

MAKING NOW  
OPEN  
FOR  
EXCHANGE

**CAROLYN HENNE, CURATOR**

TEXTS BY

CAROLYN HENNE ♦ SHANE ASLAN SELZER ♦ ROB DUARTE

FEBRUARY 14 - MARCH 30, 2014

MUSEUM OF FINE ARTS  
FLORIDA STATE UNIVERSITY  
COLLEGE OF VISUAL ARTS, THEATRE & DANCE

*Program Sponsors: The Florida State University Council on Research and Creativity Art & Humanities Program Enhancement Grant; The City of Tallahassee State Partners Initiative and the Leon County Cultural Development Program, both administered by the Council on Culture and Art.*

## Making Now: Open for Exchange

The exhibition *Making Now: Open for Exchange* was organized by the Florida State University Museum of Fine Arts in concert with Guest Curator Carolyn Henne. Project Staff: Allys Palladino-Craig, Editor and Grant Writer; Jean D. Young, Fiscal Officer and Book Designer; Teri R. Abstein, Communications Officer; Viki D. Thompson Wylder, Education Curator; Wayne T. Vonada, Jr., Preparator / Exhibitions Designer.

*This Program is Sponsored in Part by:* Florida State University Arts & Humanities Program Enhancement Grant awarded to Carolyn Henne; the City of Tallahassee State Partners Initiative and the Leon County Cultural Development Program, both administered by the Council on Culture and Art; and *Seven Days of Opening Nights*.



BOOK DESIGNER:  
Jean D. Young, MoFA

COVER DESIGNERS:  
Jasmyne Flournoy and Frankie Ironside

PRINTER:  
Durra Print Inc., Tallahassee Florida

©2014  
Florida State University  
Museum of Fine Arts  
College of Visual Arts, Theatre & Dance  
All Rights Reserved  
ISBN 978-1-889282-29-9

● [cover] Analog Analogue, *Cave Paintings*, at Railroad Square, 2011, panoramic mural.

► [facing page] Christine Blizard, *the give away project*, 2010-present, Austin, Texas.



- ◆ *Sponsorship and Organization*.....2
- ◆ *Acknowledgments*  
Peter Weishar.....4
- ◆ *Making Now: Open for Exchange*  
Carolyn Henne.....6
- ◆ *... Still Buzzing After All These Years*  
Shane Aslan Selzer.....8
- ◆ *To Interconnect Is Human*  
Rob Duarte.....17
- ◆ *Artists' Statements and Reproductions*.....26
- ◆ *Biographies*.....56
- ◆ *Florida State University*.....64

## Acknowledgments

Peter Weishar



Carolyn Henne, *Stitch, Decaysia and Slab*, castings of pigmented FGR-95 casting, oiled and waxed, each 25 x 27 x 6 inches.

In the summer of 2012 Carolyn Henne, Associate Dean of the College of Visual Arts, Theatre & Dance, who has also been Chair of the Department of Art since 2011, began to plan a project with faculty member Chad Eby of the Facility for Art Research (FAR). FAR is a new university entity where hardware, software and artists collaborate to make objects and to make progress on a number of projects from intentionally atavistic pursuits like letterpress technologies to new millennium 3-D printing with space-age materials and ingenious computer programming.

A lot has happened since those mid-summer meetings to plan grant applications and visiting artists. In fact, in 2013, Chad was recruited by an international design firm in Sweden — he's collaborating now at long distance — and Carolyn has become the Director of FAR in addition to all her other responsibilities, among them this curatorial project *Making Now: Open for Exchange*. For the planning of *Making Now*, there were excellent advisors working with Carolyn from the very beginning: it's important to thank Mark Cecil, Chairman of the Board of the College. Mark shared his expertise in the corporate world as Carolyn sought input from corporate offices and CEOs at manufacturing firms producing 3-D printers and designs.

At some point, the concept of what artists are making today became in Carolyn's mind what artists are making together today. The dimension of collaboration not only further defined the focus of one section of the exhibition, but brought exciting artist teams to the fore. Carolyn also looked at artists who channeled

public participation and insights so that the exhibition could expand to non-artist participants whose interaction was critical to the success of an idea or an art experience. In both situations the concept of the exchange of ideas was paramount.

The College of Visual Arts, Theatre & Dance has had many fine programs underwritten in part by the Arts & Humanities Program Enhancement Grants from the Council on Research and Creativity now under the direction of Vice President Gary Ostrander. Not only do individual faculty win critical support for their research, such as *Making Now*, but the leadership role in promoting the arts at the University was handsomely demonstrated in the Fall of 2013 when Gary Ostrander made possible an exclusive exhibition of prints by 17<sup>th</sup> century Dutch artist Rembrandt van Rijn. The works were exhibited at the Museum of Fine Arts and garnered public praise and generated significant traffic.

Every year since 1999, the University has presented an annual Festival of the Arts know as Seven Days of Opening Nights. As the festival length has expanded, it has sometimes been affectionately known as the million days of opening nights, yet Chris Heacox, Director, has brought dazzling performers to Tallahassee and has continued the tradition of offerings of visual art. Carolyn Henne and the Museum are grateful for the support of the Festival in this fifteenth year of exciting cultural programming.

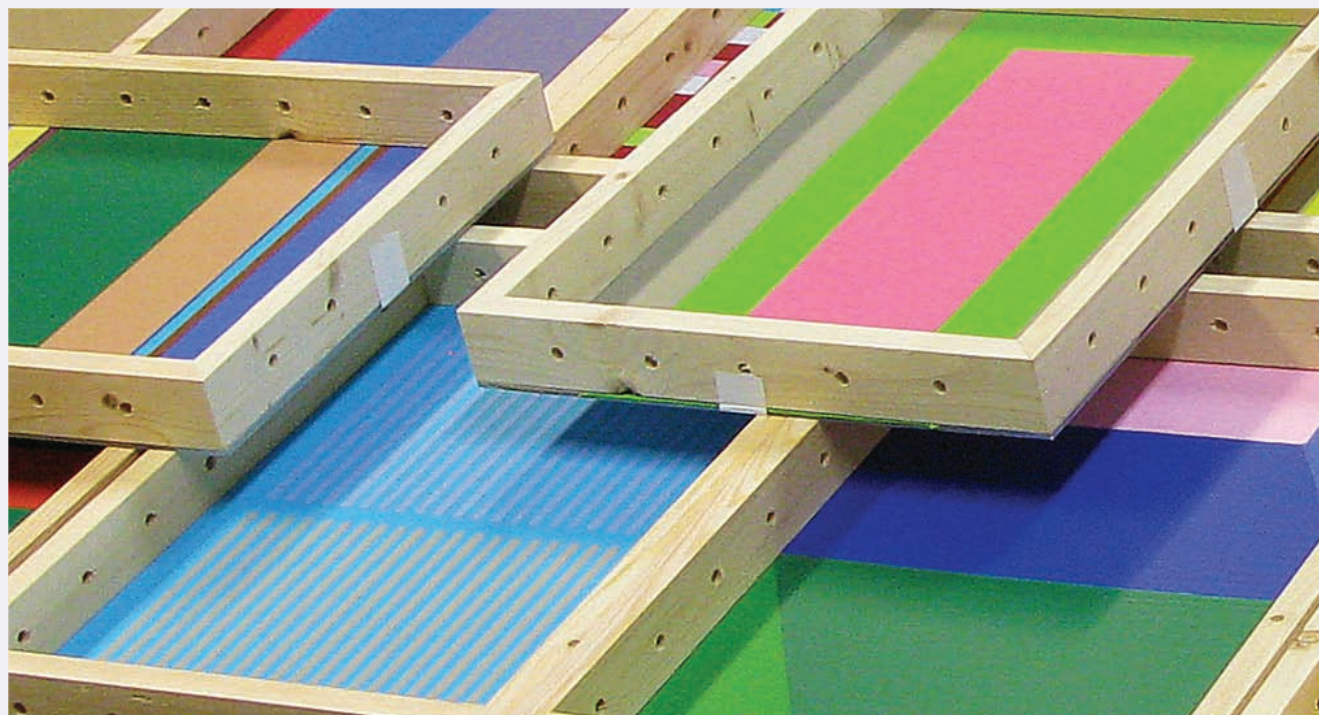
—Peter Weishar, Dean, College of Visual Arts, Theatre & Dance



Carolyn Henne, *OK*, 2012, vinyl, ash, recycled paper, batting, 60 x 48 x 36 inches.

## *Making Now: Open for Exchange*

Carolyn Henne



Judy Rushin, mixed media panels of *Variance Invariance*, 2013-2014, a variable installation.

How do artists make meaningful work in a climate of mass production, outsourcing, material excess and waste? How are these factors affecting the ways in which artists work, what they work for, and how they work?

I undertook this exhibition as a means to conduct research into artists' changing relationships to production and community. The participating artists are thinking and making in vastly different modes. There is no hierarchy to the styles and forms found among them. Instead, what links these artists is their desire to ask questions about how we make and whom we make with and for. These artists employ both traditional and new media, considering artistic production in terms of social research and exchange. All of their production strategies fall into one or more of three categories — *share*, *steal* or *give* — by way of materials, resources and information. All of them enlist a wide range of forms in order to think and question our relationship to objects

and images. In many of these efforts, the viewer becomes a participant in the work's production or is a factor in how the object achieves its value. The experience of viewing something you've been a part of creates an intimacy rarely elicited between audiences and artworks.

One of the overarching questions is whether these artists are preoccupied with "doing good things" or whether they are more concerned with using co-production as a strategy for making things that mean something to the people they are made for. In the uncertainty of *Now*, we look to the future. What is the future of making? And how are we shaping its course? *Making Now: Open for Exchange* examines this future, but it starts with the pronoun *we*. How are *WE* shaping the future? Through new and old technologies, the shift really becomes a movement from central authorship to collective investment. *WE* make experiences together, and these experiences build towards a creative vision.

That vision is not singular, it doesn't claim a single voice, instead the vision is multiple like a 3D printer that takes tiny particles and builds them together from a thousand perspectives.

Whether contributing online to new improvements in shareware or performing in the public realm, working on green strategies through art, or team-designing projections, there is one underlying commonality — a need to get something done, to make something happen — between us. The value of these works places an emphasis on exchange, communal experience, and making a positive change in our shared world. The artists here function as liaisons between materials, ideas and people. We could think of it as *Building Happiness*, a quest to use creative action as a better way into the future we are making now.

*In the development, planning and execution of this exhibition, I owe a host of people a great deal of gratitude; first, to the artists who challenge themselves in new ways daily which, in turn, challenges us all to be open for exchange; then, to Gary Ostrander and the Council for Research and Creativity for their*

*unflagging support of the arts and humanities, and to Dean Peter Weishar who, we have learned, is a great advocate for all of us and an enthusiastic supporter of this exhibition, my sincerest thanks. A special thank you goes to the Museum staff and to the many participants in the making of and engagement with these works — each drone was made with consideration and respect, each plant was lent to the show with faith that we, too, will care for them, each lump of porcelain was formed through touch and concentrated attention and each interaction (whether through making or experiencing) enriches the works in this exhibition.*

—Carolyn Henne, Associate Dean, College of Visual Arts & Dance and Chair of the Department of Art

▼ Michael Rees, *Ajna 3*, 1995-96, stereolithography resin, 11 inches tall.



## . . . *Still Buzzing After All These Years*

Shane Aslan Selzer

As you read this sentence, your mind is thinking about other things. You are multi-tasking, keeping track of people and events happening elsewhere, outside of the room you stand in now. You just received a text message, the tell-tale ping lighting up your cell phone; there, you posted a picture to Instagram, tagging a friend who is on your mind today, her Grandmother passed away recently after a long life, you heard about it on Facebook. Someone just Retweeted a Tweet from JAY Z and this got you thinking about his Picasso Baby performance at Pace gallery<sup>1</sup> and the growing relationship between artists and celebrity. It also got you thinking about that guy who layers printed-paper, building collages of dead men.

But that's just a sideline thought, a scramble of information, mashed together and yet distinctly separate. It might look a

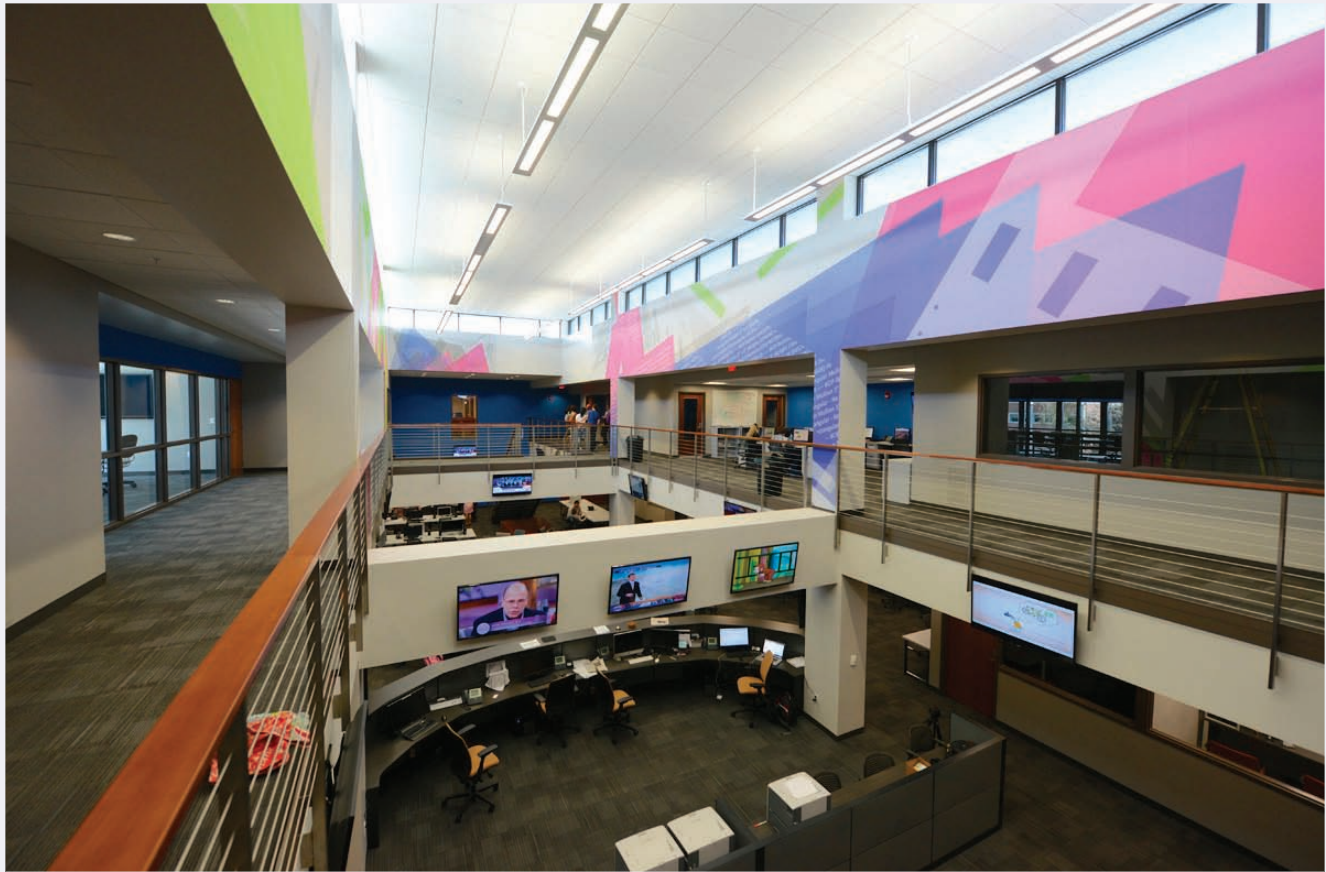
lot like the digital static visualized on a billboard in Texas, seen from the corner of your eye. Like many projects requiring the participation of people, a localized, intimate experience is shifted through scale, transformed in this case through media. The living room noise Christie Blizard records is domestic, translated from audio into a spectrogram, formalized as a billboard, a drawing seen from the road, in transit. An abstract landscape of motion viewed while passing by. The domestic noise becomes a blur, the sideline thought, the hummmmm of the road, the buzzzzzz of your phone, the siteline of Lubbock, Texas, from the highway, passing by...gone.

You process this information, but your real thoughts lie elsewhere entirely: a grant deadline looms, a relative needs a loan, a

▼ Christie Blizard, *Spectrogram from living room noise recorded on May 14, 2011*, billboard installation on Highway 84 outside Lubbock, Texas.







