpost is the outing of the artist's resistant self to multiple groups within Facebook; Postself is the documentation of this experience in blog format using a variety of media. It is a multilinear and interactive process that includes narrative inquiry. Intended to be a collaborative space for all networked selves, Postself is an ongoing project of reflection that combines text and image, while also challenging the restrictive nature of open source templates. This project invites participation through a Facebook page, considered a portal, allowing for critical exploration of a social network from *within* the network itself. The full project can be viewed at <http://postself.wordpress.com>, from which you can link to the Facebook page.



alan bigelow

My Nervous Breakdown / 2010 / Digital Story For The Web

"My Nervous Breakdown" describes a four-part journey into a mental breakdown, and past it, into recovery and redemption.

A mix of medical facts, talk therapy, visual archetypes, and the lexicon of dreams, the four parts combine imagery, text, and audio to portray a personal, but fictional, record of one man's voyage into an obsessive, but often humorous, world of self-doubt and delusion. After navigating the four sections, the viewer is led to a closing page which completes the narrative.

The world we are presented in this digital story is not one of anguish or terror; instead, we see how mental instability can find its release, and redemption, within the expressive arts.





paolo cirio

The Big Plot / 10 October 2009 / Document of Installation

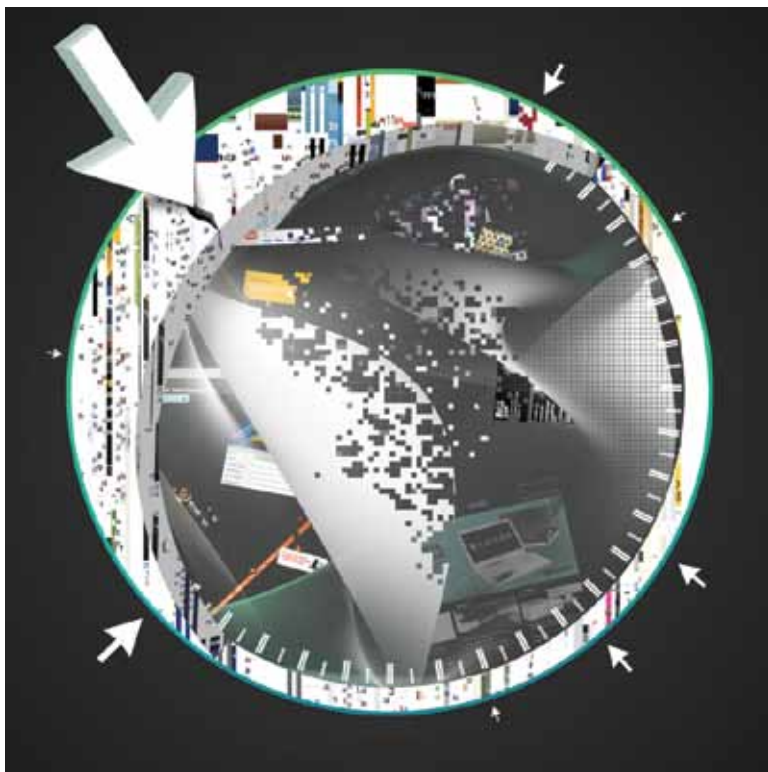
The Big Plot - Recombinant Fiction This is a spy-story played on the Infosphere, rendered into a new form of fiction. Four characters told a story using dialogues shown on YouTube videos, blog posts, via entries on their Facebook, Flickr and Twitter profiles. Actions in public environments completed the set of stages where the story was acted. Audiences had an active role in the story, they unfolded and created other pieces of fiction. The cloned identity of a real spy was used to portray a story about political and sentimental weakness of our era characterised by dysfunctional sociality which is being created by social media communications. The drama deconstructed language and symbolism of ideologies by remixing characters' lives and identities with real-world patterns.



majid bagheri

in:between / January 2010 / interactive audiovisual installation

in:between came out of the process of reconciling my past with the present reality of my father's death. It deals with issues of memory, transformation, and beyond everything else the unreachability of death. The minimal narrative unfolds as the viewers step towards and away from the projected screen.



wesley lauka

One Click (a) / 2009 / wall hung work

Within internet space, entire stories are built and destroyed upon a single button press. The rendered screen becomes a continuation of a rich tale played out in the viewer's journey amidst digital space. Every time the viewer clicks anew they unveil the next part. Each click the user makes, further re-defining the story of their experience. The presentation of the screen, while meticulously created, is ultimately at the whim of the viewer, considerably more so than in the physical. It exists within a constant state of variability, yet represents a stoic manifestation of information. The project, 'One Click', seeks to interpret this intrinsic duality; expressing the convergence which takes place, and commenting on the ephemerality of the digital narrative.



