

## INTRODUCTION

**IDEAS09: Arts at the Digital Edge** is an exhibition of artistic and innovative digital installations, interactive pieces, web sites, games, digital images, film and video and digital objects. The IDEAS gallery coincides with the seventh annual International Digital Media and Arts Association (IDMAA) conference, *At the Digital Edge: Digital Innovations and Challenges*, which was held on the campus of Ball State University in Muncie, IN.

Like the conference, IDEAS09 explores the “digital edge,” however, the “edge” in the art gallery includes either how digital media is intersecting with other art disciplines or the unique forms of digital arts that are contained within its own aesthetic framework. The former is a literal edge, or boundary, while the latter represents the edge of innovation (novel content, applications, or techniques) within digital arts. The works celebrate crossing this line while uncovering challenges, whatever they may be.

IDEAS09 includes art and essays that confidently dance on the edge between art and other media, including digital prints combined with traditional processes, such as Janet Ballweg’s *What Lies Beneath*, or acquired media, such as Lori Hepner’s *@BarackObama, 7:10 PM Apr 30th from web (#1)*, where typed text from the web is used to drive LED lights that are captured on film. Also on display are innovative works that fall within the digital framework and incorporate the unique expression of contemporary ideas, such as Gail Rubini’s *RiversProject: Delaware*, and philosophical approaches like I Ching in Jing Zhou’s web edition of the *The Interactive “Book of Changes.”* On display are new techniques including the high dynamic range (HDR) photography used in Andreas Baumgartner’s *Place of Topophilia #1* and new uses of technology such as the biofeedback used in Tammy Brackett’s (in)formation installation. Many other works address these themes directly while others are more indirect. Ultimately, the exhibit embodies the ever-changing artistic digital edge, which is defined by flux and driven by the rate of technological change.



NAME

Youngsuk Altieri

TITLE

Petals of Light

MEDIUM

Interactive Sculpture

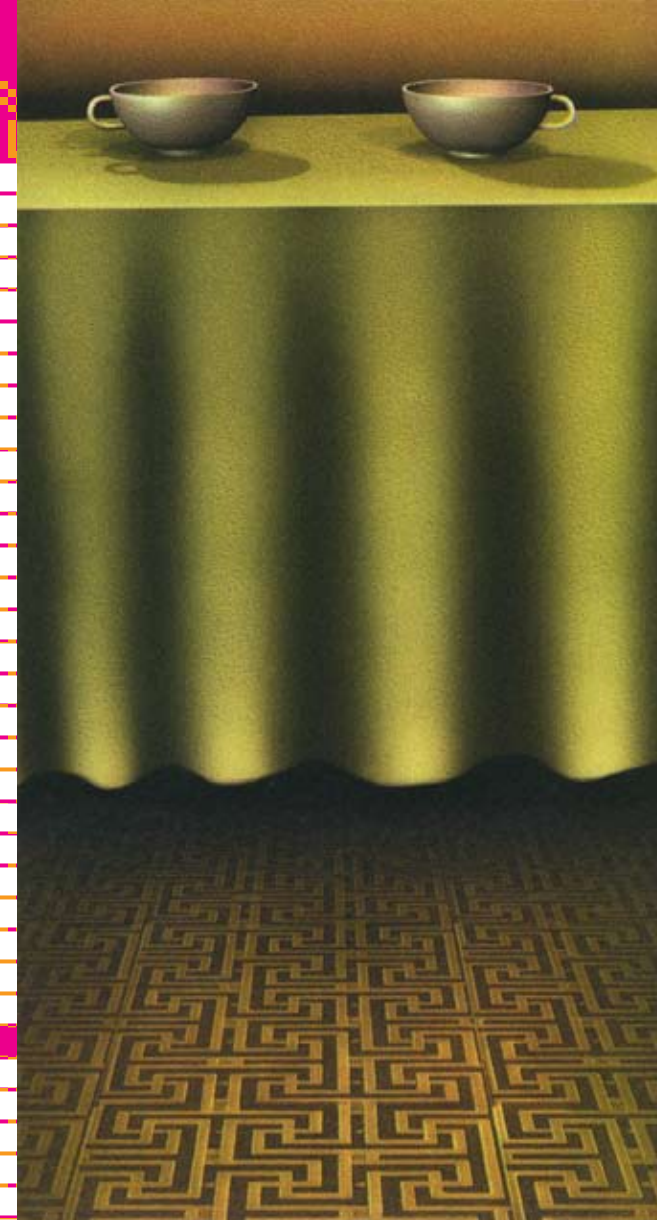
DATE

2009

STATEMENT

We interact with living creatures many ways in our daily lives. We observe the results of our interactions with living creatures when we approach them and witness their defensive behaviors in response to motion or sound. The defensive movements made by creatures such as hedgehogs and potato bugs, when approached by humans or other animals, serve as the inspiration for interactive surfaces. There are numerous other examples of adaptive movement in nature, such as a flower opening its petals to absorb more light.