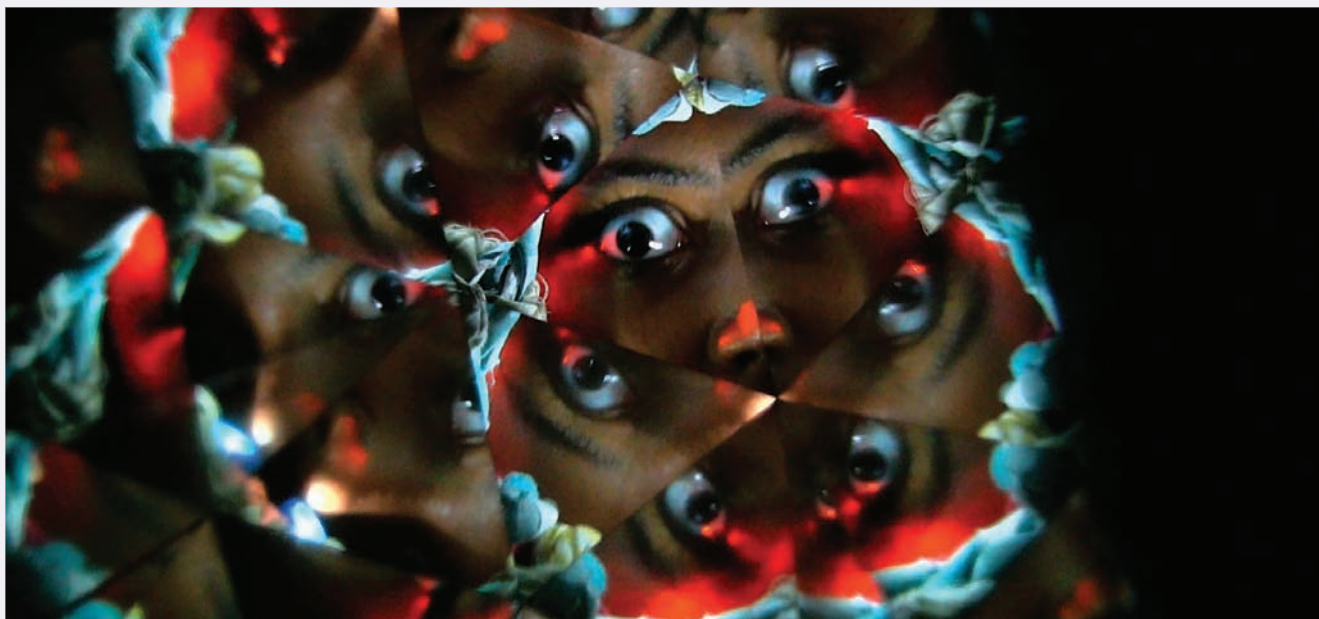
Joelle Dietrick and Owen Mundy, detail of *Packet Switching* (Weimer Hall), College of Journalism and Communications, University of Florida, 2012, inkjet on polyester on panel, 177.5 x 20.21 feet. Photo credit: Steve Johnson / UF College of Journalism and Communications.

colleague is stranded in meetings, a lover wants to know where things stand. Whatever it is, I'm willing to bet that the main thing in your mind is about some kind of relationship, and below that core thought is the subtext of how to communicate within said relationship. Focus on it — that most important thing / person / action — for 30 seconds. It's difficult to do, right? I'll bet it's an image, a barrage of images. 30 seconds being longer than it once was. Time and distance being re-routed in the digital days of here and now.

Now take the feeling you have when you focus intensely on one relationship and multiply that by twenty. This is approaching the number of relationships that you're currently negotiating internally while you read this sentence. This feeling is a contemporary condition that I'm calling BUZZ. Buzz is the sound we associate with a bee, vibrating its wings while working (a buzzing bee), and the discussion or hype generated by an advertising publicity (we got good buzz). But buzz is also a psychological space which we inhabit as we go through our day. This is the sound in your head when you are constantly networked to information. This is the sound in your head as you read, respond, decode and analyze

information rapidly. Buzz is an informational experience where we dwell, spending more and more of our time here. The artists in the exhibition *Making Now: Open for Exchange* are living in the buzz. Compare it to a weather pattern, like a tropical storm, that grows or dissipates depending on a number of external factors, each one bumping the next and so on until it becomes a hurricane or gets swallowed back into the sea.

Enter the University of Florida's Integrated News Room, a physical space functioning as a convergence point for communication. You will find this *buzzing* effect has followed you here as well. In fact, the *buzzing* is amplified by Owen Mundy and Joelle Dietrick's collaborative commission, *Packet Switching*. This ongoing project's title, *Packet Switching* refers to networking technology that groups information into transmittable sized "packets" for sending and receiving digital information.<sup>2</sup> By looking at the packets themselves as still images, micro stories, *buzzes* of information, Mundy and Dietrick use abstraction as a strategy for the visualization of layered information. They wrote open source software to grab fragments from these packets and remix it. The process



extends to map these stills into large site-specific installations. Realized at an institutional scale these works emphasize line, plane and flatness as compositional anchors. Rather than fade into the space, the color choices announce the packets' arrival. Taken from Sherwin Williams "High Voltage" 2013 Color Forecast, these bold combinations confront the architecture and the surrounding flat screen televisions, a strategy that increases the *buzz*, reminding us that the best meditation practice happens at a busy intersection. Painting still grabs the meditative placeholder here, filling the space with a tempo of color and line that describes the movement of new information through an old plotline.

But this kind of painting is suited for being in the *BUZZ*. Because we are simultaneously doing other things. Thinking other thoughts. Buzzing through our day. And yet, despite the onslaught of images, short form communication and digital "togetherness" we are still obsessive about relationships the most, we worry over their stability, we have anxiety over their fluidity, we fantasize about their potential and we revel in the comfort and ease of "sharing something with someone else" — a thing, a piece of paper, a reference, a friend in common, a memory.

As the ways we communicate change, it follows that artists will occupy new forms. The way we talk about "community" needs to change, too, because their boundaries and definitions already have. In fact, the various "communities" we find ourselves associated with have changed in form, too, becoming micro networks that support our growth as artists in a wide range of ways. These networks are ultimately about relationships. How we spend time, with whom, over what...

Here's an Ice Breaker: What are the keywords that you identify with yourself? For example: Artist, teacher, parent, friend. What "spaces" are associated with these keywords? For example: Museums, galleries, schools, playgrounds. What "groups" have you cultivated around these clusters? Is there overlap? Distinction? Code switching? As creative people the keywords *research*, *community* and *exchange* resonate with how we build and assess value in our own work and lives. But these are wide-open terms and they deserve direct attention to keep them from falling flat — into vacuous placeholders for unspoken ideas about living inside a buzzing world.

### RESEARCH — *Doing It Ourselves*

Analog Analogue is an artist collective that presents interactive games for participants. A game by necessity engages its players. Once you are "playing" you are likely to be engaged mentally and physically in the activity. Ka-LIVE-o-scope exhibits a life size sculpture that teases its viewers into becoming participants by encouraging them to lean into the illuminated opening in its form. Ka-LIVE-o-scope's viewers are those people who come into visual contact with the sculpture in the gallery space. They become the participants once they are physically engaged and the subjects when their image is reflected back by the mirror. The subjects transform again into

▲ Analog Analogue, *Ka-LIVE-o-scope* at Fountain Art Fair, 2012, projection of interactive installation.

► [facing page] Joseph DeLappe, *The gg hootenanny: Gandhi's Release Party and Global Gaming Singalong*, 2010, telematic online performance / singalong.

landscapes, refracted by the prism and projected at a blown up scale onto the museum's walls. Here the images are blended with the DJ's sounds and enjoyed by the audience, who at this moment may be looking into the sculpture's opening, bobbing to the *buzz* of the room. The process is synchronized, improvisational and collective without requiring written instruction or background knowledge of any kind. The body inquires and is rewarded as it enters the cyclical relationship of object-subject-image-environment. Research is exploratory here and site responsive, it immediately abstracts and represents the information it acquires.

### EXCHANGE — What Do We Have to Give?

In a time when information flows faster and more widely than ever before, questions of identity and community have an urgency and instability that destabilizes many traditional formats for dialogue. *Who are we?* may have multiple answers depending on where and with whom we are answering the question. Look at the *gg hootenanny: gandhi's global gaming singalong!* organized by Joseph DeLappe to be understood as a festival

celebrating the release of his avatar, MGandhi Chakrabarti from his prison term within Second Life. Using voice chat to connect in real time, residents of the community of Second Life gathered to sing songs and interact. Their efforts produced a cacophonous *buzz*, something very close to a global meditation, a beautiful gesture that Gandhi himself would deeply appreciate. But who are these people attending the *gg hootenanny* and what kind of alliance does their meeting build? By showing up as your favorite avatar, are you hiding your "real" identity or merely code switching to adapt yourself for the context of Second Life? Maybe it's important to ask ourselves where Second Life exists psychologically. It's not the home one came from, but it quite possibly becomes a final resting place. Second Life involves a diaspora to some extent and therefore must take on some of the psychological fallout of this complicated scenario.<sup>3</sup> Leaving behind what is known and venturing into what is unknown, letting it change you, and in some ways imprison your psyche so that it can never go back to where it was. Searching for a sense of belonging, a place to be one's "true self" is exhausting work, aided by the presence of superhero avatars who can rock out without embarrassment or fear of retribution.





Holly Hanessian, *Touch in Real Time*, a project that began in 2012 as the bonding interaction of two participants shaking hands for 15-20 seconds while holding a wet piece of clay. Participants: Tenee Hart and Holly Hanessian.

A hootenanny is a Scottish word for party, but it can also be thought of as a form of exchange. At *gg hootenanny*, the occasion is marked by song. Voiced by individuals and shared through voice chat, the result becomes something greater than its parts. A show is produced, aired and viewed simultaneously. Maybe it's not something "whole" but it's still something arguably "real." "Real" has a different connotation in Second Life and when talking about objects, relationships and exchanges, it might be wise to go back to the basics of physicality in order to understand the shifts necessary to accommodate the virtual. Holly Hanessian's ongoing project "Touch in Real Time" poetically breaks down the mechanics of a community exchange without losing a connection to abstraction, circumstance and alchemy. Plainly described, Holly shakes people's hands with a lump of clay wedged between them.

The object itself is a vital part of the exchange. The handshake might be hurried or disregarded without it. The presence of the clay lump suggests a pause to allow the pressure needed for the imprint. The object is an instigator, an activation point, but it's

also a memento, a thing imbedded with a memory, in this case a literal imprint, a way of marking an experience. Many of these imprints are about how we visualize our experiences. This one brands that concept quite simply and elegantly.

The new consumer (read here audience or viewer) wishes to constantly be his / her own producer; posting images, updating status, tweeting, liking and following. The new participant shakes your hand knowing wet clay is hidden there. This same participant looks inside the sculpture. Once there, the participant cannot avoid being implicated. A self portrait is underway.

**COMMUNITY — *When We Do It Ourselves, Who Is the WE?***

Jill Pable and Lisa Waxman have been creating an archive of self portraits conducted through informal interviews and photo documentation about the design of personal space in transitional homeless shelters in Florida between 2009 and 2010. This research focuses on the relationship of homeless persons to their possessions, at times rearticulating

## Making Now: Open for Exchange



previous assessments of value and the significance given to objects according to built hierarchies of stability, luck, and imbedded memory. They draw on theories by Russell Belk from *Possessions and the Extended Self*<sup>4</sup> to argue that the importance of the built environment to incorporate display and organization of personal objects will greatly support the self-restoration process of an individual's psyche during a time of crisis.

One often-cited description of this relationship is that of the "extended self" by Belk (1988: 139), which succinctly states that things clarify who people are and serve as anchors for peoples' identities. This close bond between people and possessions is particularly strong in the United States because of this nation's relatively high income standard and striking abundance of consumer goods (Belk 1985).<sup>5</sup>

While Belk connects time and attention to how we value objects and see ourselves externally, Pable and Waxman observe that if a person is forced to leave his/her house, they will attempt to hang onto their furniture as a symbol

◀ Jill Pable and Lisa Waxman, *Making Home*, plant, 2009-10.

▼ Jill Pable and Lisa Waxman, *Making Self*, shoe, 2009-10.



## Making Now: Open for Exchange



of investment in a specific lifestyle, and if they are forced to part with their furniture, they may place particular value in a small token object that references a time of comfort or success like a house plant or the tassel from a child's graduation cap. Pable and Waxman exhibit photographic documents from this research which highlight the role of specific objects in situations of very limited personal storage or display areas.

Personal belongings contribute to the makeup of individual identities. This is easily evidenced by centuries of accumulated stuff; much of which is displayed, stored or exchanged. As discrete objects they have the combined power of innate material properties — hard, crumbling, chalky, gray — and imbedded cultural histories — a child's room, during the war, in the east corner where the sun hit every morning, for seven long years. This takes us right back to the beginning. To Analog Analogue refracting light to project our images, a kaleidoscope dancing above a DJ, room bobbing in collective rhythm, each with wildly different stories *buzzing*, literally through their smartphones and related stories, too, more related than you might imagine.

What becomes of the thing? How do we view it and where? The question of form is never far from us. The materials we use, the actions we put them through, and the form with which we assess their meanings are all a part of the things we make and keep. Conrad Bakker's project "Any Thing You Want" first takes you from his website to an email where you submit a request for the published application. This comes in the mail and is already a thing that has made a journey and been altered by your hand when opened.

The small booklet asks you to send back a completed form describing the thing you want and deciding on what it's worth to you. These two decisions get to the heart of all this buzzing. What do you want? How much do you want it? Who can give it to you? But more importantly, this process exposes the core of many projects where viewership is participatory.

You are entering a relationship with a person named Conrad Bakker. You are writing to him and he is responding. If he agrees to your terms Bakker will make a painted version of the thing hand carved in wood. This wooden object serves as surrogate for the thing you want, but it also is another thing entirely and when you sent in the form you immediately involved that new thing in your relationship with Bakker, before it was even made. Maybe this is what the future looks like. Maybe the future is visualized by a negotiation around a new relationship. Maybe the object itself is that visualization. Bakker's exchange emphasizes that object as the thing activating the relationship surrounding its exchange. The new thing — the wooden surrogate sculpture functions as a precise memento, a meditative object that focuses on what you really want. It becomes an extension of the self as Belk argues, through its complicity to be both a place holder for another thing and a future thing to be desired. Is part of the value of this extended self object the intimacy implied by Bakker's willingness to make things just for you? Things made entirely in your image, you being the viewer, you being the participant, you being the producer of the experiences you have, you driving the buzz that propels you forward.

—Shane Aslan Selzer, artist, writer, and co-founder of the *Global Crit Clinic*

1 JAY Z's *Picasso Baby: A Performance Art Film* was recorded at Pace Gallery in Chelsea on July 10, 2013.

2 [http://en.wikipedia.org/wiki/Packet\\_switching](http://en.wikipedia.org/wiki/Packet_switching)

3 Referencing a talk Kalia Brooks gave at Third Streaming in New York, NY, 2013, organized by Saya Woolfak. The idea of the virtual diaspora is greatly expanded in Brooks' dissertation.

4 Belk, Russell W. "Possessions and the Extended Self," *The Journal of Consumer Research*, Volume 15, Issue 2 (Sept. 1988), 139-168.

5 Pable, Jill and Waxman, Lisa, citing Belk.

▲ [above left] Conrad Bakker, *Untitled Project: Commodity [Birkin]*, 2011, oil on carved wood.

▶ [facing page] Conrad Bakker, brochure for *Untitled Project: Any Thing You Want*.







## To Interconnect Is Human

Rob Duarte

*Duplo, K'Nex, Krinkles, Zoob.* If you grew up as a child interested in making things, these words are recognizable as something other than a random concatenation of gibberish. The pleasure of expressing childhood imagination through building with the aforementioned construction toys could only be matched by the frustration brought on by these systems' inability to interconnect. In early 2012, Golan Levin and Shawn Sims released a project that appears to be a practical solution to just this issue: the *Free Universal Construction Kit*.<sup>1</sup> As the project's acronym implies, however, the project embodies far more than a simple technical solution for frustrated kids. By cleverly working at the edges of legality, the artists behind the project confront notions of authorship and ownership, challenge outmoded intellectual property laws, and invite speculation about the future social and political issues that personal digital fabrication — so called *3D printing* — has in store. In many ways, the project perfectly complements some of the diverse issues addressed by the artists in *Making Now: Open for Exchange*. In what ways do the cultural, personal and political aspects of technology materialize in contemporary art? How do these types of artworks relate to a larger cultural obsession with networks, participation, openness and transparency? What are the limits of sharing and openness? In the efforts of each of the *Making Now* artists, we experience a constant challenge to our assumptions about the changing nature of making and its complex relationship to technology. The equally frustrating and satisfying lack of answers helps to render an honest vision of the further complication to come.

### THE POLITICS OF TECHNOLOGY

If the future of making already sounds a bit on the nerdy side, it might help to recognize that, for better or worse, visual and material culture have long been firmly, inextricably mated with technology. We needn't travel very far back in the history of contemporary art to recall the advent of the first portable video recording system, the Sony Portapak. During the late-'60s to early-'70s, this new technology provided artists like Nam June Paik, Chris Burden, Bruce Nauman, and Paul McCarthy more than a new techie gadget. In many ways, it afforded a path for upsetting the hierarchical political, organizational and economical

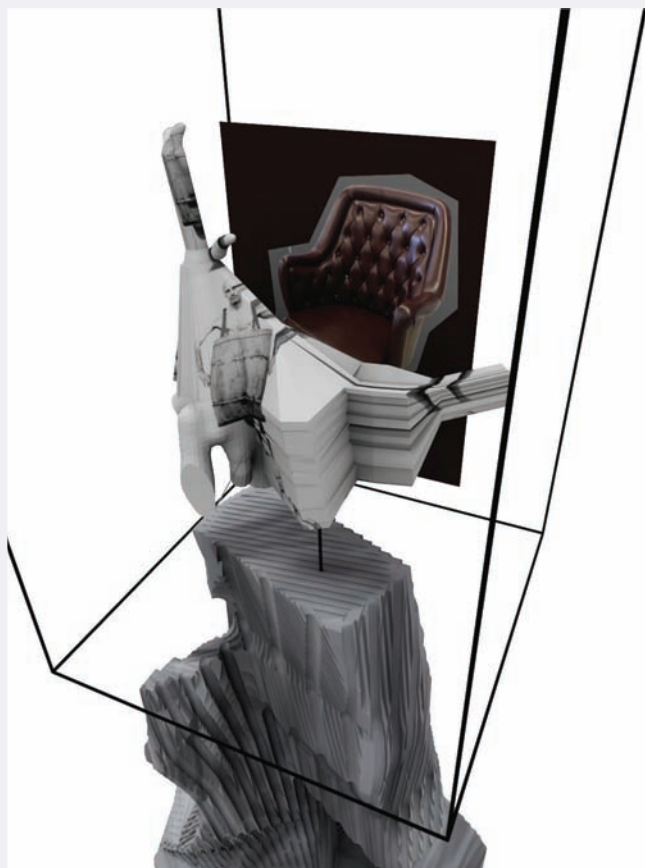
structures that limited the production and distribution of the televisual image. This start of a true form of "new media" for artists could be seen as a major step in the amalgamation of art and technology. The evolution of the Internet further united the two and has led us to the current moment, in which software and computer networks have become utterly pervasive with regard to the production, distribution and consumption of visual media in its many forms.