shaurya kumar

Procession / 2009 / Wall hung work

Displaced from my native culture/surroundings/environment for the past few years, I have been forced to heavily rely on digital and virtual environments to maintain the connection between my past and my present. These works submitted try to capture my experiences and memory of works that I experienced during my travels to remote villages and temples in India. These works in turn question our experiences and memories from the past, both personal and cultural in the absence of the physical - in a world that is becoming increasingly global, but is often mediated often through the computer screen.



jonathan aitken

Dances/Words / 2010 / video documentation of interactive performance

(for *Signal/Noise* segment)

Jonathan Aitken: Project Management & Concept Development
 Simon Lysander Overstall: Programming and Concept Development
 Karen Garrett de Luna: Dance and Concept Development
 Rick Overington: Motion Capture

(for *Typographic Entanglement* segment)

Jonathan Aitken: Project Management & Art Direction
 Greg Corness: Sound, Computer Vision & Programming
 Ben Bogart: Graphics & Programming
 Kristin Carlson: Dance & Choreography
 Rayann Gordon: Dance & Choreography

This video documents two interactive dances that represent a continuing exploration of the role of kinetic typography in live performance. Part of a research project funded by SSHRC, these performances explore the relationship between typographic "characters" and dancers. Through the use of motion capture technology and near-infrared tracking systems, the dancers are given a measure of control over the movement of words—influencing the meaning of the evolving narrative through motion.



justin novak

Icarus Junior / 2010 / installation with wall piece

"Icarus Junior" is a contemporary iteration of the mythical figure from Ancient Greece who flew too close to the Sun. "Icarus Junior" likes to think he has learned from his forefather's tragic lack of judgment, but ultimately he is fated to repeat his mistakes.

"Icarus Junior" is outfitted with the newest of technologies, far exceeding the safety standards of his forefather's generation. He is warm and secure, even as he soars to great heights, at blistering speed.

"Icarus Junior" is himself in no danger of crashing. But the windswept landscape looks a little bleaker every day. From his lofty vantage, he surveys a continuous sequence of plagues, floods and fires below. Insulated and numbed, Icarus Junior witnesses the slow disintegration of his world. He is unlikely to suffer the mechanical failures that doomed his father, but he is a victim of his ambitions nonetheless.



kirsten johnson

Disconnected: a series of interactive web video chats / Jan 2010 / interactive desktop / online

Disconnected, is a series of interactive webcam video chats in different types of online relationships. Only one side of the conversation is revealed at a time and viewers can interact by switching back and forth between the two webcam perspectives.



stephanie tripp

Sticks of Fire: Fire in the Sky / August 2010 / digital media installation/projection

This Flash-based interactive project centers on the name given by the indigenous peoples of West Central Florida to what is now the region's largest city: Tampa. Local lore associates Tan-pa, or "sticks of fire," with everything from the early abundance of good kindling to the area's reputation as the lightning capital of North America. The Tampa Bay area's violent electrical storms and its title of "lightning capital" foster a particular sense of community identity among area residents. Sticks of Fire: Fire in the Sky explores that sense of identity by translating storms into art. Users are invited to select from a menu of seven dates on which lightning storms occurred in the Tampa Bay area. Clicking a button launches a database-driven audio-visual program that creates abstract representations of the number and intensity of lightning strikes during the storm on the selected date.



youngsuk altieri

Voices of Critters / 2010 / sound interactive kinetic sculpture

My artwork employs a variety of themes focusing on nature, ecosystems, and the connection between life forms. As human beings an inescapable part of life is our interaction with other creatures. To bring these environments to life, I began incorporating multimodal elements, including auditory, visual, and even tactile components into my pieces. These multifaceted design elements also allow users to interact with the piece in such a way that the sounds they create affect the quality of the visual image, or cause the sculpture to change shape. This symbiotic aspect of my work essentially makes viewers part of this environment where they can "interact" with life in the environment.



danny warner

Aphasia / 2007-09 / motion design / movie

"Aphasia" is a visual investigation launching from a sense of ambivalence or ambiguity about the futuristic, bio-nano-technological subject investigated: graceful but invasive nanomachines flowing throughout an internal human form, using the visual language of the x-ray. What exactly the little machines are doing (healing? altering? constructing?) and why they're doing it is left open to the viewer's interpretation.