The main design concept is that interactive objects can be conceived of as an organic entity taking on different shapes or functional forms to give off different amounts of light. For petals of light, this dynamic design metaphor provides a meaningful analogy in terms of reactive behaviors to environmental stimuli or to other creatures.



NAME

Janet Ballweg

TITLE

What Lies Beneath

MEDIUM

Medium: 4-color polymer plate intaglio

DATE

2009

STATEMENT

This series of prints explores ideas about waiting, wanting, hope, and despair. Intimately-scaled, these images speak about the intimacy of relationships - the expectations, unknowns, and psychological tensions that exist. Presented as domestic narratives, unspoken "conversations" unfold around personified teacups, teapots, and their lifelike shadows. Common household objects are seemingly loaded with tension and dark humor, making simple, mundane moments seem surreal. Without the presence of humans, the objects are stuck in a state of suspended motion - waiting for the next move and for an explanation of what is, was, or has yet to be.



NAME

Matthew Bambach

TITLE

Sound and Motion

MEDIUM

Animation

DATE

2009

STATEMENT

This is an abstract animation that moves in concert with the music. I recorded sounds from many different household objects that became the soundtrack for the animation. After creating my song, I constructed the animation using 3D shapes with flat surface shaders to give them a 2D appearance. Both the timing of my animation and the animation of the individual objects were synced to match the sound, thus creating an animation that dances to the soundscape.



NAME

Annette Barbier

TITLE

One Small Step

MEDIUM

Digital Video

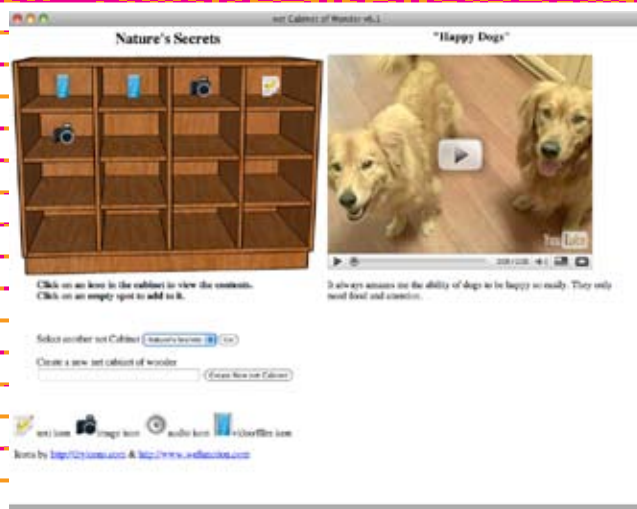
DATE

2009

STATEMENT

"That's one small step for [a] man, one giant leap for mankind." On July 20th, 1969, Neil Armstrong set "foot" on the Moon. It is in fact his boot print that is memorialized in the world famous photo. The implications are numerous and some are obvious – our relationship with nature is mediated by our technology, our penchant for visiting other places and leaving our mark amounts to an obsession, our desire to transcend wrestles with our need for union and even oblivion. Sometimes our marks are intentional, and sometimes we're blissfully unaware of the marks we've left. These images from travel experiences reflect upon our passage through time and space and our interchange with the natural environment.





NAME

Don Barth

TITLE

net Cabinet of Wonder

MEDIUM

Interactive Desktop (web)

DATE

2008

STATEMENT

"net Cabinet of Wonder" is a modern version of Cabinets of Wonder (Cabinets of curiosities or Wunderkammer). It is a collaborative work in which you the engager help create the art. These are media collections of one's moments of curiosities or wonders based on a theme. The themes are of your choosing or you can add to an existing theme, if there is "space" in the cabinet. In the "net Cabinet of Wonder" you add text, images and video/audio to any one of 16 "shelves" in the virtual cabinet by clicking on an empty shelf. To view the added media, click on one of "filled shelves" (with icons) in the cabinet.



NAME

Andreas Baumgartner

TITLE

Place of Topophilia #1

MEDIUM

Digital Photography

DATE

2009

STATEMENT

I enjoy finding and investigating places where the sense of wonder overwhelms me, where nothing is explained, but all is imagined. Unfamiliar interior spaces all have a definite, yet mostly unknown past, and an indefinite, but mostly predictable future. The awareness of topophilia comes to me when exploring these interior spaces, most of which are abandoned farmhouses in the Midwest. As we encounter manifestations of a space, it affects our behavior and our understanding of both, our environment and ourselves. The spaces in which we live begin to consume us, affect us, and help define who we really are. Though these places have a sense of timelessness, I find chaos and unsettling in the creaks and cracks.



NAME

Tammy Brackett

TITLE

(in)formation

MEDIUM

Installation - video+sound

DATE

2005 - present

STATEMENT

(In)formation is an installation that collects visitor's biofeedback and then visualizes and sonifies that information via a complex system. Large video projections of biofeedback information and real time video of the installation space are projected and repetitively re-scanned by cameras in the space. An audio signal, created by voltage-controlled oscillators in an analog biofeedback computer, is created for each channel of video.