It is on that path that might find *What We Care For*. In this project by Shane Aslan Selzer, we see the collision of social practice and electronic social networks. Students are asked to document office administrators who care for plants, by using the Instagram app on the ubiquitous personal supercomputers<sup>2</sup> that we all find in our back pockets. There is a disparity, however, between the typical use of this electronic system for sharing photos and the real social experience that it is perhaps meant to supplant. By constructing a scenario in which face-to-face interaction and exchange takes place between the two subcultures of students and plant-loving admins, Selzer seems to have subverted the short circuit that users of online social media tools tend to operate within. In this work we see a true, personal exchange between people that has used high-tech tools merely as a prompt. Those miniature supercomputers and their vast world of capabilities have been relegated to the duties of a cheap point-and-shoot camera. The role of technology in this case is not as mediator or interfering interface, but as a simple trigger for real world personal interaction and as a temporary placeholder for a physical gallery installation that is activated by community and dialogue.

The intention behind *What We Care For* may not be to actively challenge high-tech social media networking technologies, but it certainly has the potential to bring to the surface questions about how technology mediates our communication and interaction with other people. In *Touch in Real Time*, Holly Hanessian sets up intimate and personal exchanges between participants, employing an interface between the two that couldn't be less technological: a lump of dirt. Two people shake hands with one another — a ball of clay between the two — then continue to hold hands for twenty seconds or so. This quiet, direct and wholly human moment scarcely recalls the clean white lab coats and clanking fMRI machine that played a part in designing the hand-to-hand interaction. In addition to the intensely personal moment, Hanessian is interested in the physiological and

◀ [facing page] Shane Aslan Selzer, *Untitled (#posingwithplants)*, 2013, iPhone screen grab of instagram hashtag archive by Shane Aslan Selzer.

## Making Now: Open for Exchange



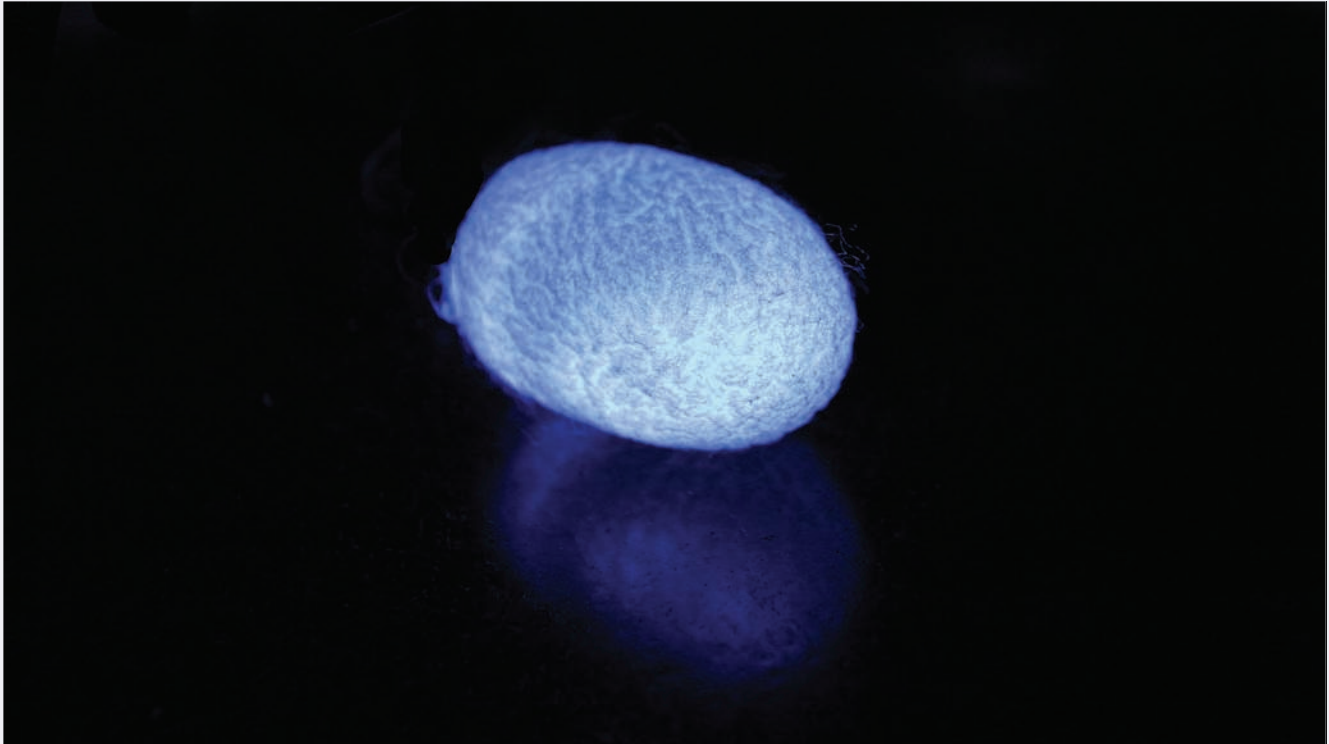
neurological processes at work during that twenty-or-so seconds and has worked with experts in the field to make sense of the data. *Touch in Real Time* seems to develop an interesting oscillation in which an utterly personal exchange takes place, intentionally devoid of technological influence, followed by efforts to quantify the experience through computational physiology. The project provokes fascinating questions about our intrinsic desire to connect at a primary human level and how we value those opportunities. It also hints at the compulsion that humans have to analyze and understand the unexplained, often through the use of technology. From a societal and perhaps institutional standpoint, how does the value of the tactile, sensuous, and uniquely human experience of holding hands and talking with another person compare with the scientific explication?

Michael Rees explores the opposite end of the spectrum with regard to technological mediation. His most recent work explores the collision of objects in their most physical form — carved marble and monumental sculpture — with digital simulation in the form of “augmented reality,” or “AR.” As technological mediators go, it is hard to imagine a more explicit example than that of an AR system. In an augmented reality system, a smartphone is held in such a way that it literally blocks its user’s line of sight. The device uses its camera and display to provide a re-representation of the scene beyond, combined with a superimposed layer of

◀ Michael Rees, Concept Rendering of *Occupy Itchy Scratchy*, 2013.

▼ Paul Rutkovsky, *The Doodle Cart*, an interactive work that has been touring regionally.





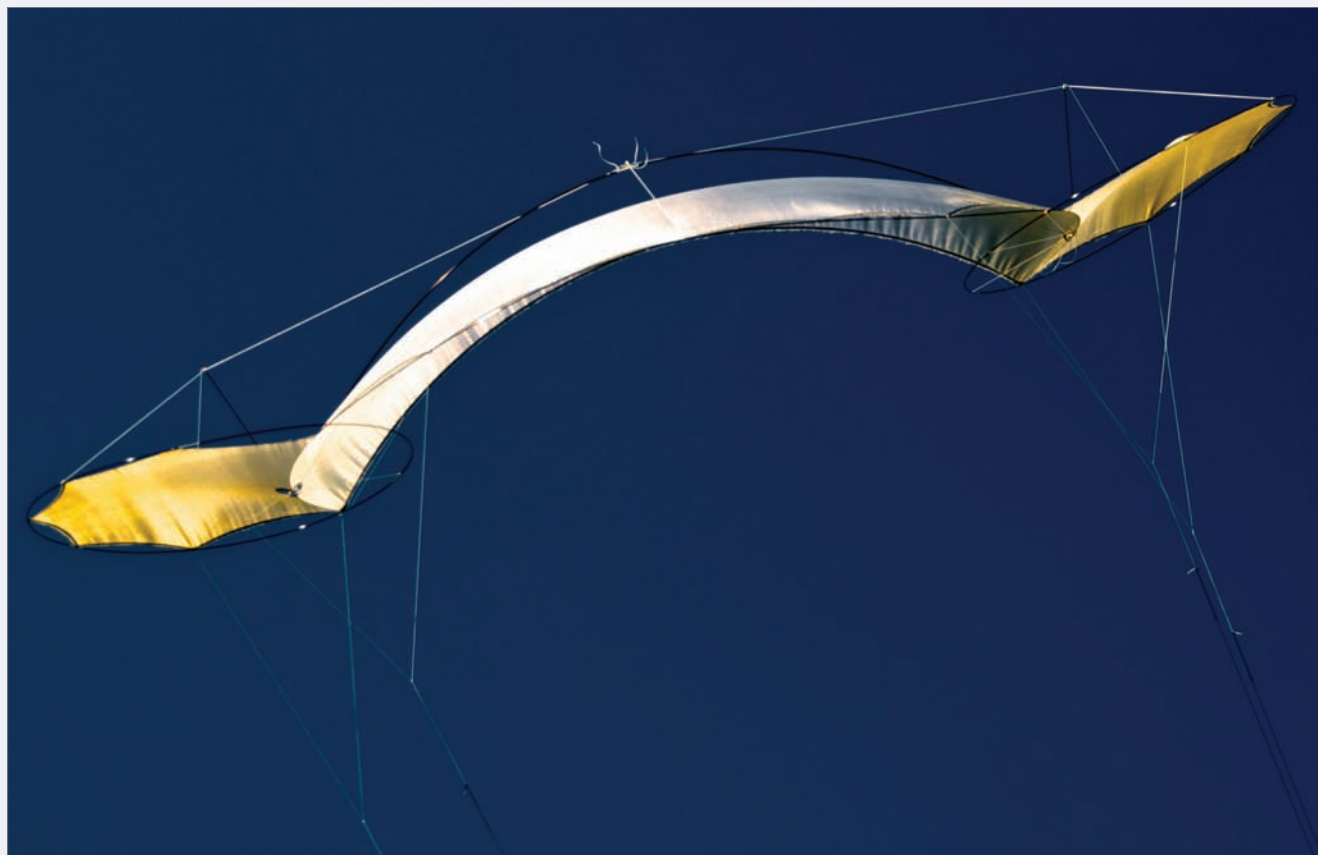
John Ensor Parker and Jason Krugman, detail of silk cocoon from the site-specific interactive installation *Artifix Mori*, 2011, dimensions variable.

extra visual information. In Rees' case, the viewer is instructed to aim a smartphone at one of his sculptural objects to view a digitally enhanced version. In works like *Occupy Itchy Scratchy* and *Preservation of Finitude*, the result is a strange chimera of sculpture and digital imagery — each with a hard-edged, fragmented look that seems to be in conversation with its other half. For example, the striations in the robot-carved marble portions of the sculpture have an affinity with the streaked extrusions of digital images that the AR view adds. Even the titles seem to be borne out of a glitchy logic, recalling the language of a spambot struggling to communicate in a way that appears natural. The vacillation between the physical and the virtual that Rees displays in these works throws into relief their essential differences and spotlights the places where their systems collide.

Paul Rutkovsky's *Doodle Cart* might seem, at first glance, to be far removed from a commentary on the political aspects of technology. "DO A DOODLE AND GET A FREE ORGANIC FRUIT OR VEGETABLE," reads the signage. The slogan hints at the possibility that the *organic* produce supplied by this familiar-looking fruit and vegetable stand exists in opposition to some unknown other kind of produce. Without explicitly referencing the myriad of political or environmental issues surrounding the technology of food production, Rutkovsky has planted the seed as it were. Throughout history, we find many examples of artists who involve the specific mechanisms and aesthetics of

technology as frames through which to present their own critique of technology and culture. Perhaps we will find that as culture becomes further inundated by intangible data and information glut, the allusive technique used here by Rutkovsky becomes the most direct and effective way of communicating our concerns through the digital noise.

If Rutovksy leads us to ponder GMO "Frankenfoods," then John Ensor Parker and Jason Krugman are surely interested in evoking thoughts of the eponymous monster himself. With *Artifix Mori*, Parker and Krugman enact a reanimation of silk cocoons once inhabited by a species of silkworm used commercially — the *Bombyx Mori*. More accurately, it is the viewer who actually causes the electromechanical rebirth of the cocoons, by walking nearby. Perhaps that viewer feels a tiny surge of power in a newfound bond with Doctor Frankenstein. With that association comes a line of questioning that starts with modernist ideas about man versus nature and ends in dystopian visions of a future in which the limits between man and machine, nature and technology are blurred beyond distinction. Frankenstein's sci-fi descendants, from *Blade Runner* to *The Matrix*, have their say as well. In the end, we are left to ponder how all of this relates to our perceived relationship to the collection of robotic cocoons. Did we activate the glowing, clacking scene or were we called over by their siren song? Perhaps the relationship is more symbiotic — a sort of collaboration between the parties



involved. The complexity in Parker and Krugman's installation is only truly revealed when we consider the macroscopic view of humankind, nature and technology that it alludes to.

While the noisy and erratic movement of *Artifix Mori* is used to depict an engineered and robotic imitation of nature, Tim Elverston and Ruth Whiting aim to produce natural, fluid and organic motion using technology that has existed for over 2500 years.<sup>3</sup> The forms that their *Flowx* collaboration has created demonstrate the simple power that the millennia-old technology of kites embodies. *Flowx* use the kites to create ephemeral dance-like performances that respond to the worldwide locations in which they take place. A kind of poetry and a sense of narrative are evident, while the sophisticated handmade systems of mechanical connections and joinery remain behind the scenes. The ever-changing fluid forms can seem to mock the attempts by users of 3D computer modeling and parametric architecture techniques to render such intensely natural forms. Significantly, the artists describe the collection of airborne kites as "sensor arrays of silk ... that sample the sky," relating their aerial displays to the technique of digitization, through which physical forces are transduced into digital data. For all of the simplicity and natural beauty embodied in the *Flowx* performances, this hints at an interesting alternative way of viewing them — as the artists'

attempts to reveal the invisible natural forces that surround us, through a visual display of silk pixel-like nodes, linked by a network of lines.

#### NETWORK CULTURE AND THE LIMITS OF SHARING

For decades we have seen a gradual shift in many aspects of culture from monolithic, hierarchical structures to flat, networked systems of organization.<sup>4</sup> Adaptability and flexibility supersede control; decentralization over centralized power. The graphs of complex systems become distributed webs of nodes and links, replacing the diagrams of yesterday's systems, which are represented by discrete stratified layers in rigidly organized stacks. The phenomena appears in the evolution of everything from military organization<sup>5</sup> to advertising.<sup>6</sup> One clearly visible way in which this shift has affected the art world can be seen through artists' willingness and desire to seek out alternative ways of presenting and distributing their work.

▲ Tim Elverston and Ruth Whiting, *Flowx: O<sub>2</sub> Flame*, 2011, silk, carbon fiber, stainless steel, UHMWPE fiber.

► [facing page] Judy Rushin, *Carapace: TOGS*, furniture lacquer, wood, dimensions variable.

Within *Making Now*, we see this in the work of Conrad Bakker, Christie Blizzard, and others — a graph of the neighborhoods, sidewalks and telephone poles that have hosted their work rendering the familiar network schema.

With the network model comes the potential for collaboration, sharing and transparency among its nodes and along its links. Efforts to meet the demand for sharing and transparency in everything from government to corporations often have the opposite effect of illuminating the points where these systems fail to relinquish proprietary control and secrecy. As the flow of data in our software-driven networked culture increases in density and complexity, artists whose work is aimed at taking a critical look at culture may find themselves in the role of forensic analysts. The conflation of computer forensics and art appears in the work of artists like Trevor Paglen, Hasan Elahi, Electronic Disturbance Theater, and *Making Now* artists Owen Mundy and Joelle Dietrick. In *Packet Switching*, Mundy and Dietrick work to expose the hidden chunks of fragmented data that make up the digestible digital information that we surround ourselves with. The artists' intentions for the work are directly related to their data sources and the ways in which they redesign, re-present and relocate the digital fragments. The content of the work is developed by specifically relating the resulting imagery, with its glitch aesthetic, to the recent real

estate collapse and the failures that contributed to it. In parallel, we can view the complex details of the artists' process — from 3D modeling to computer programming to image analysis — as evidence that a critique of the economic, political and social aspects of a culture driven by data might just require that artists consider themselves information analysts and data miners as well.

The advent of the Internet brought with it the notion that knowledge and information should not only be freely accessible, but that our understandings of authorship and ownership were outmoded. Early net.art often focused on this aspect of the network paradigm by challenging perceptions about authorship<sup>7</sup>. Two decades later, reuse and remix are taken for granted and seem to have been wholly integrated into digital culture. In *Making Now*, artist Judy Rushin extends the blurring of authorship beyond the digital realm and makes it a component of ViV, her *Variance Invariance* project. By creating her paintings in a way that allows the objects to be reconfigured and rearranged, Rushin has set up a scenario in which a part of the authorship of the work is passed on to a participating viewer. The viewers, in this case, have been specifically selected to receive the components and are asked to document their own custom assemblage of the pieces before returning everything to the artist. While Rushin is clearly exploring new



## Making Now: Open for Exchange

and experimental ways for painting to connect with viewers, it is worth noting the additional commitments to trust and sacrifice that an artist bears when lending some degree of authorship to an artwork's audience. We can recognize these same commitments to finding new ways of bidirectional exchange by twisting the definition of authorship in the work of Analog Analogue, Paul Rutkovsky and others in the exhibition.