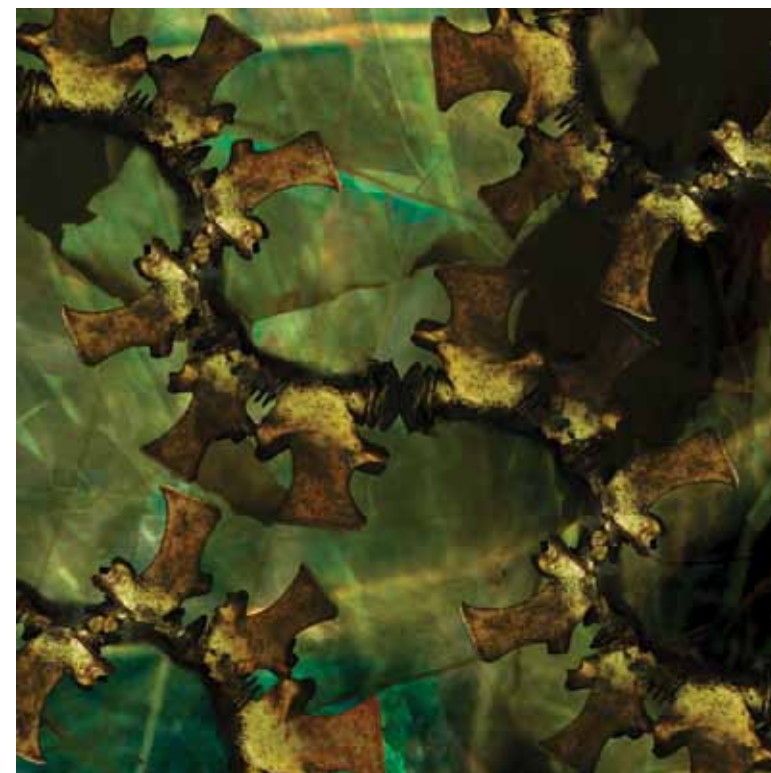


john anderson

LaVision/ 2005/06 / video/stop-motion/digital animation

La Vision combines video, found film from sources such as the Prelinger Archives, still photographs, stop-motion animation and digitally created imagery. I approach the making of my experimental videos the same way I create sculpture (www.johnchristiananderson.com). My films, video, and animations are created from random unrelated bits and pieces, which I weave together. I find this works best for me as it keeps my unconscious free to reinterpret and change direction at any point. I do not plan any of these films beyond a certain basic concept or image. The final piece is the end result of a lot of trial and error through editing until the right balance seems to emerge.

For "La Vision" I actually wrote a script that introduces a character who is involved in some type of scientific enquiry. In some respects, this character is my homage to all the science films that were presented to me in school during the fifties but with imagery that shifts between fact and absurdity. The imagery reflects many of my own fears, such as being stranded alone in the middle of the ocean, and the threat of nuclear annihilation. These get combined with my interest in stories from my catholic childhood where saints have intense hallucinatory visions.



carol faber

Nature Pattern #1 / 2010 / Wall Hung

This series of images use pattern with the interplay of natural objects, textures and color. Pattern in this work creates a camouflage to suggest a visual representation not typical of the objects within the compositions. This implies another story covered in meaning.

Nature is my connection to the specific and unique experience that I carry with me through my art. Nature has an essence: a unique quality that visually captivates the imagination.

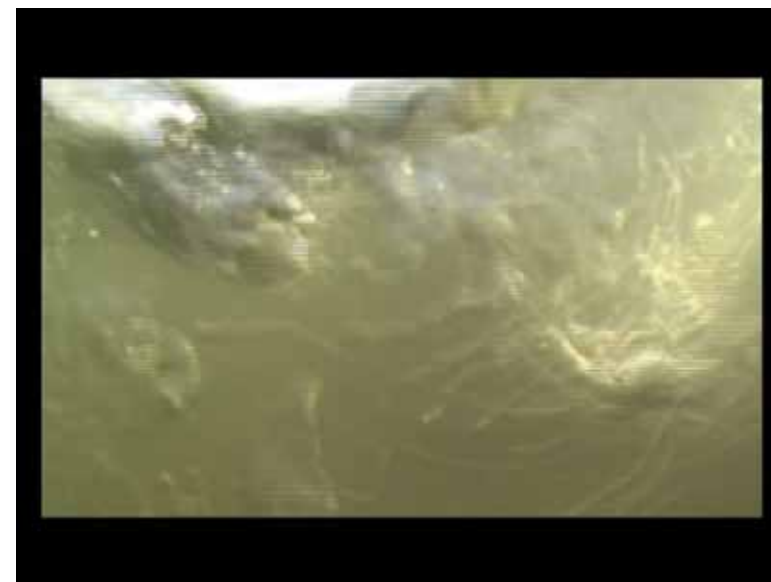


rubén möller

GROWTH: a six day narrative / 2010 / Stereoscopic Video Installation

Growth: a six day narrative' depicts stunning time-lapse photography of flowers blooming in stereoscopic Real3D. Each bloom is looped and plays in direct relationship to the time it actually took to grow in real life. Each shot progressively collects into a scene, inevitably growing into a narrative. The full running time of the work takes 6 days to perform.