NAME

Anson Call

TITLE

Celestial Clock

MEDIUM

Real Time Animation

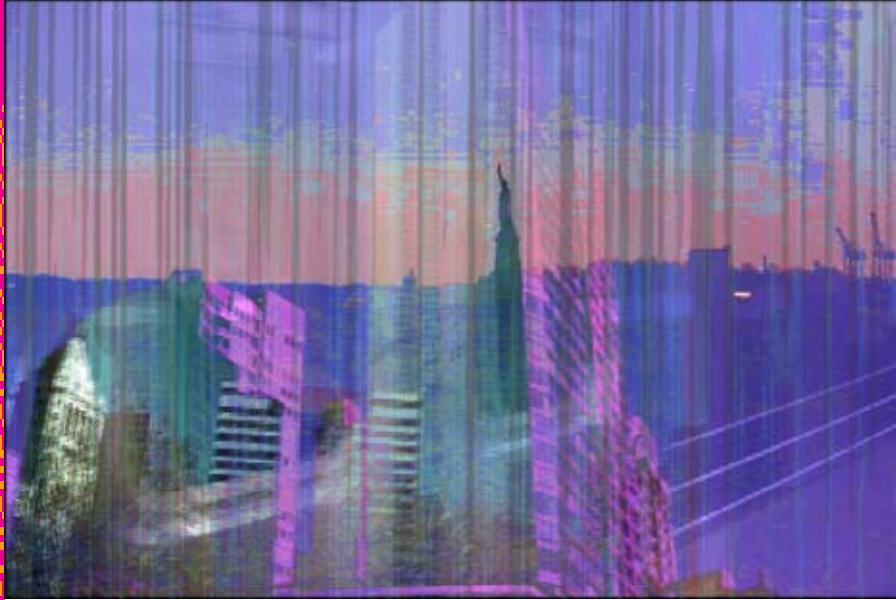
DATE

2009

STATEMENT

The Celestial Clock is a prototype and the first of its kind. It is a full, 24-hour, high definition animation produced using 3D animation software and a render farm. The work uses the orbital patterns of celestial bodies to create a functional timepiece. Each part of the clock changes throughout the day as time progresses. Almost imperceptibly, pieces morph from transparent to solid and light moves across its surface--creating a unique visual experience. On startup, the animation synchronizes with the computer's clock to ensure the experience is the same day by day. Possibly the world's longest animation, (and/or most frames in a movie file) it contains 518,400 frames, much more than a modern day animation film. It took three months to render and one year to create.





#### NAME

Russell Chartier

Paul Botelho

#### TITLE

CONFINED 10-01-2

#### MEDIUM

Video Art

#### DATE

2009

#### STATEMENT

In this piece Russell J. Chartier explores the sense of confinement that many people feel living in large cities despite the many people around them. The piece, created using manipulated footage shot throughout NYC, consists of textures comprised of feedback loops uplinked to satellites then downlinked back to Earth. These “feedback loops” were manipulated with various pieces of broadcast equipment through the looping process and were then further manipulated in the post production process. The textures and manipulated footage were then woven together to create this work. The musical component of this work was created through the use of a granular sampling algorithm developed by the composer, Paul J. Botelho. The algorithm, written in the Chuck programming language, randomly chooses small fragments (grains) from an input sound, shapes their attack and decay, and then creates textures of user-specified density constructed of the sound fragments. The algorithmically-generated textures were then manipulated and layered to create this work. The piece was created through synchronicity—the composer Botelho and video artist Chartier had no knowledge of each other’s component and worked only with an agreed upon duration during the creation of their individual pieces. Only upon the completion of both the video and audio components were two components combined to create “Confined 10-01-2”.

#### NAME

Michelle Citron

#### TITLE

Leftovers

#### MEDIUM

Interactive narrative played on desktop computer.

#### DATE

2009

#### STATEMENT

Norma and Virginia lived together in Chicago for forty-five years. They died one after the other alone in their home, the vibrant lesbian community of their youth long gone; their tiny Chicago bungalow stuffed with objects – matchbook covers of bars where they’d danced, paint-by-numbers left half finished, bowling shirts Norma wore, and over two thousand snapshots of lesbian life spanning four decades. Leftovers, an interactive narrative, uses their snapshots and objects to explore the unforeseen trajectory of a life lived at the margins. It examines the complex relationship between objects, memory, and experience: How do objects mean at the psychological, social, and historical level? How do we use objects, especially home images, to construct identity? How does this meaning change over time, even after our death? At the same time Leftovers reinvents the way we tell stories.



NAME

Video by Chris Coleman

Sound design by David Fodel

TITLE

The Magnitude of the Continental Divides

MEDIUM

Digital Video

DATE

2009

STATEMENT

"The Magnitude of the Continental Divides" is an animation exploring the ways we define ourselves and our nations. It is a journey between many locations in various states of withdrawal and aggression. Borders become weaponized and damage is always dealt from afar. The individual is caught in the midst, unable to separate themselves, unable to define identity without place.