Network culture seems to inherently promote collaborative efforts and we frequently see the effects of that trajectory on contemporary art practice. Perhaps a side effect of widespread collaboration is that customization and participation have become the expected norm for consumers and audiences. Entire product lines are developed with customization as their primary selling points and viewing audiences seem less inhibited than ever when it comes to physically interacting with artwork. Many of Conrad Bakker's projects involving his production of hand-made replicas of mass-produced objects appeal to this desire for customization. Personalizing a manufactured object by replicating it — even with the intention of reproducing it as faithfully as possible — seems to give its maker-owner some new level of authority and ownership over the original design. Interestingly, Bakker connects with this phenomenon as re-producer of the objects and also in the way that he transfers ownership of the one-of-a-kind objects to his audience. In *FREE*

[*TV*], Bakker carved and painted a replica of a TV, complete with "FREE" sign. The object was placed in a conspicuous location in an art museum lobby and was soon taken by a passerby. Has the new owner become an unknowing collaborator in this work of installation art? Has participatory culture provided us all with a sense of entitlement that makes the distinction between sharing and stealing academic? Maybe he thought it was a real TV. That Bakker designates lifespans for these quirky objects that require the participation of audience-actors is what sets up the potential for this kind of strange questioning and curious speculation.

While the medium of painting traditionally carries the association of an artist working in solitude, we can locate the work of painter and *Making Now* artist Micah Ganske within this discussion of participation. In his current body of work, Ganske makes large-scale paintings of failed industrial areas from a bird's-eye view. Over these often bleak landscapes he blankets an enormous shadow of technology objects that embody some hope for the future. In connection with this series, Ganske has created 3D-printed sculptures that depict industrial landscapes of the future. The models often resolve in circular structures that perhaps allude to the fact that these future civilizations seem to be on the verge of suffering the same types of economic and environmental failures as their Earth-bound predecessors. Plastic smoke billows from the plastic 19<sup>th</sup>-century style factories.





Bland monolithic buildings crowd the landscapes. This futuristic narrative becomes grounded in the present when we find that Ganske has made the digital files that define the models freely available online. Accessible to anyone with a 3D printer, the models can be reproduced at will and for free. Does this possibility of a distributed network of personal factories point toward a future different from the one depicted in the models themselves? What new kinds of political, environmental and economic challenges does this alternate future bring with it? With regard to the participatory culture that Ganske's project encourages, should the person who downloads the artist's digital file and "prints" a replica of the sculpture be viewed as a creator or as a machine operator in whatever industrial future is to come?

Despite the potential for exchange, openness and participation, there are many recent examples of the cultural pendulum beginning to sway back toward hierarchy, centralization, secrecy and opacity. With millions of websites and thousands of free online services, most Internet users are more than willing to centralize, consolidate and commit to just a few corporate services. Over three fourths of consumers use Google for searching.<sup>8</sup> Facebook has over a billion subscribers.<sup>9</sup> The Wikipedia project — our shared utopian vision of an open, voluntary and collective effort to accumulate the whole of human knowledge — was recently exposed to be in trouble.<sup>10</sup> Its distributed network of volunteers seems to be *devolving* into a hierarchical bureaucracy. Is our natural tendency to be active contributors or willing subjects, hands-on collaborators or seated audience? Julietta Cheung's *True Exposure* invites us to examine what might be the

space between. Cheung begins with the corporate buzzword "innovation" and through a layered presentation of text and language, challenges the participating audience to consider how the idea of participation functions in art and, in a co-opted form, in business. The project articulates the complexity of the subject of participation. It also proposes a possible role for artists to not only provide opportunities for participation and exchange but to provide a framework for examining those ideas critically. The work makes a perfect companion to that of the other artists in *Making Now: Open for Exchange*. In each of the contributions to the exhibition we find artists who are testing and enacting very different approaches to framing our understandings of sharing, collaboration, participation and exchange. We might view this process as the cultural equivalent of attempting to snap a *Lego* brick onto a *Tinkertoy*, designing and making the adapter, then trying again.

—Rob Duarte, Assistant Professor, Florida State University  
Department of Art

<sup>1</sup> Free Art and Technology [F.A.T.] Lab and Sy-Lab. *The Free Universal Construction Kit*. 20 Mar 2012. <http://ffff.at/free-universal-construction-kit>.

<sup>2</sup> While our current smartphones don't technically qualify as "supercomputers," benchmark data shows that some of them would best the fastest supercomputers in the world during the 1980s.

<sup>3</sup> Ronan, Colin. *The Shorter Science & Civilization in China: 4*. Cambridge: Cambridge University Press, 1994.

<sup>4</sup> Good discussions of this subject can be found in the following: Wigley, Mark. "Network Fever." *Grey Room* 2001- :4, 82-122. Galloway, Alexander. *Protocol: How Control Exists after Decentralization*. Cambridge: MIT Press, 2004.

<sup>5</sup> Weizman, Eyal. "Walking Through Walls." *European Institute for Progressive Cultural Policies*. Jan. 2007. <http://eipcp.net/transversal/0507/weizman/en>.

<sup>6</sup> Chapin, Kinne. "The Mooninite Invasion of Boston, 6 Years Later." WGBH News. WGBH, 31 Jan. 2013. Web. 11 Nov 2013.

<sup>7</sup> Tribe, Mark, Jana Reena, Uta Grosenick. *New Media Art*. Rome: Taschen, 2007.

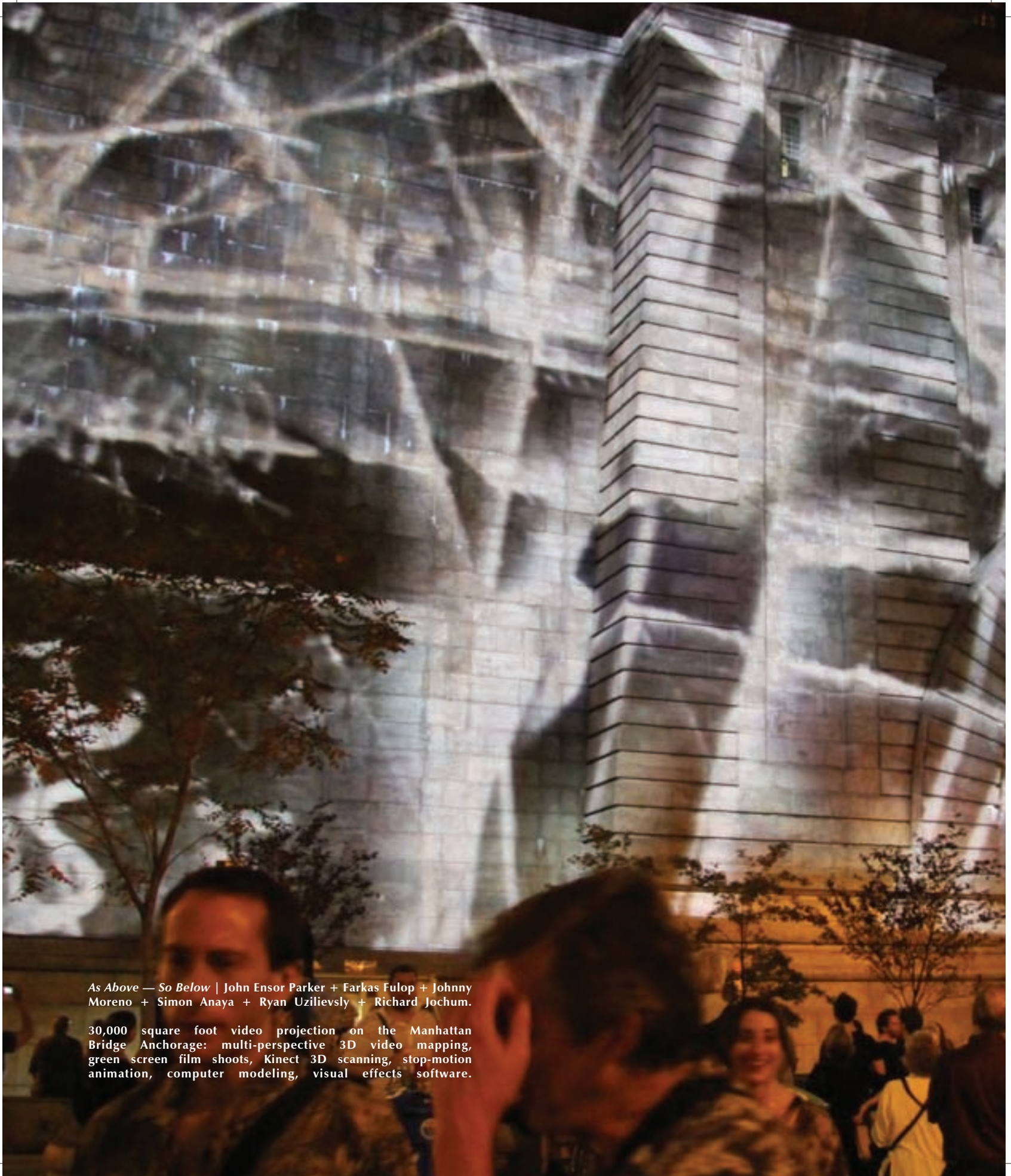
<sup>8</sup> comScore qSearch tracks search engine data. In December 2012, Google served 1.17 billion unique searchers, comprising 76.6% of the search engine market share.

<sup>9</sup> 1.19 billion monthly active users as of September 30, 2013. "Key Facts — Facebook's latest news, announcements and media resources." *Facebook*. Web. 11 Nov. 2013. <http://newsroom.fb.com/Key-Facts>.

<sup>10</sup> Simonite, Tom. "The Decline of Wikipedia." *MIT Technology Review*. 22 Oct. 2013. <http://www.technologyreview.com/featuredstory/520446/the-decline-of-wikipedia/>.

▲ [above left] Julietta Cheung, *True Exposure (Cool Shade, Kool-Aid)*, 2012, partial view of installation, dimensions variable.

◀ [facing page] Micah Ganske, *Shuttle Slum*, extruded polymer, 10 x 8 x 3.5 inches.



*As Above — So Below* | John Ensor Parker + Farkas Fulop + Johnny Moreno + Simon Anaya + Ryan Uzilievsky + Richard Jochum.

30,000 square foot video projection on the Manhattan Bridge Anchorage: multi-perspective 3D video mapping, green screen film shoots, Kinect 3D scanning, stop-motion animation, computer modeling, visual effects software.





## THE ARTISTS

Conrad Bakker

Marnie Bettridge

Christie Blizard

Julietta Cheung

Jay Corrales

Joseph DeLappe

Joelle Dietrick

Timothy Elverston

Micah Ganske

Holly Hanessian

Johnson Hunt

Jason Krugman

Owen Mundy

Jill Pable

John Ensor Parker

Echo Railton

Michael Rees

Judy Rushin

Paul Rutkovsky

Shane Aslan Selzer

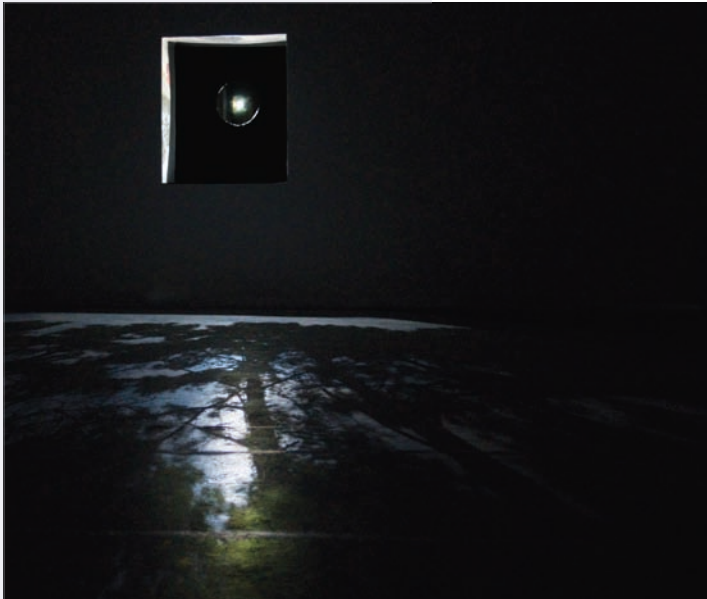
Lisa Waxman

Ruth Whiting



ANALOG ANALOGUE:  
MARNIE BETTRIDGE, JAY CORRALES,  
JOHNSON HUNT AND ECHO RAILTON

Analog Analogue is an art collective comprised of a small team of artists with individual interests who share the belief that making art is possibly more important than looking at art. Analog Analogue flips the relationship between viewer and art, offering immersive spaces for the viewer to engage in and contribute to the art making experience. While all projects are playful, they are analogous to systemic issues or structures.



In *We're Fans* a large sculptural installation was brought to life, mirroring the movements of any viewer who stood in front of it. Viewers assumed this was powered by technology, but forays into the rear gallery revealed two artists laboring behind the scenes with rope and pulleys. *Patience and trust* were explored in *Camera Obscura*: viewers were led into the dark and invited to wait for their eyes to catch up with the artwork, a pinhole in the wall faintly projecting the outdoors into the gallery. *Community and nonverbal communication* played out as a cacophonous and beautiful sound piece in which every viewer brought their own beat to *Bang on It*. They created a panoramic mural of traced presence in *Cave Paintings*, interweaving the shadows of every person who stood still.

Analog Analogue has shown at Fountain Miami during Art Basel weekend, Grace Exhibition Space in Brooklyn, and The Gladstone during Toronto's Nuit Blanche. They have also been the Artists-in-Residence at 621 Gallery in Tallahassee.

▲ Analog Analogue, *Camera Obscura*, 2010, Big Bend Contemporary, Tallahassee, Florida. <http://analoganalogu.org/#item=cameraobscura>.

► Analog Analogue, *Live Feed*, 2013, Grace Exhibition Space, Brooklyn, New York.

► [facing page] Analog Analogue, *Cave Paintings*, 2011, Working Method Contemporary, Tallahassee, Florida.





## ARTIFIX MORI JOHN ENSOR PARKER AND JASON KRUGMAN

Using a combination of silkworm cocoons and LED lights, Parker and Krugman have created an interactive installation that combines the natural silk cocoons of the *Bombyx Mori* — the species of silkworm used for commercial silk production — with mechanical elements that reanimate the lifeless cocoons. This draws attention to the silk harvesting process and invites the viewer to question human intervention in the natural world, addressing the relationship between art and science, a prevalent theme in both artists' work.



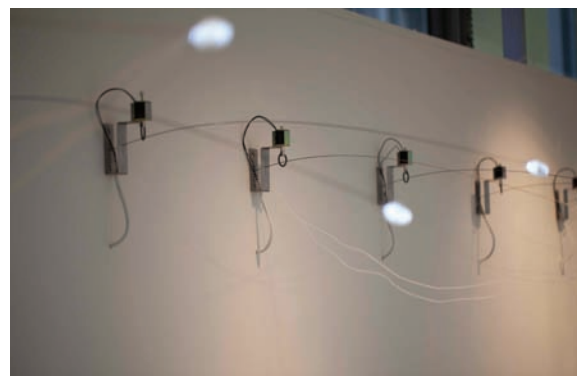
The exhibition focuses primarily on Parker and Krugman's study of mass silk production and how it represents society's reproduction and imitation of nature through technology. The artists essentially reanimate the lifeless silk cocoons that are activated as the viewer approaches the installation. The cocoons are suspended from actuators that convert electricity into mechanical movement. These actuators make a soft clicking noise, reminiscent of the sound the worms themselves make. This sound is also the basis for the accompanying score.

By using rudimentary technology, Parker and Krugman draw attention to the mechanics rather than attempting to disguise them. Through these mechanical devices, the visitors literally move the cocoons, and in turn find themselves being moved by the art itself. In a conversation with the artists, they discussed the interactive aspect of the exhibition in relation to its content.

The artists state: "In choosing the materials and subject-matter for this show, we sought to incorporate a modular design that is activated by the physical presence of the audience in attempt to imbue the work with an aspect of sentience and responsiveness. *Bombyx Mori* silk worms create cocoons as part of a developed mechanism of self-preservation. By combining the *Bombyx Mori* with industrial electronics and actuators, we are re-animating these creatures, in effect, bringing them back to life while also taking advantage of them for their aesthetic beauty, and perpetuating our ongoing relationship with nature."

▲ [above and right] John Ensor Parker and Jason Krugman, *Artifix Mori*, interactive site-specific installation at The Skybridge Art & Sound Space, Eugene Lang College — The New School for Liberal Arts, 2011-2012, *Bombyx-Mori* Silk Cocoons, LED's, stainless steel brackets, magnetic actuators, circuit boards, infrared sensors, subwoofer.

► [facing page] John Ensor Parker and Jason Krugman, *Artifix Mori, Silk Pod Forest*, interactive site-specific installation at The Skybridge Art & Sound Space, Eugene Lang College — The New School for Liberal Arts, 2011-2012, silk cocoons of the *Bombyx Mori* and LED lights.