Real3D glasses will be available for viewing but you can bring your own movie theater glasses if you like, they work on the screening system used for the installation.



christopher cassidy

Tidings of Great Things / 2009 / Interactive audio/video installation

Since the turn of the millennium, borders and coastlines have figured prominently in global consciousness, and my own work has examined how we understand these boundaries. These physical and man-made barriers have been increasingly revealed as unexpectedly porous and shifting, assailed by the sudden violence of terrorism, war, tsunami or hurricane, and threatened by the rise of climate-driven seas. Tidings of Great Things is an interactive installation that makes explicit this area of contact where unyielding natural force meets human agency. Continuous projected footage of an incoming tide is programmed to respond to the audio levels picked up by a single microphone. Changes in environmental decibel levels create increasingly dramatic tidal events, until the screen is finally overwhelmed. The audio input from the single microphone is captured and mixed back into the audio track of the footage, creating a Babel of echoes flowing and ebbing in concert with the waves.



michael filimowicz, andres wanner, melanie cassidy

Cursor Caressor Eraser / July 2010 / interactive installation

Cursor Caressor Eraser is an interactive installation contemplating the erotic image and themes of sensuality in time. Caressing gestures of the interactors produce erasures of digital photographic imagery, resulting in visual palimpsests. These erasures thematize temporal dialectics of touch and bodily encounters with others, such as forgetting and remembering, or recognition and strangeness. A simple gesture creates a series of rich variations of bodies in change.



brian evans

Arlequi / 2009 / video

We create knowledge by connecting the new to what we know. From knowledge we might predict what happens next. Our desire to predict is fueled by our desire to survive. Desire is the foundation of narrative. Narrative reduces to desire, action and result. We exist in endless loops of desire—layer upon layer of stories of varying temporalities and shifting priorities—all synchronized to rhythms of breath and heart.

Musical narrative developed over centuries, moving the listener through time with the Pythagorean struggle of harmonic conflict—dissonance seeking consonance. My little loops and images engage that struggle at various levels. Color shifts. Composition flows. Image and sound agree, complement, disagree and resolve.

Perhaps it's abstract expressionism, true to its digital materials, founded in musical traditions and Modernist formalism. But it's loosened a bit. It's jazz in color, shape, sound and computation. Relax. Hear the colors. Listen with your eyes.



elena underhill

The Big Bang, an early West African Myth / 2005 / movie: digital story

The Big Bang, an early West African myth is a story about a father and son who discover the beginning of the universe. The beginning of life as we know it, has been a great source of creative inquiry. This version fuses the traditional and digital realms of storytelling.



erin ashenhurst

Waves / 2010 / Video

In Waves, digital photo frame technology is employed to make manifest a tangent of memory. Growing from a single constructed image, an imagined narrative points to the performative tendencies of subjects in front of the camera, and the transformation of an image into a trigger for the recollection of 'cherished moments'. Delving into Barthes notion of the punctum, sound is used to create a more vivid, engaging experience for the viewer. As a photo comes to life in stilted video, fragments of soundscape and the appearance of industrial elements further complicate the initially idyllic composition.

With an ongoing interest in visual narrative and digital technology, artist Erin Ashenhurst explores how lived experience is translated into forms of documentation. Examining the role of performativity, both of the photographer capturing the moment, and the subject presenting an identity to the camera, her work seeks to expose and validate layers of subjectivity.



john barber & jeannette marie altman

"What's that sound? :: A Sixties Radio Narrative" / 2010 / sound installation

"What's that sound? :: A Sixties Radio Narrative" is a sound installation consisting of a radio set from which one can hear an acousmatic narrative soundscape of "The Sixties," a time of intense social, political, and cultural change. This narrative is a combination of oral history, field recordings, and voice samples. Additional sound events simulate the passage of years, changing of radio stations, or the changing of narrative chapters. Neither a typical documentary, or a scripted history, "What's that sound?" tells a complicated story using essential sounds from those who instigated or witnessed the historical events included in this narrative. The resulting soundscape provides an opportunity for the listener to "be there," to "be present" in the aural context of "A Sixties Radio Narrative."



jim bizzocchi

Cycle/Re:Cycle / 2009-10 / video installation

The Cycle/Re:Cycle installation juxtaposes two modes of expression for ambient video art. Both works are video interpretations of the Canadian Rockies. Both works are leisurely non-narrative visual poems. Cycle is a carefully sequenced linear video, with complex transitions meticulously designed to conform with the individual visual characteristics and flow of each shot. Re:Cycle uses the same set of shots, but relies on computation to randomly sequence shots and vary transitions.

The two works highlight opposed aesthetic strategies. The detailed planning in Cycle privileges tightly controlled artist decision-making in the service of maximizing visual impact. The randomization in Re:Cycle relies on chance connection to vary the presentation in order to support extended viewer interest.

The juxtaposition and comparison of these two pieces throws into sharp relief two approaches to digital video art - the carefully constructed versus the computationally generative.