NAME

Nicholas Conbere

TITLE

Doorways

MEDIUM

Digital Video

DATE

2008

CATALOGUE STATEMENT

STATEMENT

My artwork presents invented landscapes that are composed of multiple layers of drawings and photos built up to create complex, dreamlike panoramas. I build layers of information as a way to encourage connections among disparate images and also to evoke a sense of memory and history. The result is a poetic view of our world evolving, freely combining space and imagery to explore the inevitability of change and the quirks and unplanned directions of development.



NAME

Emily Denlinger

TITLE

"24 December I have now examined my desk more closely and have seen that nothing good can be done with it. There is so much lying about, it forms a disorder without proportion and without that compatibility of disordered things which otherwise makes every disorder bearable." from Franz Kafka's diaries

MEDIUM

Digital Imaging

DATE

2008

STATEMENT

Emily Denlinger's work explores the human condition. Drawing on a wide range of artistic influences including Romare Bearden, Samuel Beckett, and Laurie Simmons; she constructs collage characters and dioramas, which are subsequently photographed. Her work question issues of identity, gender roles, survival, and codependency on others. In order to help viewers better understand the vernacular of her world, Denlinger contextualizes images inspired by her personal life next to her interpretation of passages in popular literature and political events.



NAME

Benjamin Dunkle

TITLE

Icons

MEDIUM

Digital Image and Drypoint/Monoprint

DATE

2009

STATEMENT

For each intaglio print in this grid, a words/concept will be represented by an icon. The icons represent typical- computer/technology oriented words/concepts such as PRINT, NEWS, and USERS. The computer icons displayed next to the prints are on LCD frames, each the same dimensions as the framed prints, in a similar grid, next to/opposite the intaglio prints. The computer icons represent more abstract, ethereal words/concepts such as WATER, CLOUD, WAR, and LANDSCAPE.





## NAME

Richard Elaver

Phil Renato

## TITLE

Drips

## MEDIUM

SLS Nylon

## DATE

2009

## STATEMENT

An interactive kit for making body adornments, this series is rather like a set of organic Legos. Taking a cue from L-system fractals, the series accumulates into complex organic structures through simple connections of varying elements. Each piece bridges to 1-3 additional pieces, unfolding an organic plant-like structure as the user puts the pieces together. Users have made necklaces, bracelets, crowns, brooches, and wall-hanging sculptures. The pieces are rapid-manufactured from SLS nylon, creating strong, flexible components that move with the body.

## NAME

Carol Faber

## TITLE

Earth: Bone Nest

## MEDIUM

Digital image

## DATE

2009

## CATALOGUE INFORMATION

## STATEMENT

My affinity as an artist is to look towards nature for inspiration. Nature's environments, both animal forms and landscapes are the basis of my digital imagery. This work is derived from my relationship with Iowa and my personal dialog with place. Natural imagery intermingled with personal perception expresses my artistic depiction of the land, its content, and my interpretation of symbolic and narrative meanings. This work was created with access to the school of veterinary medicine's anatomy lab at Iowa State University.