## CONRAD BAKKER



The world is filled with things. Things that are made, things that are bought and sold, things that are collected and displayed, things that are hidden or lost, things that will all eventually disappear. These things reveal themselves through their uses and their physical matter, but also through their absence. Consider the pocketknife lost while camping, that coveted designer handbag that was never purchased, that classic rock album thrown away by a careless parent, or that dog-eared copy of Walden that was lent to a friend who has yet to give it back. These missing things create a provocative negative space in our daily lives, a demanding absence, a longing.

Untitled Project: Any Thing You Want is designed to help fill an empty space of longing with a real, hand-carved and painted sculpture, a tangible simulation of that specific thing you want. This simulated thing will stand in for and point to the very thing wanted even as it foregrounds the absence of the real thing. This project is positioned somewhere between a custom carved / painted sculpture-to-order service and a surrogate replacement agency for lost or missing things.

In any case and in every way, Untitled Project: Any Thing You Want provides an extended opportunity to think about things.

To receive the official Untitled Project: Any Thing You Want brochure with an application to participate, please email contact information to: [anythingyouwant@untitledprojects.com](mailto:anythingyouwant@untitledprojects.com); <http://untitledprojectanythingyouwant.tumblr.com>.

—CB

▲ Conrad Bakker, *Untitled Project: Any Thing You Want: [CR / The AMEX BLACK CARD]*, 2013, oil on carved wood.

► Conrad Bakker, *Untitled Project: Any Thing You Want: [KL / A small 'very pink like bubblegum' pig eraser]*, 2013, oil on carved wood.

► [facing page] Conrad Bakker, *Untitled Project: Any Thing You Want: [GF / Jeff Koons' "Rabbit" 1986 (Stainless Steel Bunny)]*, 2013, silver chrome paint on carved maple.





CHRISTIE BLIZARD



For the last three years, I have been posting work in public places as gifts. Each work has a sign indicating that the piece is free and meant to be taken. I am in the process of giving away all the work I make, and I view the taking of the piece as its completion. I post work wherever I travel, and cities have included Dallas, Boston, Austin, and Reykjavik, Iceland.

—CB



▲ Christie Blizard, *the give away project*, 2010-present, Austin, Texas.

► Christie Blizard, *the tipi project*, public work, 2011, Reykjavik, Iceland, dimensions variable.

► [facing page] Christie Blizard, *the give away project*, 2010-present, Deep Ellum district, Dallas, Texas.







## JULIETTA CHEUNG

*True Exposure (2012–13) is an interactive sculptural installation and a performative talk. I invite viewers to question the collective shaping of the buzz term ‘innovation’ and to interrogate the production of a culture specific to the commodification of participation. By treating the task of the viewer/audience as a critical device, I explore how the term has been unmade and remade. Because the topic of ‘innovation’ has been closely associated with design and industry, the ways in which the term is used also extend to the sectors of global trade and politics, and affects how different cultures around the world are viewed through these associations. Marketing and branding practices of the last decade have also linked consumer participation and specific forms of office collaborations to so-called ‘innovation practices.’ By placing this project in an interactive exhibition, I further ask how participation operates in and outside of contemporary art around the implications of ‘innovation.’*

*The project began with the web search of the term ‘innovation’ across a variety of on-line news media outlets, blogs and social networking sites. The search results were then copied. In each set of results, ‘innovation’ was replaced by the equally ambiguous term ‘true exposure.’ An alternative lexicography around ‘true exposure’ was further applied to replace recurring associations. These were typeset and laser-printed, and placed within the exhibition space for viewers to read. A performative talk, entitled, “Reading True Exposure,” accompanies the installation. Although this talk is culled from the appropriated material I used in the laser-printed pages, the text is remade again, this time, into a narrative.*

—JC



▲ [above and facing page] Julietta Cheung, *True Exposure (Cool Shade, Kool-Aid)*, 2012, partial view of installation, dimensions variable.

► Julietta Cheung, *Reading Condition (Honeywell)*, 2012, partial view of installation, dimensions variable.



with interest as  
left, the nice guy  
sitting next to  
me, unfolded to  
his tray table to  
reveal a curious  
slot in its bottom.  
After fiddling  
around a bit with  
red

JOSEPH DELAPPE



The first ever internet-wide global gaming voicechat singalong, the “gg hootenanny,” a day long festival which featured songs of freedom and protest in celebration of the release of my avatar, MGandhi Chakrabarti, from his nine-month imprisonment /durational reenactment in Second Life. MGandhi was freed from his cell on January 26<sup>th</sup>, 2010 — 9 months after the start of the reenactment of his 1930 imprisonment by the British (see Twitter Torture). I invited residents of Second Life to join me as their favorite celebrity avatars to participate in a day long series of four one-hour concerts and singalongs using voice chat. Each concert / singalong was streamed live on Ustream, the chaotic telematic combination of voices from around the globe created a joyful and unexpected experience of interaction and song. You really had to be there!—JD

—JD

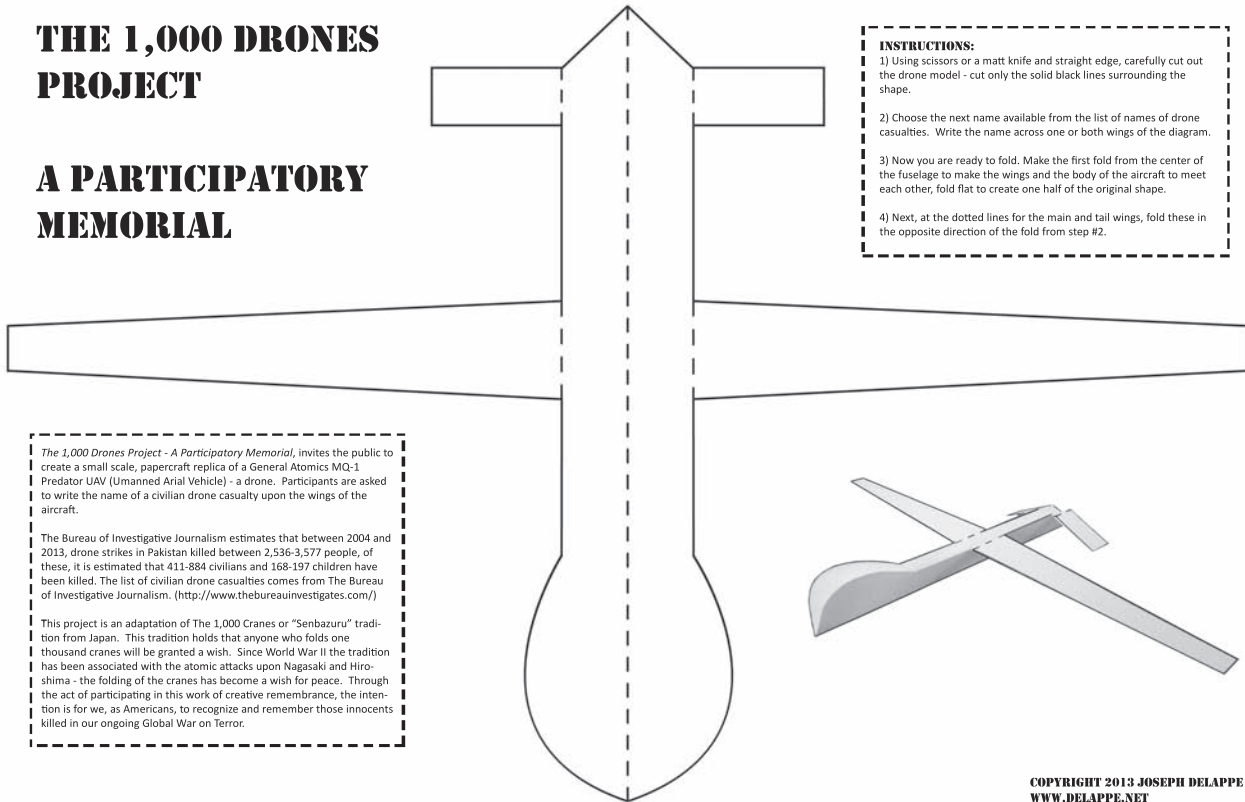
▲ [above and right] Joseph DeLappe, *The gg hootenanny: Gandhi’s Release Party and Global Gaming Singalong*, 2010, telematic online performance / singalong.

► [facing page] Joseph DeLappe, *The 1,000 Drones Project — A Participatory Memorial*, invites the public to create a small scale, papercraft replica of a General Atomics MQ-1 Predator UAV (Unmanned Aerial Vehicle) — a drone.



## THE 1,000 DRONES PROJECT

### A PARTICIPATORY MEMORIAL



**INSTRUCTIONS:**

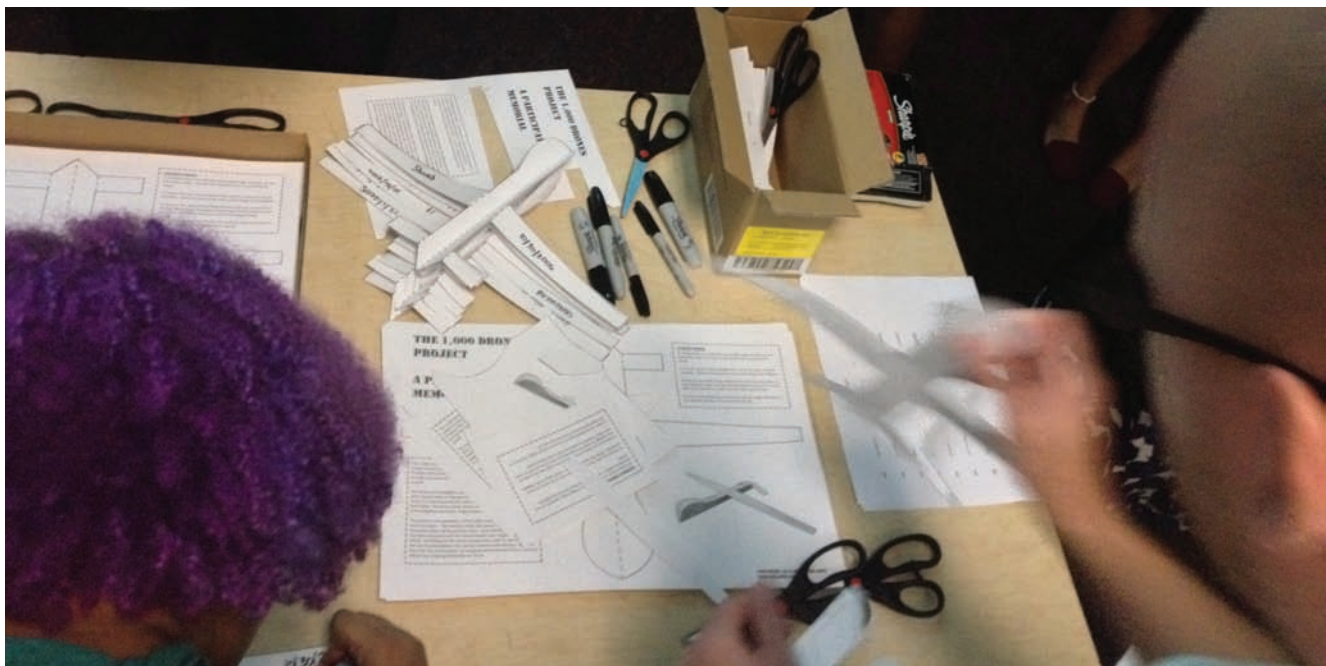
- 1) Using scissors or a matt knife and straight edge, carefully cut out the drone model - cut only the solid black lines surrounding the shape.
- 2) Choose the next name available from the list of names of drone casualties. Write the name across one or both wings of the diagram.
- 3) Now you are ready to fold. Make the first fold from the center of the fuselage to make the wings and the body of the aircraft to meet each other, fold flat to create one half of the original shape.
- 4) Next, at the dotted lines for the main and tail wings, fold these in the opposite direction of the fold from step #2.

*The 1,000 Drones Project - A Participatory Memorial, invites the public to create a small scale, papercraft replica of a General Atomics MQ-1 Predator UAV (Unmanned Aerial Vehicle) - a drone. Participants are asked to write the name of a civilian drone casualty upon the wings of the aircraft.*

*The Bureau of Investigative Journalism estimates that between 2004 and 2013, drone strikes in Pakistan killed between 2,536-3,577 people, of these, it is estimated that 411-884 civilians and 168-197 children have been killed. The list of civilian drone casualties comes from The Bureau of Investigative Journalism. (<http://www.thebureauinvestigates.com/>)*

*This project is an adaptation of The 1,000 Cranes or "Senbazuru" tradition from Japan. This tradition holds that anyone who folds one thousand cranes will be granted a wish. Since World War II the tradition has been associated with the atomic attacks upon Nagasaki and Hiroshima - the folding of the cranes has become a wish for peace. Through the act of participating in this work of creative remembrance, the intention is for us, as Americans, to recognize and remember those innocents killed in our ongoing Global War on Terror.*

**COPYRIGHT 2013 JOSEPH DELAPPE  
WWW.DELAPPE.NET**



JOELLE DIETRICK AND OWEN MUNDY



Packet Switching is an ongoing body of work by Joelle Dietrick and Owen Mundy that visualizes architecture as fragments affected by economic and communications systems. The title of the series refers to how digital communication breaks files into smaller manageable blocks of data called packets. Each packet is then sent through a network, taking the quickest route possible, and reassembled once they reach their destinations. One jpg image, for example, might be broken into several packets, each of which may travel a different path through the net, even through different cities, before being recompiled into a copy of the original file.

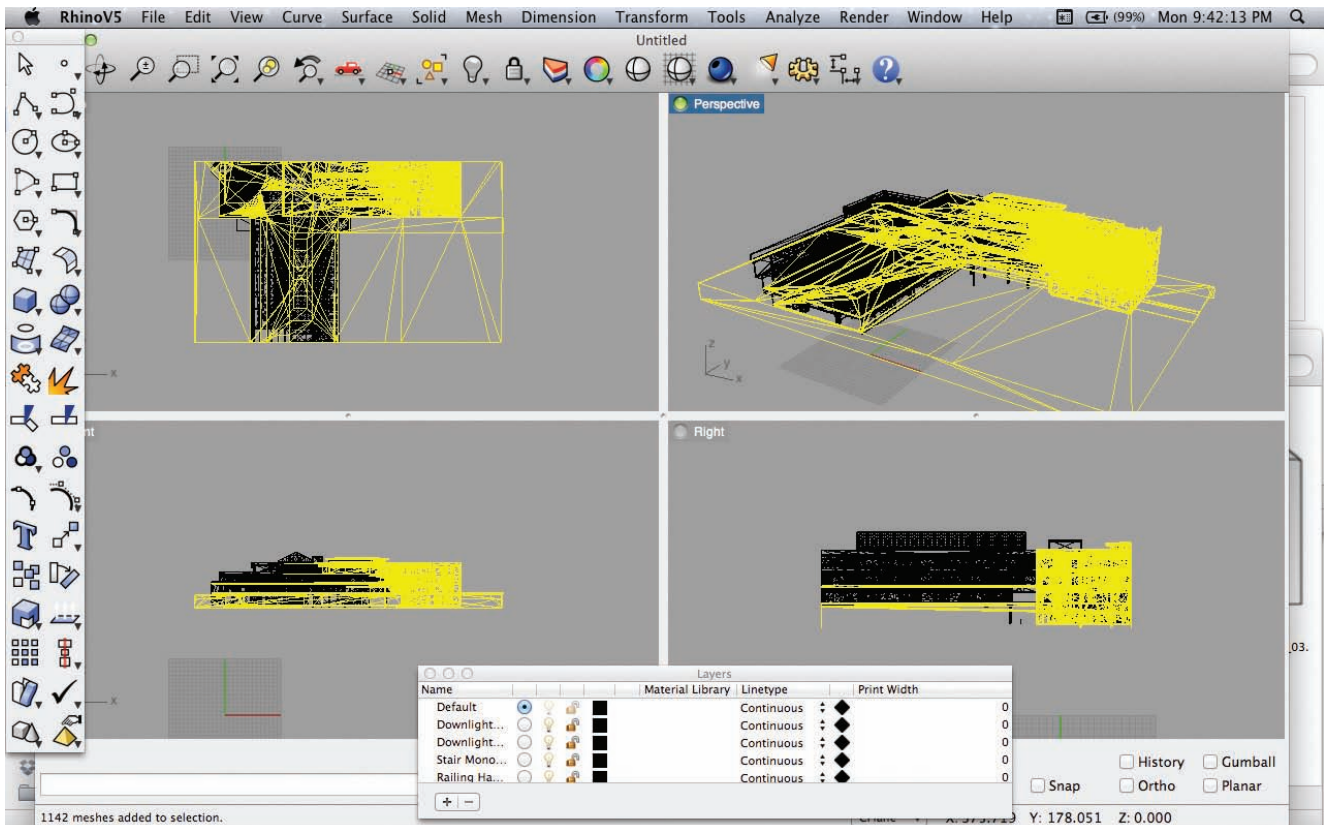
To reference this common process used in networked systems, we wrote custom software to deconstruct a 3D model's source code and produce unique fragments. We remixed these fragments using an original application created in Processing. The resulting images become limited edition prints, large photo installations, wall-sized paintings, and animations. Our process underscores how incidental fragmentation and automation can streamline markets, but also make them vulnerable to systems failure. The use of architecture specifically points to recent real estate market volatility and considers how communication technology-enabled pursuits of profit margins alters our most basic needs.