Cycle Director of Photography: Glen Crawford | Editor/Visual Effects/Soundscape: Chris Bizzocchi | Special thanks: Banff New Media Institute School of Interactive Arts and Technology, Simon Fraser University

Re:Cycle Videography: Glen Crawford | MaxMSP/Jitter programming: Brian Quan, Wakiko Suzuki, Majid Bagheri | Special thanks: Banff New Media Institute School of Interactive Arts and Technology, Simon Fraser University

PRECIPICE



Change the Conversation

**seth marinello,
ryan nadel, bryan
clarke, bryant jones,
patrick bakerjian,
matthew schroeter,
& salvia dhall**

Precipice / Fall 2009 / interactive desktop simulation

Precipice is an interactive simulation created by a student group at the Centre for Digital Media in conjunction with the US Department of Energy. The simulation visualizes future scenarios developed by Office of Intelligence and Counterintelligence, Energy and Environmental Security Directorate. The experience takes place in a 3D environment set in the present day and a future scene set in 2032.

The simulation depicts a present-day reality and the same space in 2032. At the outset of the simulation the 2032 future is bleak; it represents the worst outcomes of the various scenarios. The player interacts with characters in both the present-day and the future. As the player makes choices and interacts with the characters, they influence the characters' mindset as it relates to the environment and their world view. If the player makes the 'correct' choices in the conversation puzzles then they incrementally improve the future. The project is an attempt to humanize and personalize some of the abstract issues in this area and to help bridge the attitude behavior gap that often exists with issues that reach far in to the future through a digital, humanistic narrative. Precipice was built in the game engine Unity using traditional game design methodology combined with the research and work of Global EESE. The team at the Centre for Digital Media consisted of artists, game designers, writers, and programmers.



wenhua shi

10 moments / Oct. 2010 / Video Installation

"10 moments" is an experimental fiction-nonfiction hybrid visual audio work, and is the first part of an installation work "sounds of buildings" created in Beijing China 2010. Currently China is at a historic moment as the country claims its capitalist global power with an awakening of a new nationalistic identity at an incredible pace. "10 moments" presents a contrasting picture with the calm moments of the everyday life in Beijing and investigates the current moods and vibrations in today's urban China, providing a valuable artistic record of an epic moment in China's history.



david rogers

errant reading / 2010 / desktop

It is my goal through this work to highlight the potential value of errors in visual language code. They not only provide insight into the process of reading, but also produce profoundly poetic and thought-provoking statements. To achieve this goal, I address both the physical form of errant words and the expressive outcomes of errant readings. To give greater visibility to the seemingly invisible process of reading, I apply Processing, a programming language and imaging software, to assist with my error analyses. In doing so, I am purposefully commenting on the parallels between human language code and computer language code.



nanette wylde

Stones 5 / 2007-2008 / video

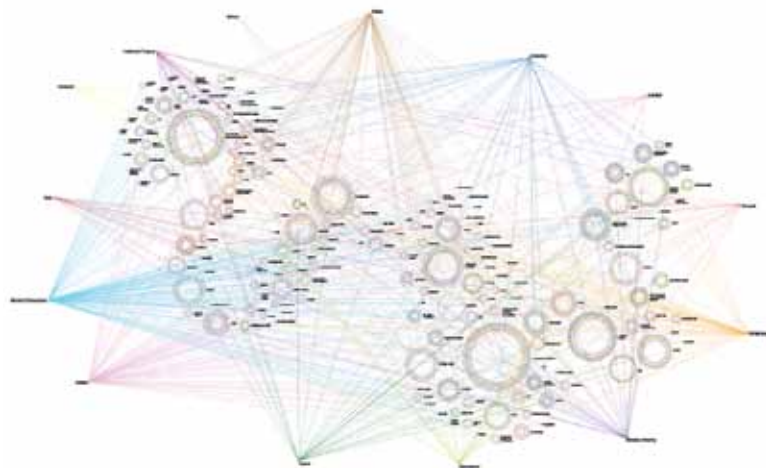
Black, white and earthy colored stones animate in configurations which subtly allude to aspects of the human condition. These minimalist narratives are both complex and understated. They reference relationships between humans and the natural world; and comment on the nature of being, the construction of culture, and social interactions. 1 minutes 52 seconds. 2007 - 2008. Stones 5 is one in a series of stop motion animations on this theme.