NAME

Michael Filimowicz

TITLE

INTERWORLD

MEDIUM

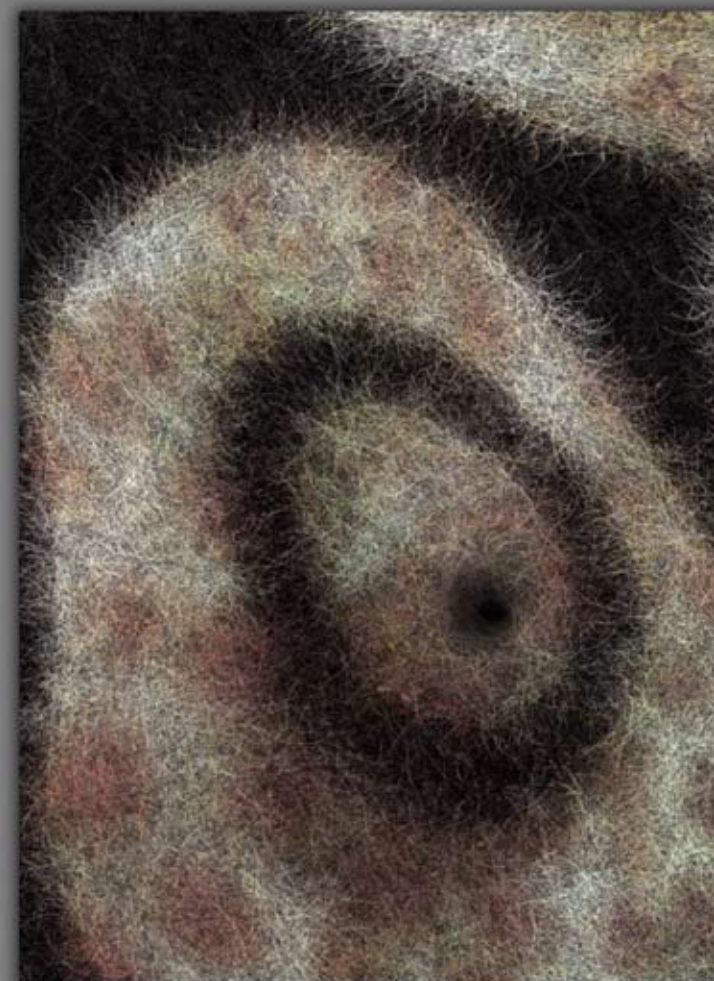
Digital Video

DATE

2008

STATEMENT

The flux of experience is typically characterized by artists and thinkers as an undifferentiated continuum of sensuous particulars, haphazard, unorganized, a “raw stuff” to be ordered and structured by our sense organs and the cognitive structures of the mind. This video work of visual flux seeks to counter the traditional notion of flux. It is based on a phenomenological investigation in which flux is explored, not as a random sequence of unstructured percepts, but rather as a concatenation of rhythms. This work is composed of very brief fragments of overlapping visual pulses- each pulse being a momentary articulation of the body.



NAME

Harvey Goldman

TITLE

Mtn Glia Head 04

MEDIUM

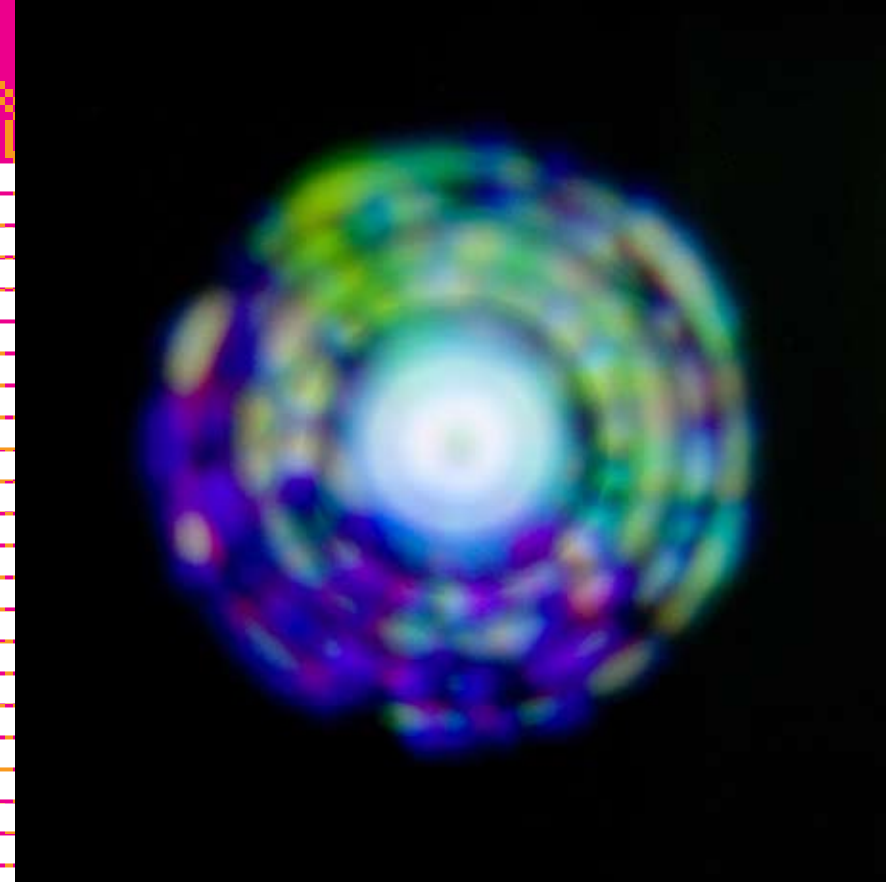
Giclee print

DATE

2009

STATEMENT

The “Glia Series” was inspired by the research my brother Daniel Goldman is leading at the Molecular & Behavioral Neuroscience Institute, Ann Arbor Michigan. I spent a portion of fall 2006 working in the Institute creating scientific visualizations. I became enamored with the beauty of this magical cell, which may hold secrets to how the retina cells of zebra fish repair themselves following injury. In the “Glia Series” these cell forms have been highly abstracted. The correlation with human anatomy is fascinating. The Glia cell’s ability to function like stem cells make them a compelling contemporary subject matter.



NAME

Lindsay Grace

TITLE

Wait: Critical Gameplay

MEDIUM

Game

DATE

2008

STATEMENT

Wait is a game where the player is encouraged to refrain from acting on the world. As the player moves the world disappears, but when the player waits, the world becomes more rich. Players are awarded points when the little things in life reveal themselves. It is designed to work against the normal type of push interaction many games promote.

NAME

Lori Hepner

TITLE

@BarackObama, 7:10 PM Apr 30th from web (#1)

MEDIUM

Digital prints, magnets

DATE

2009

STATEMENT

Status Symbols is a series of virtual portraits that are studies of identity in a digital age. Textual updates on sites such as Twitter and Facebook allow for virtual personas to be created with prodding of, "What are you doing?" or "What's on your mind?" by the social networks. Status Symbols showcase the identity created that differs from physical looks. Abstract portraits are created with spinning LEDs that translate words into flashing bursts of light. Custom created hardware and software are used to transform the typed text into the ons and offs of binary code that is at the base level of digital communication. Each portrait represents a fleeting moment in the digital world as captured on film.