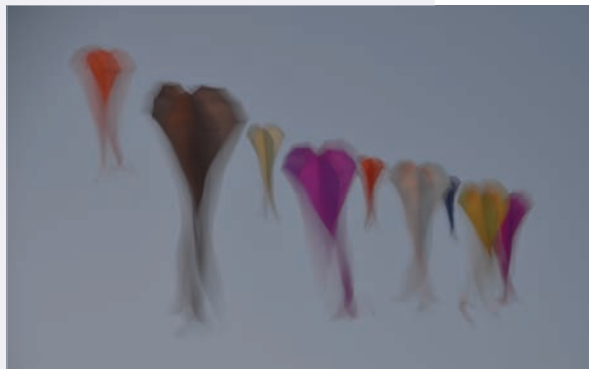
—JD & OM

▲ [above and right] Joelle Dietrick and Owen Mundy, detail of *Packet Switching* (Weimer Hall), College of Journalism and Communications, University of Florida, 2012, inkjet on polyester on panel, 177.5 x 20.21 feet. Photo credit: Steve Johnson / UF College of Journalism and Communications.

► [facing page top] Joelle Dietrick and Owen Mundy, *Packet Switching* (Kassel), wall painting from digital image at *Temporary Home*, 2012, acrylic on wall, 177.5 x 20.21 feet. [facing page bottom] Joelle Dietrick and Owen Mundy, 3D model of Weimer Hall in Rhino, University of Florida, 2012.







FLOWX  
TIM ELVERSTON AND RUTH WHITING

*The collaborating artists of Flowx describe their project as being between themselves and earth's atmosphere. They have traveled to many areas of the world to complete their ephemeral installations and they state that "within the rules of flight, Flowx is the story of a journey around our planet. We reach out with sensor arrays of silk, like brush strokes that sample the sky. . . . Ideas are tested, and materials communicate through touch. Memories define skills that rise into systems." Having been a team for over a decade, Tim Elverston and Ruth Whiting project a poetic relationship with their installation locales: "These moments form images that blur the barriers between our dreams and our knowledge. . . . Our visions are driven by sensations and desires. This work captures moments of passion, artifacts of listening, playing, and thinking in the wind."*

—TE & RW



▲ Tim Elverston and Ruth Whiting, *Flowx* in Doha, Qatar, 2011, silk, carbon fiber, stainless steel, UHMWPE fiber.

▶ Tim Elverston and Ruth Whiting, *Flowx* at Horizon Wind Oasis, Nevada, 2012, silk, carbon fiber, stainless steel, UHMWPE fiber.

▶ [facing page] Tim Elverston and Ruth Whiting, *Flowx: O<sub>2</sub> Flame with Colorwings*, 2011, silk, carbon fiber, stainless steel, UHMWPE fiber, Cervia, Italy.







▲ Micah Ganske, *Industrial Ring Habitat*, 2012, extruded polymer, 18 x 18 x 5 inches.

► Micah Ganske, *Shuttle R.I.P.*, 2011, extruded polymer, 4.5 x 5 x 4 inches.

► [facing page] Micah Ganske, *Tomorrow Land: Greenpoint, NY*, 2010, acrylic on muslin, 120 x 168 inches.

## MICAH GANSKE

*My recent body of work, Tomorrow Land, is a series of paintings and sculptures that contrasts the failures of modern industry with my belief in science and technology to change our world for the better.*

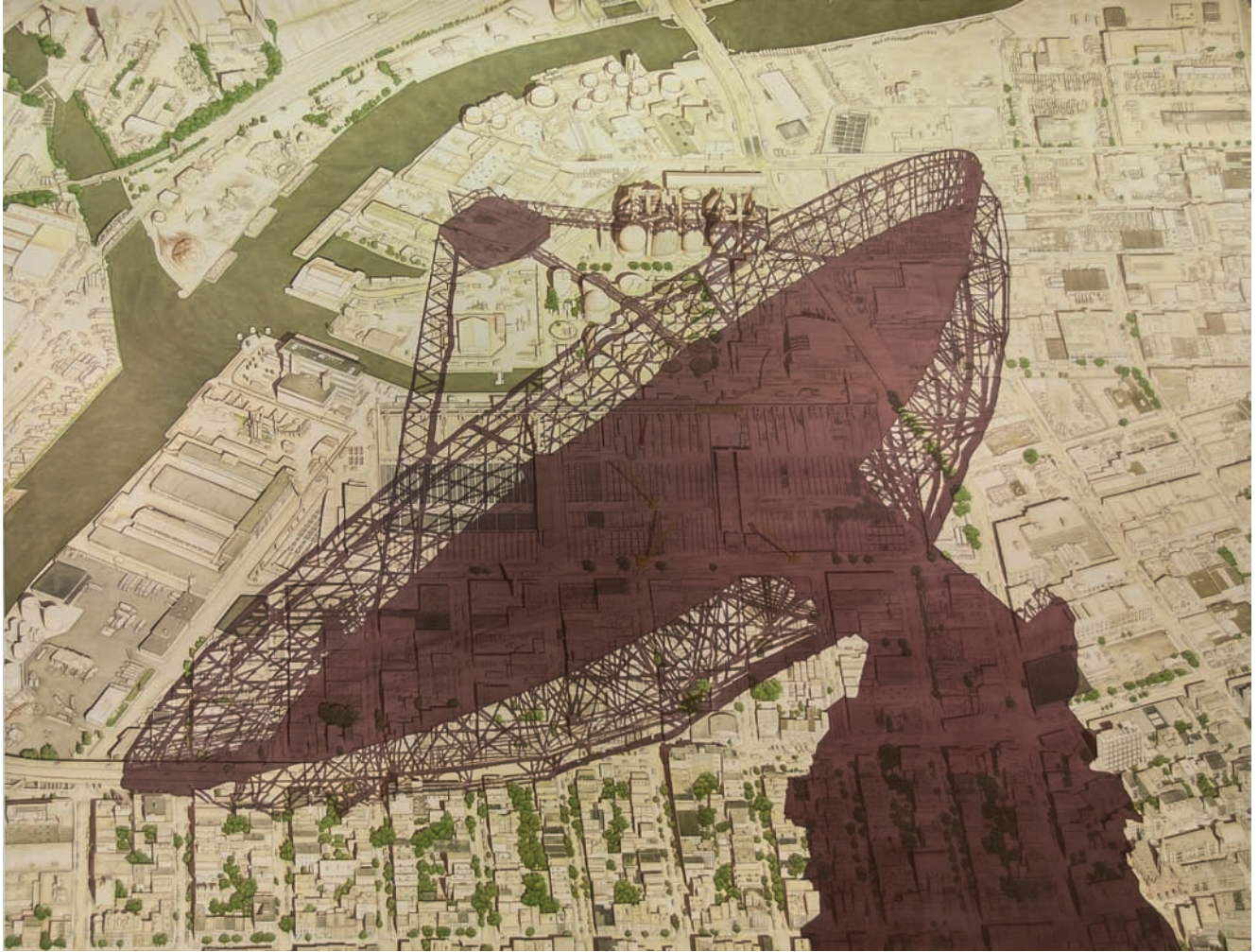
*The paintings start with the simple juxtaposition of a large shadow over an aerial view of depressed locations. The shadows cast are of things that symbolize what I refer to as "Aspirational Technology." These are things that represented, or still do represent the progress of modern civilization and the glory which the future can hold through our ingenuity. The locations are towns, neighborhoods and population centers that have been recently abandoned or depressed due to industrial negligence. The contrast of this imagery shows what I'd say is a realistic optimism about what we're capable of.*

*My recent sculptures are also derived from similar subject matter, and they are created using 3D-printing technology. This is a process which is, in itself, a harbinger of the amazing things to come. The newest sculptures are inspired by rotating space habitats proposed by NASA in the '70s. Rather than the Utopian countryside found in the original drawings, however, my sculptures present the more realistic outcome of what our first forays into space habitation will be; my ring-worlds are strictly mining and industrial facilities. The structures within are directly modeled after buildings from the locations in my paintings to remind us that we'll always be "ourselves," no matter how advanced our technology may become.*

*I simply want to make work which engages the viewer in a conversation about what interests me the most: our technological future and destiny as a species. Even though there will be bumps along the way, I believe it should be rushed into headlong. Some of the technology of the future will be used irresponsibly or simply for evil, as has always been the case. However, the progression of science and technology also represents the evolution of our species. Do we need to be smarter? Yes. But we don't have to wait millions of years to naturally evolve. We can do that through our ingenuity. Creating a body of work that can open a dialog about these ideas is what I am working toward.*

—MG





HOLLY HANESSIAN



*Touch in Real Time is a project and traveling exhibition that explores the power of touch and its significance in this digitally mediated age. It is a multi-year project that exists at the crossroads of art, emotion, and neuroscience, with an exhibition that showcases ceramic objects created through the intimate interaction of hand-holding.*

*Involving both social engagement and scientific research, Hanessian began the Touch in Real Time project in the spring of 2012. From the repetitive act of pressing wet clay between the hands of two individuals, Hanessian has collected handshake artifacts from across the country, including cities such as Phoenix, Houston, Boston, and New York. These unique forms imprinted with the shape and texture of two different hands record the shared interaction.*

*Working in conjunction with Dr. Greg Siegle and his lab of behavioral neuroscientists at the University of Pittsburgh, the team retrieved data from brain image patterns using EEG and fMRI tests while handshakes took place to track the bonding hormone, oxytocin, which is released in the human body 10-20 seconds after contact is made between two people. As the project evolved, each handshake became representative of moments in time between pairs of people, connecting individuals and demonstrating the value of touch.*



▲ Holly Hanessian, image from the interactive work *Touch in Real Time*.

▶ Holly Hanessian, *Touch in Real Time: Policemen in NOLA*, 2012.

▶ [facing page] Holly Hanessian, image from the interactive work *Touch in Real Time*.



## MAKING DO, MAKING HOME, MAKING SELF JILL PABLE AND LISA WAXMAN



Through research studies conducted from 2008 to 2013, we have explored intersections of the architectural space of home and the human experience. These studies have sought to uncover recommendations that can improve low-income and homeless shelter environments so that these places physically, psychologically and spiritually sustain their users, helping them to dwell in the fullest sense of the word.

What we found led to specific and practical recommendations that we have offered to agencies and organizations with which we have worked, but also have helped us understand a series of fundamental ideas that frame the heart of the relationship between humans and their dwellings. We embody these concepts in the phrases making do, making home and making self.

*Making do:* Life challenges like old age, poverty and homelessness exert challenges on day to day existence, including those that involve one's physical dwelling; and yet, people demonstrate substantial abilities to adjust to adverse housing conditions. These adaptations are seen in the choices people make, possessions they keep and traces of themselves that can be seen in the places they dwell. This project celebrates these adaptations and the spirit of those making do.

*Making home:* To make a home for oneself is to claim a space in the world while crafting a refuge from it. Creating home means taking an unknown place and growing into it, putting down roots, and identifying it as home. To make a home is to continually make choices that mirror one's internal dialogue. Home can fulfill many needs including self-expression, as well as providing a place to let down one's guard. In the words of Heidegger, to build is to dwell, and to dwell is to remain, to participate, to fully be in this world.

*Making self:* Each of us is striving to feed our spirit and that essence of ourselves that lies deep within. This making of self lies at the heart of being human and assuming one's place in the world.

To make a dwelling is to construct and declare this internal identity. The artifacts of home seen in furniture, possessions, art, and clothing offer evidence of who people are, the circumstances they are experiencing and how they would like to be seen by others.

These images were taken during visits to transitional homeless shelters and permanent supportive housing facilities in Florida in 2009 and 2010. One study involved renovating a homeless shelter family bedroom with features that increased the residents' sense of personal control over their environment. Some of these images depict this new space.

—LW & JP



▲ Lisa Waxman and Jill Pable, *Making Home*, 2009-10.

► Lisa Waxman and Jill Pable, *Making Self*, 2009-10.

► [facing page] Lisa Waxman and Jill Pable, *Making Self*, 2009-10.



MICHAEL REES



*My work for Open for Exchange will be the product of my residency at FAR at the Florida State University. As I write the work is in formation and has only working titles: Stucco Pony and Straight Sister. These are experimental sculptures that employ augmented reality, the MMAP printer designed and built by Windham Graves, and some material extensions like acrylic base coat cement, paper fgr-95, steel or acrylic rods and so on.*

*My interest is in developing rich semiotic experiences that initiate multiple narratives as users construct the image of the work through their interaction and use of the sculpture. The work becomes the location of fractured narratives that are played across multiple interactive experiences. Equally important are the collaborations between myself, staff including Noah Brock, Windham Graves, Michelle Ray, and the co-director Carolyn Henne as well as students Megan Wilson, Craig Ryan, and Javier Rivera.*

*The pieces unfold through language and action. This kind of interaction helps make the work a social object. The sense of a community of different agents and personalities who have a similar complex relationship to the formation of the work in different scales is in part the theme of the work. Although parts of it are played out within a reproducible network, idiosyncratic and local experiences emerge as well.*

—MR

▲ Michael Rees, Concept Rendering of *Preservation of Finitude*, 2013.

► Michael Rees, Screen Rendering from Augmented Reality app of *Preservation of Finitude*, 2013.

► [facing page] Michael Rees, Installation view of *Preservation of Finitude*, 2013, archival photo on board, steel rod, marble, steel bar and plate, 55 x 16 x 12 inches.









▲ Judy Rushin, *ViV*, with participants Chalet Comellas and Christina Poindexter, Tampa, Florida, September 2013.

► Judy Rushin, *ViV*, with participants Sue O'Donnell and Doug Michael, Bloomsburg, Pennsylvania, September 2013.

► [facing page] Judy Rushin, *ViV*, with participant Matt Smith, Berkeley, California, October 2013.

## JUDY RUSHIN

*Variance Invariance is part of a dialogue that addresses art objects as things that move between individuals and that illuminate and are illuminated by those who produce and exchange them. Like my project, Carapace, I have designed them to be dismantled and reconfigured again and again. These site-specific works have as much to do with their mobility between sites as they do with their destinations. Individual modules are aggregated into compositions for new exhibition layouts, then stacked and shipped, rendering them spatially and geographically untethered. From September 2013 to January 2014, Variance Invariance traveled to a series of individual participants who assembled the work according to their own preferences, documented it in their spaces, and shipped it back to me. By sharing the works privately with individuals and later in galleries and museums — alongside the project documentation — ViV is an experiment in collaborative design and alternative platforms for artistic engagement. At the same time it also affirms the gallery's role as site for social discourse. My intent is to suggest that other exhibition platforms exist, and both artists and arts administrators are searching for new ways to maintain sustainable and generative practices.*

—JR





PAUL RUTKOVSKY

DO A DOODLE AND GET A FREE ORGANIC FRUIT OR VEGETABLE

Recently I've been using simple drawing or carpentry tools — pen and ink with occasional color on paper or hammer and nails, collaborating with other artists and making functional structures in wood and steel. The Doodle Cart, a current project, is an example of my work stepping away from the traditional exhibition game plan and more towards the general public. The cart invites participation on a very basic level, encouraging anyone to doodle and in return, receive simple organic whole foods, not genetically manipulated fruits and vegetables with pesticides. The Doodle Cart has been installed and performed at music festivals, community garden events, street fairs, parks, galleries, and museums.

—PR



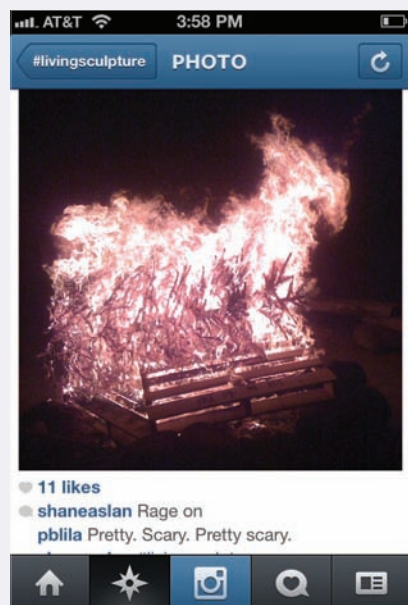
▲ Paul Rutkovsky, *The Doodle Cart*, Chaya Avramov with her doodle and organic prize.

▶ Paul Rutkovsky, *The Doodle Cart*, Mary Williams and Marissa Monivis with their artwork.

▶ [facing page] Paul Rutkovsky, *The Doodle Cart* with fruits, vegetables and artists.



SHANE ASLAN SELZER



What We Care For (an FSU Community Garden) asks students to engage with administrators across campus in an effort to create a community garden in the museum composed of Florida State University office plants and co-produced portraits uploaded to the Instagram archive #posingwithplants #livingsculpture and #fsucommunitygarden

Office plants decorate and personalize workspace. Like any relationship they require varying levels of attention and care. Let's think of them as tiny public monuments. Students and Administrators can archive themselves with their plants by using the Instagram hashtags #livingsculpture and #posingwithplants.

These pages represent a selection of portraits I've made, stolen and reposted from the archives of this project planted within the above Instagram hashtags.