sang-duck seo

Dreams / December 24, 2009 / Video e

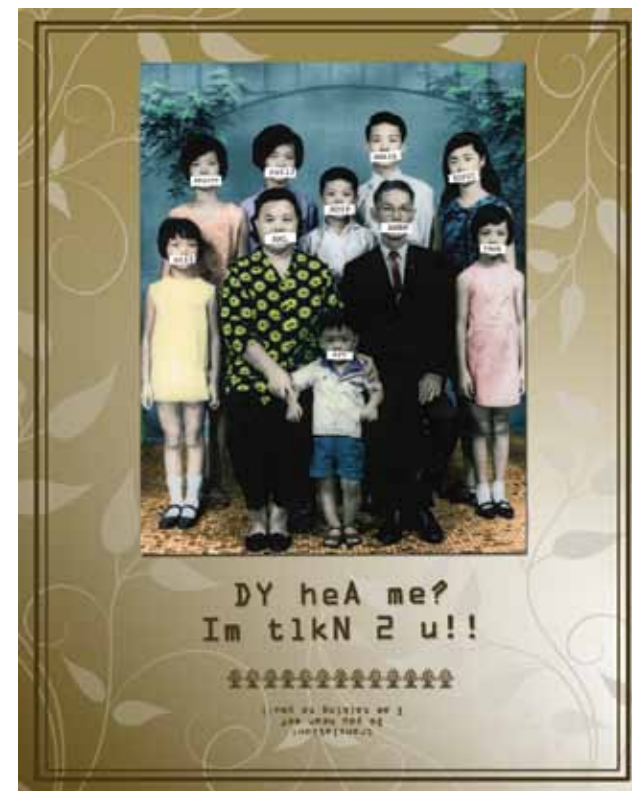
"Dreams" represents of self-portrait about my dreams since I was seven years old. The design concept is to delivery narratives of enthusiasm for art and music. Visual information contains interpretative symbolism such as memories, emotions and perceptions. This video especially concerns communication methods with the audience to perceive emotional touch with a harmony of visual and sound effects. The information deliveries kinetic typography and visual graphics based on a musical tempo and rhythm. In addition, this video is expected to promote self-expression as an abstract visual language in order to reach the audience affectively and emotionally.



rebecca mushtare

Self-Disclosed 1.0 / 2009 / Wall Hung

We live in an information economy, where providing information gains you access to other information and services. Self-Disclosed 1.0 is a portrait of myself, at a particular moment, through the lens of these information transactions. I started the project by keeping a database of what organizations I was sharing information with and what information was shared. Over time key information types (generally used to identify me and things about me) emerged: virtual identity, contact information, citizenship (information stored on a government issued ID), census (statistical information like race/gender), location, professional (resume items), monetary standing, monetary transactions, genealogical, biological data (literally biological material was collected), intellectual property, vehicle information, my preferences/taste (think Amazon recommendation system) and personal conversation (access to chat or email logs or posts). The map generated by this process reveals what information I value and protect, and which information I freely share, as if it has no worth.



tak shing (leo) chan, ph.d.

Deconstruction and Reconstruction of Communication
2009 / Wall hung framed work

Family portrait is historical and timeless. I want to use my family portrait for this art piece; it's personal and special. How does technology change our lives? How does technology change how we communicate? Communication through new technology is ever changing. So ever changing, that leaves older generations as well as those who are not as tech-savvy, unable to keep up. How many people actually understand these acronyms, "DY heA me? Im t1kN 2 U (Do you hear me? I am talking to you)" There are actual acronyms that many people use to communicate electronically today. In my piece, my concept is that this new method of communication through technology has a language of its own. Is it the deconstruction or reconstruction of communication? An evolving and streamlined language is supposed to help us communicate more, within a shorter period of time. Yet, leaves many lost in translation.



dawid marcinkowski

SUFFERROSA (www.sufferrosa.com) / 2010 / web-based interactive movie

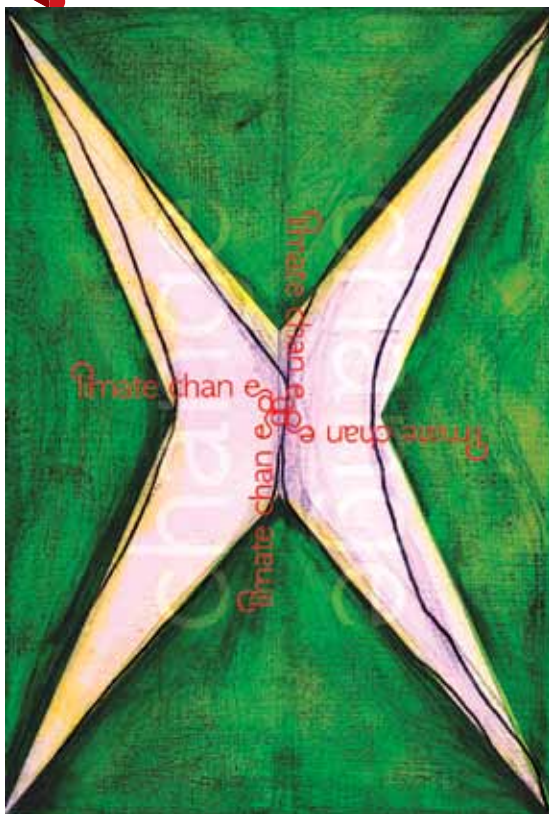
Sufferrosa (www.sufferrosa.com) is a non-linear, interactive web-based movie. Project is a neo-noir thriller and satire of cult of beauty and youth in the present-day world. This is one of the biggest experimental storytelling projects combining cinema and the web (110 scenes, 3 alternative endings, 20 different locations, 25 actors, among other famous legends of the Polish film industry like Beata Tyszkiewicz or Ryszard Ronczewski). Sufferrosa is inspired by Jean-Luc Godard's movie 'Alphaville' and American film noir. The movie is a NON-COMMERCIAL artistic project. Trailer: <http://vimeo.com/13812083>



john banks

Remnants Waterfall Portal / 2010 / wall hung

Remnants are traces of experience on the verge of being lost. This work shows remnants embodied in landscapes seen as an internal version of reality more than any actual place. This is closely tied with memory for me. It's making a mythology out of an experience. Visualizing the magic felt in a moment in a place is overlaid and informed by visions of imaginary worlds and special moments with friends. My nature was a place where we chased each other as children and pushed the boundaries of exploration. Here I learned a capacity for solitude, spirituality and creativity.