NAME

Aaron Higgins

TITLE

In His Memory (Starman)

MEDIUM

interactive desktop

DATE

2008

STATEMENT

"In His Memory (Starman)" is an interactive Flash piece dedicated to Zalmen Rosen, my maternal grandfather. This piece is my way of communing with Zalmen who I have nicknamed Starman. It is a continuation of previous work where I think of technology and cyberspace as a means of creating a realm in which he can embody a sort of physical form.



NAME

Jonathan Hounshell

TITLE

Dioramatran No.1: Mistaken Medicine, Chimborazo, Ecuador

MEDIUM

Pedestal-top Digital Time Based/Sculpture/Painting

DATE

2009

STATEMENT

I see image-making as a collection process—a preservation of memories—a notation of the circling ambits of people separated by oceans and borders.

In my travels to countries around the world, I have faced many moments that have either defined me or have shaken me. This artwork is about one moment that did both. In a land above the clouds, among a people with an ancient language, two ambits went askew and collided—ambits that differed in age, origin and epoch—creating a ripple of confusion and worry.

In order to embody this particular memory, I've created a construction in a format that arose from the challenges of how motion graphics, photography, and traditional paint differ in both substance and presentation. I call each of these presentation pieces a "Dioramtran" derived from the terms "Diorama" and "Duratrans."

As with most of my current artwork, imagery is presented in a way that celebrates the flatness of the photograph, of paper and of paint. Even here in motion, the images and the backgrounds don't ask us to accept the full illusion of depth. Instead, the images relish in absurd connections to space, as in the traditions of stage presentation.

NAME

Beth E. Koch

TITLE

Democratization of Typography

MEDIUM

Digital image

DATE

2009

STATEMENT

“Democratization of Typography” explores loss of identity experienced by the author (and other designers) whose training pre-dated computers. It depicts the struggle of digital typography to retain its roots in expert knowledge of form, honed type handling skills, and precision craftsmanship.



NAME

Susan Koper

TITLE

Prevailing Hope

MEDIUM

Modern dance piece

DATE

2009

STATEMENT

“Prevailing Hope” is a modern dance piece that was choreographed for the spring 2009 dance concert, Dance Revelations, at Ball State University. The theme of the concert was the inclusion of digital media with art in a dance concert. To accomplish this, the Department of Theatre and Dance collaborated with the Digital Corps in the Center for Media Design at Ball State. Choreographers worked with Jonathan Huer and students from the Digital Corps to include projections and other forms of digital media in their pieces. “Prevailing Hope” is a piece based on the novel Cry the Beloved Country by Alan Paton. A passage from the novel is projected digitally behind the dancers and certain words are highlighted throughout the dance. While based on the passage, this piece attempts to portray the beauty as well as the tragedy of human life. It is a dance of love, hope, fear, passion, endurance, pain and strength. The nine performers are all dance majors in the Department of Theatre and Dance at Ball State. They are members of the student dance company, Ball State Dance Theatre. Students are selected by audition each semester for the company and perform in two concerts each year.





NAME

Patrick Lichty

TITLE

Al Hansen's Car Bibbe II, By Second Front

MEDIUM

Digital Video

DATE

2009

STATEMENT

The flux of experience is typically characterized by artists and thinkers as an undifferentiated continuum of sensuous particulars, haphazard, unorganized, a "raw stuff" to be ordered and structured by our sense organs and the cognitive structures of the mind. This video work of visual flux seeks to counter the traditional notion of flux. It is based on a phenomenological investigation in which flux is explored, not as a random sequence of unstructured percepts, but rather as a concatenation of rhythms. This work is composed of very brief fragments of overlapping visual pulses- each pulse being a momentary articulation of the body.



NAME

Jessica Maloney

TITLE

Holding Pattern 1, Holding Pattern 2

MEDIUM

Digital Photos Mounted on Aluminum

DATE

2008

STATEMENT

This work explores aviation holding pattern as a metaphor for psychological holdings patterns. When a plane arrives at its destination but cannot land they are made to fly in a predefined racetrack pattern while they wait. This waiting to land or suspension between major actions can easily be applied to mental states as well. When a decision is being made or when we are in between major life events we are in an incubation period. This space in between is what I am trying to visually represent in this series.





NAME

James Miles

TITLE

Random

MEDIUM

Digital HDR photo

DATE

2009

STATEMENT

High dynamic range imagery explodes the myth of the pure photoreal. It's a kind of bionic supravision, if you will, allowing the machinery of the camera and imaging software to cobble together various exposures into something the naked eye cannot otherwise perceive all at once. Here I've used HDR to peer with something beyond human vision into this scene near Meteor Crater in the 103 degree heat of Arizona. In one still image, we get full detail in the shadows and subtlety in the highlights, despite the glare of noonday sun. On the content plane, the bullet holes and graffiti call to me from someplace my mind doesn't normally go, and the message is, "Beware."