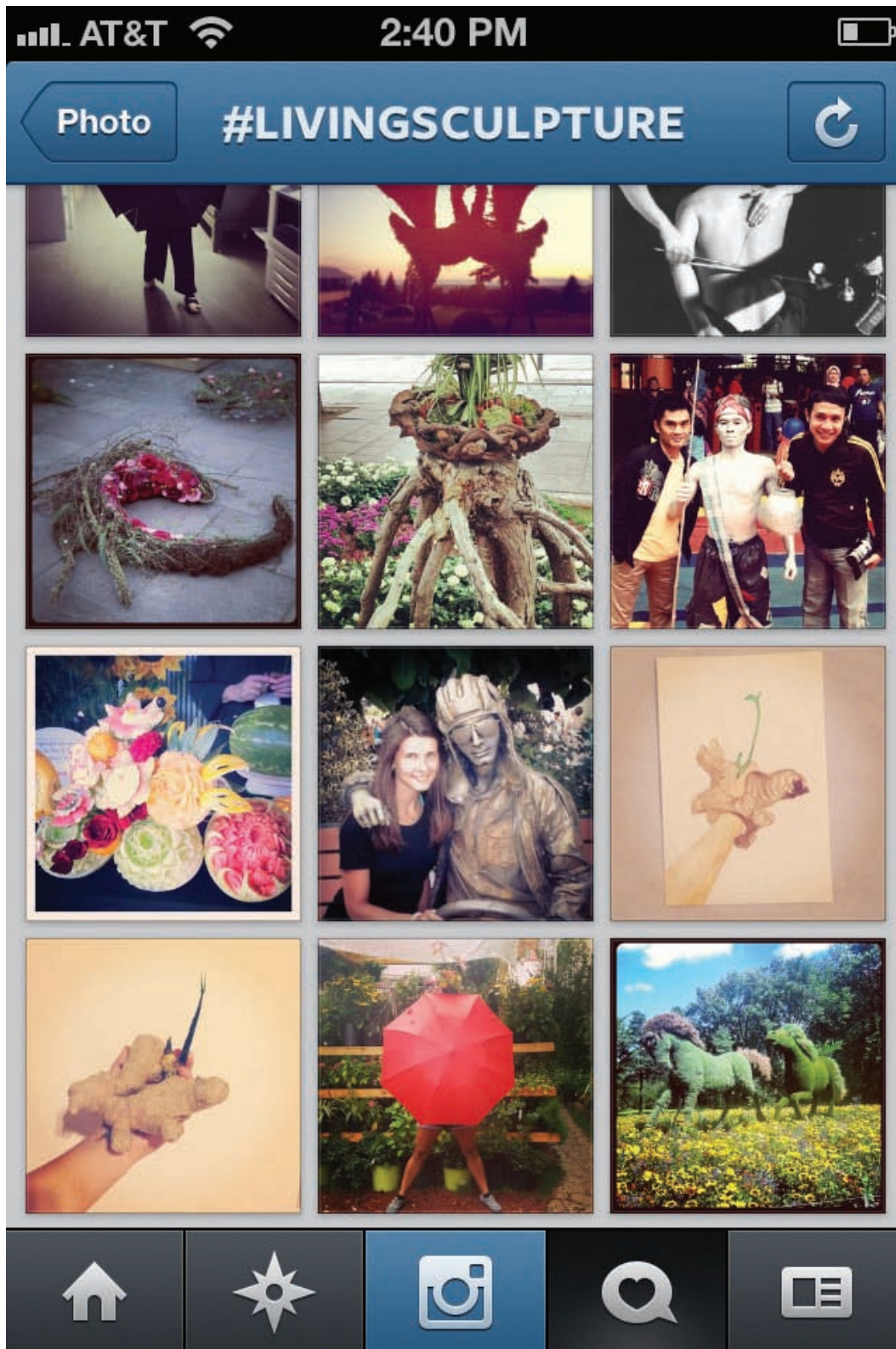
—SAS



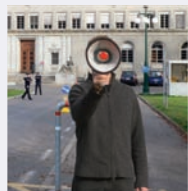
▲ Shane Aslan Selzer, *Untitled (firetree)*, 2013, iPhone screen grab of photograph.

▶ Shane Aslan Selzer in collaboration with Robert Hickerson, *Untitled (object permanence workshop)*, 2013, iPhone photograph.

▶ [facing page] Shane Aslan Selzer, *Untitled (#livingsculpture)*, 2013, iPhone screen grab of instagram hashtag archive by Shane Aslan Selzer.



## Artist Biographies



### Conrad Bakker

Artist / Associate Professor, School of Art and Design, University of Illinois at Urbana-Champaign.

Conrad Bakker makes copies of real things using wood and paint. He places these simulated objects in specific sites and gallery installations to comment upon and make tangible the economies and networks that connect things to persons, places, and other things. Bakker's *Untitled Projects* are often located in a variety of consumer contexts that range from eBay and craigslist to sidewalk sales, storefront shops and art galleries, promoting a strange push and pull of fake things performing as real, critical commodities. Conrad Bakker has exhibited his work nationally and internationally, and his work has been the subject of articles and reviews in *Frieze*, *Contemporary*, *Flash Art*, *Art Forum*, *Art World Magazine*, *ArtUS*, *Art Papers*, *Sculpture*, *UOVO*, *The Chicago Tribune*, *Dagens Nyheter* (Sweden), *The New York Times*, and *The New Yorker*.

EDUCATION / TRAINING: MFA 1996, Studio / Painting, Washington University, St. Louis, Missouri.

HONORS & AWARDS: **2012** — Joan Mitchell Foundation, 2012 Painters and Sculptors Grant; University Scholar, University of Illinois. **2005** — Artist Fellowship, Illinois Arts Council. **2000** — Creative Capital Foundation, New York, NY.

SOLO EXHIBITIONS: **2012** — *Untitled Project: Seasonal Economies*, BCA Center, Burlington, VT. **2011** — *Untitled Project: Record Shop* [*Les révolutions de tous les jours*], Galerie Analix, Showoff Art Fair, Paris. **2010** — *Untitled Project: Relax and Take Your Fucking Time*, Lora Reynolds Gallery, Austin, TX; *Untitled Project: Librairie* [Geneva], Galerie Analix Forever, Geneva, Switzerland. **2008** — *Conrad Bakker: Objects and Economies* [*Untitled Projects 1997-2007*], Des Moines Art Center, Des Moines, IA.

GROUP EXHIBITIONS: **2013** — *A Study in Midwest Appropriation*, curated by Michelle Grabner, Hyde Park Art Center, Chicago, IL. **2012** — *Simulacrum*, Canzani Center Gallery, Columbus College of Art and Design, Columbus, OH; *As Real As It Gets*, Apex Art, New York, NY, organized by Rob Walker. **2011** — *Creative Accounting*, curated by Holly Williams, UTS Gallery, Sydney, Australia; *New Image Sculpture*, McNay Art Museum, San Antonio, TX (catalogue); *I Like The Art World and the Art World Likes Me*, EFA Project Space, New York, NY (catalogue). **2010** — *Hand+Made: The Performative Impulse in Contemporary Art*, Contemporary Arts Museum Houston, TX (catalogue); *Size Does Matter*, curated by Shaquille O'Neal, Flag Art Foundation, New York, NY (catalogue). **2009** — *Picturing the Studio*, curated by Michelle Grabner & Annika Marie, School of the Art Institute of Chicago, Chicago, IL; *Contemporary Culture*, Lora Reynolds Gallery, Austin, TX; *A Group Show for Daniel Pink*, curated by Lane Relyea, VEGA ESTATES, Chicago, IL; *WALL ROCKETS: Contemporary*

*Artists and Ed Ruscha*, Albright-Knox Art Gallery, Buffalo, NY; *Artists' Run Chicago*, Hyde Park Art Center, Chicago, IL. **2008** — *Peintures, entre autres*, Analix Forever Gallery, Geneva, Switzerland.



### Marnie Bettridge

Marnie Bettridge is a member of the art team Analog Analogue. She studied architecture at the Rural Studio, Auburn University, and at Cornell University before getting her MFA from Florida State. In her personal work she chooses to use materials that are either abandoned, or created from the earth. Her work embraces beauty and

reminds us that value shifts with time; we mourn the forgotten and need to find peace with the fact that we will all become immaterial. Especially within the collective works, Bettridge feels art is most successful when it encourages bravery, circumnavigation, strange postures, and a certain feeling of getting away with something. She was recently the Resident Artist of 621 Gallery in Tallahassee, and she exhibits with Rockelmann & Gallery (rockelmann-and.com) in Berlin, Germany.



### Christie Blizard

Assistant Professor of Painting and Drawing, The University of Texas, San Antonio. National and International Membership, AIR Gallery, New York, New York.

Christie Blizard is a nationally and internationally exhibiting artist, working in a variety of media focusing on public interventions. Since 2006, she has been featured in over 50 national and international art exhibitions.

EDUCATION / TRAINING: BFA 2001, Painting, Herron School of Art and Design, Indiana University, Indianapolis, Indiana. MFA 2005, Painting and Drawing, Georgia State University, Atlanta, Georgia.

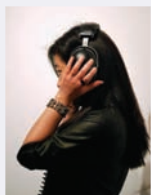
HONORS & AWARDS: **2013** — *New American Paintings*, Volume 108. West Edition, juried by Veronica Roberts, Curator of Modern and Contemporary Art, The Blanton Museum of Art, Austin, Texas, Open Studio Press, Boston, MA. **2011** — *New American Paintings*, Volume 96. West Edition, juried by Cassandra Coblentz, Associate Curator of the Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, Open Studio Press, Boston, MA. MacDowell Artist Colony Fellowship, Peterborough, NH; SIM Artist in Residency Program, Reykjavik, Iceland. **2010** — CentralTrak Artist Residency Program at University of Texas at Dallas.

SOLO EXHIBITIONS: **2013** — Houston Baptist University, Houston, TX. Day Glow, Co-Lab, Austin, TX. *Glow Channel*, Wichita State University, Wichita, KS. **2012** — *When I Was 16, I Saw the White Buffalo*, Women and Their Work Gallery, Austin, TX. **2011** — from the *Tipi Project*,



Lawndale Art Center, Houston, TX; *Intervals Now*, East Tennessee State University, Johnson City, TN; from the *Sound Wave Project*, Artspace Gallery at Plant Zero, Richmond, VA.

GROUP EXHIBITIONS: **2013** — *Texas Biennial Invitational*, 4 artists. Lawndale Art Center, Houston, TX. *Working it Out*, The Painting Center, New York, NY. **2012** — *InLight Richmond 2012*, Urban installation sponsored by 1708 Gallery, Richmond, VA, juried by Melissa Ho, Assistant Curator at the Hirshhorn Museum and Sculpture Garden. **2010** — *Chromaticism*, curated by Liz Wing, invited by Marcella Faustini, NOMA Gallery. San Francisco, CA.



### Julietta Cheung

Assistant Professor, Department of Art, Florida State University, Tallahassee, Florida.

Julietta Cheung's work seeks to interrogate the contemporary production of the conception of modernity from a textual as well as a thing-based perspective. Often taking literary sources as starting

points to artistic investigations, she examines how canonical texts and popular buzzwords are socially co-produced to describe our contemporary notions of progress. Through the vernacular styles and the implied functions of designed objects, she further explores the ways in which people remake and redefine the forms and meaning of the everyday. She interweaves her text-based and sculptural work in installations that solicit viewer interaction, thus, connecting the social aspect of consumption—the use and interpretation of language and objects—to the social space of the exhibition environment.

Cheung was born in Hong Kong and grew up in the United States and in France. She earned her MFA from the School of the Art Institute of Chicago where she received the New Artists Trustees Scholarship and the Betsy Karp MFA Award. She has exhibited her work in the United States, the Netherlands, Belgium and Hong Kong.

EDUCATION / TRAINING: MFA, 2012, School of the Art Institute of Chicago, Chicago, Illinois.

HONORS & AWARDS: **2012** — The Betsy Karp MFA Merit Award Recipient. **2010-2012** — Art Institute of Chicago New Artists Society Trustees Merit Scholar.

EXHIBITIONS: **2013** — *One Word*, Archer Ballroom, Chicago, IL; 'New Work' at the Sullivan Galleries, School of the Art Institute of Chicago, Chicago, IL. **2012** — *MFA Thesis Exhibition*, curated by Tumelo Mosaka (Krannert Art Museum), Sullivan Galleries, School of the Art Institute of Chicago, Chicago, IL; *White-Out Studio Invites Harry Ruhé / Galerie A, Amsterdam*, White-Out Studio, Knokke-Heist, Belgium. **2007** — *Galerie A at Scheltema*, Scheltema, Koningsplein, Amsterdam, The Netherlands.



### Jay Corrales

As a member of Analog Analogue, Jay Corrales photographs, draws, designs, tinkers with electronics, and serves as a general-purpose art laborer. As an individual he does mostly the same tasks — building playful, fleeting animated vignettes that reimagine the meaning and scale of found imagery and self-recorded spaces. He

teaches as an adjunct instructor at Florida State University, where he received his MFA. Before that he studied art and graphic design at Flagler College, receiving a BFA in 2008.



### Joseph DeLappe

Professor, Digital Media Studio, Department of Art, University of Nevada / Reno, Reno, Nevada.

Working with electronic and new media since 1983, Joseph DeLappe's work in online gaming performance, sculpture and electromechanical installation has been shown throughout the United States and abroad including exhibitions and performances in Australia, the United Kingdom, China, Germany, Spain, Belgium, the Netherlands and Canada. In 2006 he began the project *dead in iraq*, to type consecutively, all names of America's military casualties from the war in Iraq into the America's Army first person shooter online recruiting game. He also directs the *iraqimemorial.org* project, an ongoing web based exhibition and open call for proposed memorials to the many thousands of civilian casualties from the war in Iraq. More recently, in 2013, he rode a specially equipped bicycle to draw a 460 mile long chalk line around the Nellis Air Force Range to surround an area that would be large enough to create a solar farm that could power the entire United States.

He has lectured throughout the world regarding his work, including the Museum of Modern Art in New York City. He has been interviewed on CNN, NPR, CBC, the *Australian Broadcasting Corporation* and on *The Rachel Maddow Show* on *Air America Radio*. His works have been featured in the *New York Times*, *The Australian Morning Herald*, *Artweek*, *Art in America* and in the 2010 book from Routledge entitled *Joystick Soldiers: The Politics of Play in Military Video Games*. He has authored two book chapters, including "The Gandhi Complex: The Mahatma in Second Life." *Net Works: Case Studies in Web Art and Design* (New York, Routledge 2011) and "Playing Politics: Machinima as Live Performance and Document," *Understanding Machinima Essays on Filmmaking in Virtual Worlds* (London, UK, Continuum 2012).

EDUCATION / TRAINING: BS 1986, Graphic Design, San Jose University, San Jose, California. MFA 1990, Pictorial Arts, San Jose State University, CADRE Institute, San Jose, California.

HONORS & AWARDS: **2014** — *Turbulence.org Commission*, New Radio and Performing Arts, New York, NY; *Visiting Artist Commission*, Center for Creativity and the Arts, The Center for Cal State University / Fresno, Fresno, CA. **2013** — *Award of Distinction*, Cardboard Art Contest, K-Droz Association, France. **2012** — *Regents Award for Creative Activities*, Nevada System for Higher Education, Nevada. **2009** — *Prix Ars Electronica*, Award of Distinction for *New York Times* Special Edition, Linz, Austria.

SOLO EXHIBITIONS: **2014** — *The Drone Project*, Cal State Fresno, Fresno, CA; *The Work of Joseph DeLappe: A Retrospective*, Fresno Art Museum, Fresno, CA.

GROUP EXHIBITIONS: **2013** — *Transitio MX 05*, International Video and Electronic Arts Festival, Mexico City, Mexico; *The Games of Art*, The Block, Creative Industries Precinct, Brisbane, Australia; *Ducks in a Row*, Refusalon Gallery, San Francisco, CA. **2012** — *Games People Play Part 2*, Cultural Olympiad, Centre for Contemporary Art and the Natural World, Exeter, United Kingdom; *social(dis)order*, Glassell Gallery, Louisiana State University, Baton Rouge, LA. **2011** — *The Aesthetics of War and Reconciliation*, Moreau Art Galleries, Saint Mary's College, IN; *MyWar - Identity and Appropriation Under War Condition*, Agnes Etherington Arts Center, Kingston, Canada; *Iraqimemorial.org*, Elizabeth Foundation for the Arts Project Space, New York, NY.



Photo: Holly Clark

### Joelle Dietrick

Assistant in Art, Florida State University, Tallahassee, Florida.

Joelle Dietrick develops two-dimensional and time-based artworks that consider contemporary nomadism and 21<sup>st</sup> century power structures. With a particular interest in female expatriates, she considers how these adventurous women negotiate their wanderlust with a desire for a home while in competition for boundaryless careers.

**EDUCATION / TRAINING:** BFA 1996, Painting, Penn State University, University Park, Pennsylvania. BS 1996, Art Education, Penn State University, University Park, Pennsylvania. MFA 2006, Visual Arts, University of California, San Diego, California.

**HONORS & AWARDS:** **2010** — DAAD Visiting Research Grant, Berlin, Germany. **2008** — Small Planning Grant, Florida State University; Individual Artist Fellowship, Florida Division of Cultural Affairs. **2007** — Artist Enhancement Grant, Florida Division of Cultural Affairs; Summer Research Grant, Florida State University. **2006** — Center for Humanities Fellowship, University of California, San Diego. **2004** — Russel Grant, University of California, San Diego.

**SOLO EXHIBITIONS:** **2012** — *The Sherwin Series*, Kipp Gallery, Indiana University of Pennsylvania, Indiana, PA; *The Sherwin Series*, Albany Museum of Art, Albany, GA. **2011** — *The Sherwin Series*, South Gallery, Florida State College, Jacksonville, FL; *The Sherwin Series*, Hope Horn Gallery, University of Scranton, Scranton, PA; *The Sherwin Series*, Holzhauser Gallery, Northwest Florida State College, Niceville, FL. **2010** — *The Sherwin Series*, Curfman Gallery, Colorado State University, Fort Collins, CO.