karen bright

Yes, strings attached (Are you tea or coffee?) / February 2010-August 2010 / wall installation, large format accordion book

"Yes, strings attached" subtitled: "Are you tea or coffee?" is a 26 page visual narrative about the ongoing political arguments of our time. Each sequence of 4 pages presents an issue in sound byte format using typographic design to communicate the message in a neutral manner. A hand-drawn "string" page is used to embody the notion that the discussion is always changing in form but not content. The symbolic use of color and pattern was also used to enhance and initiate thinking about specific issues such as the use of dna strands in the "choice" sequence, and enlarged monetary patterns for the "greed" sequence. Each topic is presented continuously in a linear fashion based on the logic of how one problem leads to another.



heather elliott-famularo

Purification / November 2009 / wall hung video

As humans, we internalize information about the world around us through our senses. This is the embodied experience of living. In "Purification," a pair of hands rub, or touch, away another. The 'real' hands provide a window for an 'image' of hands, and the image of hands are rubbed away by real hands. Hands are at different times full and empty, present and missing.

Purification rituals develop from grooming habits, obsessive personalities, and religious practices. But washing is also a metaphor for memories... washing away the past. Cleansing away these deposited experiences becomes a ritual to help to both forget and move forward. The ritual is repetitive - we often go through the motions unaware. And as in this looped video, there is no beginning or end. Our hands tell stories, and through compositing, the relationship of these pairs of hands is merged, leaving the story for interpretation.



laura rusnak

Unready To Wear #7: Death Lengthened Life / 2009 / wall hung work

Unready to Wear is a series of images based on Kurt Vonnegut's short story of the same name published in 1953. The main characters in the story are hyper-aware of their physicality and seek an alternative lifestyle in which they separate their minds from their bodies. Yet they do not rid themselves of all bodies, instead they keep a select few that are deemed worthy by visual appearance, intellect, and health. This series of digital collages uses erasure as a technique for uncovering hidden narratives, constructed from the existing text. Narratives attuned to the corporeality of bodies that are on display and always ready to wear, similar to fashions on a mannequin in a storefront.



gail rubini & conrad gleber

My Alaska, Too / April 2010 / Documentation of Media Art Installation

My Alaska, Too combines writing and images to reveal the perspectives of people when they wonder, "What is Alaska like?" The top row of glass is edited comments by people who live in Alaska. There is an attitude. Living in Alaska is a commitment and no one just finds herself or himself here. A rite of passage growing up Alaskan is deciding to stay or move. The ribbon of six monitors display photographs found on the Internet that are tagged with unique Alaska subjects. Every twelve hours (7AM to 7PM) the computers search and retrieve more than 50,000 photos. The projections of these images shape what is a dynamic state of being in Alaska. On the third row is poetry written by Alaskan writers. Their work is ironic, humorous and serious. The poems provide a glimpse at a sublime perspective of Alaska felt by Alaskans who search and describe the meaning of the place.



lindsay grace

Healer: A Third Person Unshooter / June 2010 / interactive desktop of wall hung digital frame

How do you un-tell a story? Why is the reenactment of history more common in games than the healing of it? *Healer* is a computer game to afford players the ability to undo historical massacres. Where many top-down shooters reenact the stories of war, this game seeks to heal them by reversing their atrocities. Instead of spraying characters with bullets, the player must pull them from the victims. It is this reversal of narrative thrust, moving from a story about machines that construct harm, to ones that deconstruct harm that most accurately depicts the goal of *Healer*. *Healer*'s first level depicts the Nanjing Massacre, an historical event whose fiction and non-fiction are routinely debated between China and Japan. The game is part of the ongoing Critical Gameplay project. The project seeks to create gameplay experiences that are noticeably absent in the standards of conventional computer gameplay.



mat rappaport

current / 2009-2010 / interactive video

current was originally designed and installed along the Delaware river where it forms the border between the states of Pennsylvania and New York.