NAME

Tom Muir

TITLE

Ingress-Egress

MEDIUM

Digital Image of an digitally rendered object

DATE

2008

STATEMENT

"Ingress-Egress" explores the interpretation, history, and cultural meaning of teapots and tea strainers. This vessel demonstrates the unique aesthetic perspective developed in my work, a perspective that combines interests in the craft history, engineering, and ornamentation of household implements. This work reflects a ripening process in thematic references such as steeping, and other time-dependent natural processes. My aesthetic exploration within such diverse formats and media as digital rendering, drawing, metalsmithing and other craft media gives my work as a whole greater depth, because the components of individual works are counterplotted against one another in an exchange of forms, feelings, and ideas. The question addressed by all my vessels is: what is the meaning of containment? Answers vary, depending on whether the viewer thinks about water and its symbolism, tea and its meanings, or more abstract notions of human craft in dialogue with the natural world.



NAME

Joel O'Dorisio

TITLE

Fossil of spring

MEDIUM

Installation

DATE

2009

STATEMENT

Fossil of Spring is exploring the current state of the world in flux. Global environmental change is not a catastrophic one-time change but rather a nearly unimaginable series of barely noticeable changes in very tiny increments. I am in the process of documenting the regular but odd changes in my world. The weather, the plants, the water, the snow. All of the things that would happen even if the world was not changing, but are at the same time, indicative of the changes that the planet is experiencing.



NAME

Jamie O'Neil

TITLE

Identity Systems

MEDIUM

Digital Video

DATE

2004

STATEMENT

A systems approach to shared identity. Kurt Weibers, the artist's virtual identity speaks with authority and persuasion to the viewer; his mysterious anima mirrors him, along with his ego-oriented electrical engineering self. Concept of "identity systems" is presented.



NAME

Niki Nolin, Nancy Gaziano, Rebecca Rhine-Stone

TITLE

Iamoccupied

MEDIUM

video object installation and website

DATE

2009

STATEMENT

"Iamoccupied" is part of a larger collaborative project titled Volatile Memories which investigates how memories, told as stories, re-introduce and inform collective consciousness. "Iamoccupied" is both a website repository for those stories and an installation object displaying one story.

"Iamoccupied" began as one participant's story of coping with painful memories over a lifetime. In the process of working on Volatile Memories, it became a kind of coping ritual. Using the statement "I am occupied" as a framework, we found relief in sharing the thoughts and feelings that came to occupy our minds and hearts as they dredged up and examined our own and each other's memories. The website in progress, Iamoccupied.com was built as an extension to the project to extend that relief to others. "Iamoccupied" is a collaboration between Niki Nolin, media artist, Nancy Gaziano, poet, and web designer Janet Rooney with voice by Rebecca Rhine-Stone.



NAME

Gail Rubini

TITLE

RiversProject: Delaware

MEDIUM

Web site and Internet art

DATE

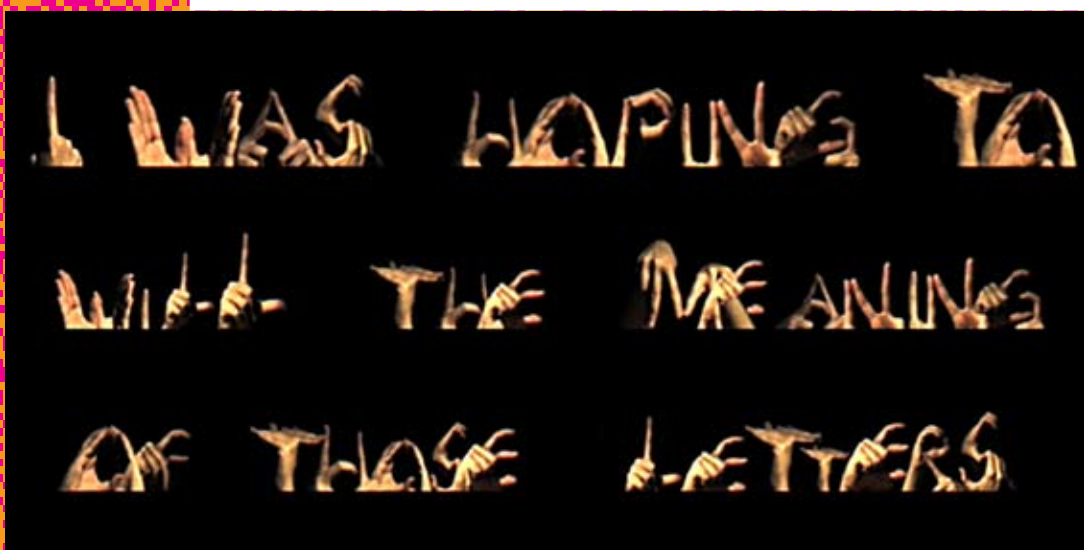
2009

STATEMENT

Rivers Project: Delaware, is a portrait of the Delaware river through the relationships that shape our social, commercial, political, natural and aesthetic experience. A grid of multiple photos collage a visual experience of the Delaware River. The grid is created using the Flickr API and phpFlickr, a PHP wrapper of Flickr (scraping technology) for all photos that are labeled "Delaware" and showing them 12 photos at a time and changing every 5 seconds. Flickr allows you to order your search result by "interestingness" which is based on viewers clicking that they like a photo. The results are in descending order of interestingness, which gives much better results than random order.

Thousands of pictures cycle throughout the exhibition.





NAME

Yana (Ioanna) Sakellion

TITLE

My Father's Letters

MEDIUM

Digital Video/Animation

DATE

2007

STATEMENT

This piece is based on personal narrative and expresses my early fascination with handwritten letterforms and textile qualities of handwriting. I am employing digital video and animation to convey my childhood associations between the object and the meaning, while experimenting with kinetic typography. Creative writing is a part of my practice and is often incorporated into my digital-based pieces.



NAME

Yana (Ioanna) Sakellion

TITLE

The Dress

MEDIUM

Digital Video

DATE

2008

STATEMENT

This autobiographical narrative brings together the creative writing and digital video in a film that questions childhood memories. Why does one choose to wear cloth without color? What does a child do with a life that has been trusted to her? This humorous and disturbing film may just have the answers.



NAME

Wenhua Shi

TITLE

Mama Don't Take My Kodachrome Away

MEDIUM

Digital Video

DATE

2009

CATALOGUE STATEMENT

STATEMENT

Mama don't take my Kodachrome away Mama don't take my Kodachrome away Mama don't take my Kodachrome away. Mama don't take my Kodachrome, mama don't take my ... Found footage, Digital remix



NAME

LiQin Tan

TITLE

Digitally Bloodless

MEDIUM

Installation with Digital Metal Prints

DATE

2008

CATALOGUE INFORMATION

STATEMENT

"Digitally Bloodless" explores the paradox that humans choose to express their primitive warmth through the use of cold, digital technology.

There is no warmth in the digital world, and certainly no blood. It is a cerebral realm of 0s and 1s, chips, electronic waves and pulses.

But, we continue to infuse these electronic chips with our animal instincts and passions. Such, though we as society are technologically advanced, we still operate off our primitive urges – an obvious and ongoing contradiction of our digital-age culture.





NAME

Jacob Tonski

TITLE

I'm taller than most of the people I know.

MEDIUM

Interactive Installation

DATE

2008

STATEMENT

We celebrate diversity, and differences are sources of richness in our relationships.

At the same time they are the roots of division and power, invisibly shaping the micropolitics of our every interaction.

I'm taller than most of the people I know adjusts the height of the floor so that two or three individuals stand at the same height, gazing eye to eye. It's a subtle but profound and intimate shift, much like sitting together at a table.

Height in this case serves as a metaphor for all of our personal differences, hoping to foreground their ever-present and overlooked impact by momentarily, and synthetically, removing them.



NAME

Anna Ursyn

TITLE

Parkour

MEDIUM

Digital image

DATE

2008

STATEMENT

The city becomes a stage for a parkour artist, with both its horizontal stretches and upright heights.



JACK

(singing softly)

Come Josephine in my flying machine...

Rose closes her eyes, feeling herself floating weightless far above the sea. She smiles dreamily, then leans back, gently pressing her back against his chest. He pushes forward slightly against her.

Slowly he raises his hands, arms outstretched, and they meet hers... fingertips gently touching. Then their fingers intertwine. Moving slowly, their fingers caress through and around each other like the bodies of two lovers.



NAME

Nic Wiesinger

TITLE

Screenless Movies: Titanic, Shawshank Redemption, E.T. The Extra-Terrestrial

MEDIUM

Digital Video

DATE

2009

STATEMENT

Screenless Movies supplants the visual experience of popular movie scenes by replacing the iconic movie image with the script narration, thus creating a secondary experience that is based on both memory and imagination.

NAME

Kim Young

TITLE

Signs: 2

MEDIUM

Digital image

DATE

2009

STATEMENT

These images taken from nature explore the very human tendency to draw profound meaning from the simplest objects and occurrences.



NAME

Jessi Zabarsky

TITLE

Crossing Under the Over Ocean

MEDIUM

Digital Mixed Media

DATE

2009

CATALOGUE INFORMATION

STATEMENT

This work is part of an exploration of themes dealing with the ideas of a traditional fairy tale or religious quest, a heroic or savior character, and what might occur if a person who could not live up to such ideals was placed in such a position. The work also explores how digital resources can be used very minimally, mostly as a collage tool, in order to create a tactile, yet still unreal feeling, world.



NAME

Jing Zhou

TITLE

The Interactive "Book of Changes" - "I Ching" (web edition)

MEDIUM

Web site and Internet art

DATE

2007

STATEMENT

The "Book of Changes" translates this ordered universe into a system of parallel symbols, sixty-four hexagrams, which express the various human situations. From the Chinese perspective, all phenomenal existence is conditioned by two polarities in contrast-Yin and Yang, which represent the dynamic of change, an organic order corresponding to human nature. To represent this ancient Chinese cosmic conception in a digital interactive art form is rejuvenating the old culture, as well as transforming and enriching the future one.