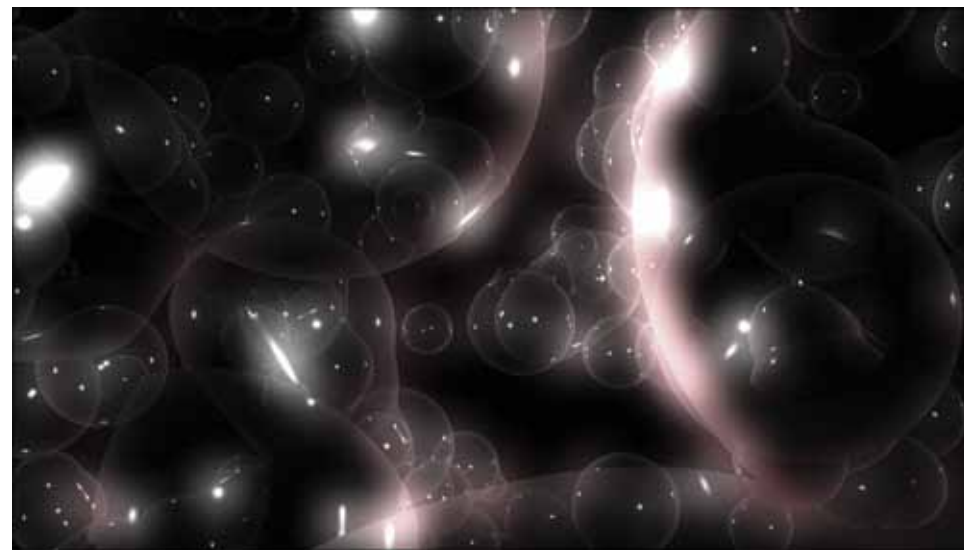
I am interested in the river as a site that defines borders while being a historic conduit of trade. *current* spans is comprised of two major elements. On one side of the river there is a high-powered beam light that flashes Morse code toward a video screen positioned on the opposite side of the river. The video content juxtaposes footage of the environment from around the river with a sequence of a worker within an office environment. The Morse code spells out the passage in the United States Constitution that gives Congress the right to regulate interstate trade. As the light flashes the video, controlled by an Isadora software patch, is washed off the screen and a audio tone respond in a mirror of audible Morse code.



chris coleman & laleh mehran

Paralytic Conflux / 2010 / small sculpture

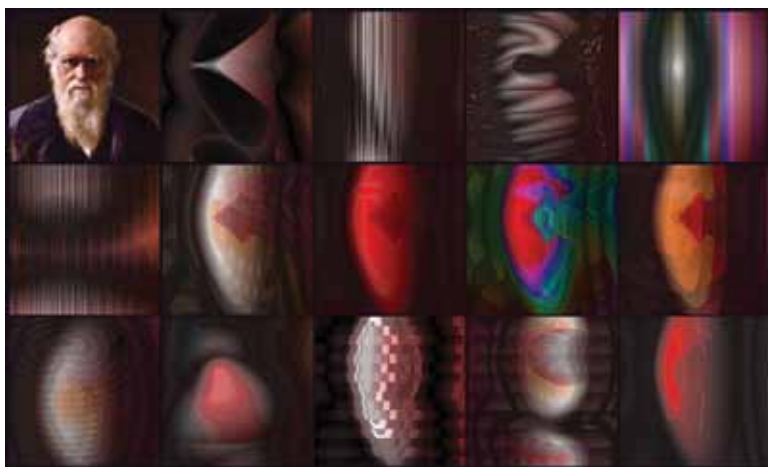
"Paralytic Conflux" is a nexus of energy and potential, simultaneously frozen and waiting. The forms make reference to parasites and their often symbiotic relationships where each partner relies on the other for balance. "Paralytic Conflux" was created and printed using open-source software and hardware. The artists used a kit to build a 3D printer for their studio allowing them to digitally create and then realize their ideas in physical form. For this sculpture the capabilities of the printer were pushed to produce a feeling of entanglement.



harvey goldman & ken ueno

Sabinium / 2007 / animation, visual music

The inspiration for this piece is the fantasy that cultural memory may reside in even in the most quotidian of everyday phenomena, such as soap bubbles, where mythological battles and scenes are replayed constantly. Somewhere in the statistical noise of soap bubbles, is the din of battle.



steve diPaola

Evolving Darwin's Gaze / 2010 / installation - wall hung and interactive display

Evolving Darwin's Gaze is an installation of generative abstract paintings that embody a cognitive narrative approach to modeling portraiture. Considering photography and beyond, where does the fine art portraiture sit today -- in this new millennium, what now defines the new media portrait space? With this historical question in mind, this work via an installation of generated and fully related living portrait programs, realizes Darwin's living process (Darwinian evolution) as a portrait. The work still historically references his traditional portrait (the evolutionary spark), and portraiture in general, although the main aim of the piece is computationally portraying his thinking process which begat his greatest gift to humanity, the understanding (the thought space) of the Darwinian revolution. In this way this piece is about portraiture as living process of a sitter's ideas.

IDEAS10 / Art & Digital Narrative
Emily Carr University, Vancouver B.C.
November 4-6, 2010

Curated by Dena Eber
Juried by Dena Eber, Heather Elliott-Famularo
and Rafael Fajardo

IDEAS is an exhibition of artistic and innovative
digital installations, interactive pieces, web sites, games,
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