**TWO-PERSON EXHIBITIONS (WITH OWEN MUNDY):** **2013** — *Joelle Dietrick + Owen Mundy*, Orlando Museum of Art, Orlando, FL; *Grid, Sequence Me*, Flashpoint Gallery, Washington, DC. **2012** — *Packet Switching*, Permanent public art commission, College of Journalism and Communications, University of Florida, Gainesville, FL; *Packet Switching*, Gallery 500, University of Central Florida, Center for Emerging Media, Orlando, FL; *Temporary Home*, Affiliated with Documenta 13, Kassel, Germany.

**GROUP EXHIBITIONS:** **2013** — *Hackers + Painters*, Alexander Brest Museum, Jacksonville, FL. **2012** — *Underwater: Interpreting the Foreclosure Crisis*, Artspace NC, Raleigh, NC; *The Non-I Protects the I*, SOHO20 Gallery, New York, NY; *Remote Access: Data as Art*, Montserrat College of Art Gallery, Beverly, MA; *Hyperlocal Identities: Cross-Disciplinary Productions*, Division of Arts and Humanities Gallery, La Jolla, CA; *Ich Heisse...* Kunsthalle Hamburger Platz, Berlin, Germany. **2010** — *TINA-B Festival of Contemporary Art*, Prague, Czech Republic and Venice, Italy; *Shelter: Video in the Built Environment*, Emily Carr, Vancouver, BC, Canada; *Museum All-Over*, John Erickson Museum of Art: Next Chapter and Raccolte Frugone, Genoa, Italy and Golden Thread Gallery, Belfast, Northern Ireland, UK. **2009-11** — *lions will roar, swans will fly, angels will wrestle heaven, rains will break: gukurahundi, animations for dancer Nora Chipaumire*, touring to: Museum of Contemporary Art, Chicago; Arizona State University; Crash Arts, Boston; Duke University; Dance Theater Workshop, New York; University of Minnesota, Minneapolis; Diverse Works, Houston, Miami Light Project, Miami; University of Maryland, College Park. **2009** — *Transitio MX 2009 Biennial*, Mexico City, MX; *Art at the X*, Xavier University, Cincinnati, OH; *Subversive Correspondence*, Broadwalk, Bristol and The Willesden Gallery, London, UK; *Sculpture Key West 2009*, Key West, FL.



### Timothy Elverston

Founder and working artist at WindFire Design, a handmade technologies studio based in Gainesville, Florida.

A designer, maker, and artist since his earliest memories, Timothy Elverston's most powerful interests have always revolved around our atmosphere and flight. In 2001, he started a handmade technologies company called WindFire Designs. Elverston is strongly influenced by his collected knowledge of the natural world and the material sciences. His ideas for the future are driven by a mix of desire, experimental data, and cumulative intuition. Solving problems under the strict but generous demands of flight always reveals the path ahead.

**EDUCATION / TRAINING:** Apprenticeship 1995-2002, Kite design, installation design, fabrication, production streamlining, Guildworks Flight Studio, Portland, Oregon. Apprenticeship 1991-1996, Kite design, sewing, small business administration, Jordan Air Kites, Gainesville, Florida.

**HONORS & AWARDS:** **2012** — Festivals Australia Grant, Australia Council for the Arts, Sydney, Australia.

**SOLO EXHIBITIONS:** **2013** — *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston, The Harn Museum of Art, Gainesville FL, Thanks to the University of Florida Winds of Change; *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston, The Shand's Cancer Hospital, Gainesville FL, Thanks to the University of Florida Winds of Change; *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston, The NEB Engineering Building, Gainesville FL, Thanks to the University of Florida Winds of Change; *Burning Man*, Black Rock Desert, NV; *2<sup>nd</sup> Venice Wind Art Festival*, Venice, Italy; *1<sup>st</sup> Imaginaria Festival*, Cesena, Italy; *33<sup>rd</sup> Artevento International Kite Festival*, Cervia, Italy; *Look Up*, Ruth Whiting & Tim Elverston, The Cofrin Gallery, Gainesville, FL; *Montmartre*, Paris, France. **2012** — *Wikuku Grub*, Anna, Germany; *Doha Tribeca Film Festival*, Doha, Qatar; *Horizon Wind Oasis*, Black Rock Desert, NV; *Ballarat Organ Festival*, made possible by a generous grant from Festivals Australia, Victoria, Australia. **2011** — *Doha Tribeca Film Festival*, Doha, Qatar; *Burning Man*, Black Rock Desert, NV; *1<sup>st</sup> Venice Wind Art Festival*, Venice, Italy. **2010** — *Future Bloom*, Ruth Whiting & Tim Elverston, Randy Batista Gallery, Gainesville, FL.



### Micah Ganske

**EDUCATION / TRAINING:** BFA 2002, Painting, School of the Art Institute of Chicago, Chicago, Illinois. MFA 2005, Painting, Yale School of Art, New Haven, Connecticut.

**HONORS & AWARDS:** **2012** — Fellow in Painting from the New York Foundation for the Arts; Museum of Art and Design Open Studios Residency. **2011** — Canson Wet Paint Grant. **2010** — Cill Rialaig Residency, SW Kerry, Ireland. **2005** — Adobe Design Winner for Digital Imaging.

**SOLO EXHIBITIONS:** **2011** — *Tomorrow Land*, RH Gallery, New York, NY. **2007** — *Pictures Last Longer*, Deitch Projects, New York, NY.

**GROUP EXHIBITIONS:** **2013** — *A Discourse on Plants*, RH Gallery, New York, NY; *Desaturated Rainbow, Field Projects*, New York, NY; *Desaturated Rainbow (part 2)*, Paul Kopeikin Gallery, Los Angeles, CA; *Koi No Yokan, 101 / Exhibit*, Los Angeles, CA. **2012** — *13.0.0.0.0*, RH Gallery, New York, NY; *Semi-Automatic*, Lesley Heller Workspace, New York, NY; *Earth WORKS*, PPOW Gallery, New York, NY; *Portrait of a Generation*, The Hole, New York, NY; *First Contact*, Field Projects,

New York, NY; *Fine Line*, Workshop, Venice, Italy. **2011** — *A Desert in the Ocean*, Leslie Heller Workspace, New York, NY; *What Works*, Art Star, New York, NY. **2010** — *The Third Meaning*, RH Gallery, New York, NY; *Irrelevant*, Arario Gallery, New York, NY; *Escape From New York*, curated by Olympia Lambert, Patterson, NJ; *Survey Select*, curated by Mark Murphy, San Diego, CA; *Two's Company*, curated by Leslie Rosa and Ciara Gilmartin, Parlour, New York, NY. **2009** — *The Inferno*, Yautepec Gallery, Mexico City, Mexico; *Conceptual Figures*, Deitch Projects, New York, NY.



### Holly Hanessian

Professor of Art, Florida State University, Tallahassee, Florida. Vamp and Tramp, Booksellers, LLC, Birmingham, Alabama. Abecedarian Gallery, Denver, Colorado.

Holly Hanessian grew up in the 1970s in the lush suburbs in South Florida. A child of two Armenian parents (who were fourth cousins), she creates work that explores the crossroads of our DNA and the environment, which is influenced by our daily experiences. Her artwork is a hybrid of design, craft and contemporary arts, in various media including installations and artists' books, both of which use text along with other narrative ideas. Images of her artwork are found in books, magazines and here at [www.hollyhanessian.com](http://www.hollyhanessian.com). She is also a member of [www.Artaxis.org](http://www.Artaxis.org) and [www.accessCeramics.org](http://www.accessCeramics.org), two internationally juried websites of contemporary ceramic artists.

EDUCATION / TRAINING: BA 1981, Ceramics, University of Florida, Gainesville, Florida. MFA 1990, Ceramics, University of Georgia, Athens, Georgia.

HONORS & AWARDS: **2013** — Artist-in-Residence, University of Pittsburgh, TREND (The Transdisciplinary Research in Emotion, Neuroscience, and Development), Pittsburgh, PA. **2012** — Robert MacNamara Foundation, Artist Residency, Westport Island, ME. **2011** — Florida State Division of Cultural Affairs Individual Artist Fellowship; Hambidge Center for the Arts, Georgia, Residency (NEA Award); Florida Artists' Book Prize, Bienes Museum of the Modern Book. **2010** — Women's Studio Workshop, Fellowship Award, Rosendale, NY.

SOLO EXHIBITIONS: **2013** — The Society for Contemporary Craft, BNY Mellon Center Exhibition, Pittsburgh, PA; ASU Museum of Art, Tempe, AZ (*Touch in Real Time Performance Event*); Contemporary Art Center, New Orleans, LA (*Touch in Real Time Performance Event*); The Society for Arts and Crafts, Boston, MA (*Touch in Real Time Performance Event*); Halsey Institute for Contemporary Art, College of Charleston, Charleston, SC (*Touch in Real Time Performance Event*); Houston Center for Contemporary Craft, Houston, TX (*Touch in Real Time Performance Event*); Greenwich House Pottery, New York, NY (*Touch in Real Time Performance Event*); Gregg Museum of Art and Design, Raleigh, NC (*Touch in Real Time Performance Event*). **2011** — *deCoding and Text*, Tampa Airport, Tampa, FL. **2009** — *Accidents Advance Most of Our Lives*, Golden Belt, Durham, NC. **2008** — *Poetry of Space*, Southwest School of Art, San Antonio, TX.

GROUP EXHIBITIONS: **2012** — *Opaque and Transparent*, Abecedarian Gallery, Denver, CO; *CODE*, Spring Street Studios, Houston, TX; *The Unbearable Lightness of Ceramics*, 4 Square Gallery, Houston, TX; *Head, Shoulders, Genes and Toes*, Museum of Fine Arts, Florida State University, Tallahassee, FL. **2011** — *NEXPO*, Tampa Convention Center, Tampa, FL; *Letter Forms: Functional and Nonfunctional Typography*, Penland Gallery, Penland, NC; *Florida Artists' Book Prize*, Broward

County Library, Ft. Lauderdale, FL; ARC Gallery, Museum of Science and Industry, Tampa, FL; *Alchemy to Dust*, Harn Museum of Art, Gainesville, FL. **2009** — *Jingdezhen Ceramics Fair*, Jingdezhen, China; *Inaugural Exhibition*, Florida Museum of Women's Art, Deland, FL; *Hard Copy: Book as Sculpture*, National Museum of Women in Art, Washington DC; *Installation: Four Artists, Four Perspectives*, Bentley Projects, Phoenix, AZ. **2008** — *Global Positioning / China*, Jingdezhen, China; *Splendid*, Texas State University, San Marcos, TX; *Texting: Print and Clay*, Pewabic Pottery, Detroit, MI; *Full and Spare*, Museum of Fine Arts, Florida State University, Tallahassee, FL; *Terra Incognita: The Unknown Earth*, Baltimore Clayworks, Baltimore, MD; *All Synthetic or All Natural*, Lux Center for the Arts, Lincoln, NE.



### Johnson Hunt

Johnson Hunt received her BFA in Studio from James Madison University in Harrisonburg, Virginia, and her MFA in Studio Art from Florida State University. She has recently returned to the United States after spending a semester teaching in Florence, Italy. Johnson Hunt works both as an individual artist and as part of the artist collective Analog Analogue. Analog Analogue creates site-specific installations that encourage viewer interaction. Analog Analogue's most recent exhibition was in Toronto, Ontario, at the Gladstone during *Nuit Blanche*. Johnson's current work responds to economic crisis especially in regards to homelessness, the housing crisis, and unemployment. Her work has also been greatly influenced by her recent appointment in Italy and her travels throughout Europe and to Morocco. Johnson Hunt's exhibition history includes showing at Fountain Art Fair during Art Basel, her third invitation to participate in the Dunedin Fine Arts Center Wearable Art, multiple exhibitions at the 621 Gallery and Working Method Contemporary in Tallahassee, showing at Florida State University, and at Florida A and M University, and having works in the collections of James Madison University, The National Institutes of Health, and Without Walls in Fort Pierce, Florida.



### Jason Krugman

Guest Professor of Visual Arts, Sarah Lawrence College, Bronxville, New York. Jason Krugman Studio, Brooklyn, New York.

Jason Krugman is an artist who invents new applications for LED lighting technology. His work combines materials with electronics, referencing nature through accumulation and modularity. His studio produces large-scale LED cable systems as well as installation artworks for public spaces and events. Krugman has invented several environmentally responsive LED systems including *Firefly*, a wind sensitive LED network based on tiny hand-made switches. In addition to designing and producing multiple public art projects, his studio is currently prototyping moving LED mesh arrays and fluid-based sensors for LED tilt switches. Krugman has shown work at various galleries and museums in the United States and Europe.

EDUCATION / TRAINING: BA 2005, Economics and Studio Art, Tufts University, Medford, Massachusetts. MPS 2009, Interactive Media, Tisch School of the Arts – ITP Program, New York University, New York, New York.

HONORS & AWARDS: **2010** — Fabrica Interactive Media Fellowship, Treviso, Italy. **2006-09** — Rudin Family Scholarship, Tisch School of the Arts, New York University, New York, NY.

## Making Now: Open for Exchange

SOLO EXHIBITIONS: **2012** — *Modal Field*, Massachusetts School of Professional Psychology, Newton, MA. **2011** — *Digital Garden*, Claremont University Consortium, Claremont, CA. **2010** — *Living Objects*, Town Center, Summit, NJ. **2009** — *Living Objects*, McCarren Park, Brooklyn, NY.

GROUP EXHIBITIONS: **2012** — *LUX*, Cornell University, Ithaca, NY. **2011** — *Artifix Mori*, with John Ensor Parker, The New School, New York, NY; *Assemblage*, with Sam Baron, PLUS Design Gallery, Milan, Italy. **2010** — *Elemental Energy*, with Christian Cerrito, Schuylkill Environmental Art Center, Philadelphia, PA; *Seeing the Light*, New York Hall of Science, New York, NY.



### Owen Mundy

Assistant Professor of Art, Florida State University, Tallahassee, Florida.

Owen Mundy is an artist, designer, and programmer who investigates public space and its relationship to data. His artwork highlights inconspicuous trends and offers tools to make hackers out of everyday users.

EDUCATION / TRAINING: BFA 2002, Photography, Indiana University, Bloomington, Indiana. MFA 2008, Visual Arts, University of California, San Diego, California.

SOLO EXHIBITIONS: **2013** — *Packet Switcher*, Herron School of Art & Design Gallery, Indiana University / Purdue University Indianapolis, Indianapolis, IN; *To My Dearest and Beloved Family*, The Coleman Center for the Arts (CCA), York, AL. **2011** — *A Single Composite*, Bauer & Ewald, Berlin, Germany. **2010** — *The Americans*, Holzhauer Gallery, Northwest Florida State College, Niceville, FL; *You Never Close Your Eyes Anymore*, AC Institute [Direct Chapel], New York, NY.

TWO-PERSON EXHIBITIONS (WITH JOELLE DIETRICK): **2013** — *Joelle Dietrick + Owen Mundy*, Orlando Museum of Art, FL; *Grid, Sequence Me*, Flashpoint Gallery, Washington, DC. **2012** — *Packet Switching*, Permanent public art commission, College of Journalism and Communications, University of Florida, Gainesville, FL; *Packet Switching*, Gallery 500, University of Central Florida, Center for Emerging Media, Orlando, FL; *Temporary Home*, Affiliated with Documenta 13, Kassel, Germany. **2010** — *Space Relations: Joelle Dietrick, Owen Mundy & Chad Erpelding*, 621 Gallery, Tallahassee, FL; *6X6 Nature*, Ciné Lab, Athens, GA; *Exchange Radical Moments! / TINA-B Prague Contemporary Art Festival*, Ministry of Culture, Nostic Palace, Prague, Czech Republic and the Church of St. Leonardo, Venice, Italy; *Museum All-Over / Museo Ovunque*, Raccolte Frugone Museum and UnimediaModern, Contemporary Art, Genoa, Italy; *Small Wonder*, Golden Thread Gallery, Belfast, Northern Ireland. **2009** — *Transitio MX 2009 Biennial*, Mexico City, Mexico; *Sculpture Key West 2009*, Key West, FL; *Analogous*, Runnels Gallery, Eastern New Mexico University, Portales, NM.

GROUP EXHIBITIONS: **2013** — *Terms & Conditions of Use*, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY. **2012** — *Drones at Home*, California Institute for Telecommunications and Information Technology Gallery, University of California, San Diego, CA. **2011** — *Cross-Disciplinary Productions*, Division of Arts and Humanities Gallery, University of California, San Diego, CA; *Enter5: Datapolis*, 5<sup>th</sup> International Art, Science, Technology Biennale, Prague, Czech Republic; *VideoGUD: Videokonstfestivalen 2011*, Kultur i länet, Uppsala, Sweden; *Keine ZEIT (No TIME): Positions in art, science and literature*, G.A.S. Station, Berlin, Germany; "Geographical and Social Landscapes of Conflict,"

Both Real and Perceived screening as part of the exhibition *The Typhoon Continues and So Do You*, Flux Factory, New York, NY; *Digital Checkpoints* online exhibition, Finger Lakes Environmental Film Festival (FLEFF) 2011, Ithaca, NY. **2010** — *inSCRIPTION: Text-Image-Action*, Cerritos College Art Gallery, Los Angeles, CA; *Without Borders*, Lord Hall Gallery, University of Maine, Orono, ME. **2009** — *SPCTCLR VWS*, One Brooklyn Bridge Park, Brooklyn, NY; *VideoChannel Cologne: Found Footage!*, Screening in Cologne, Germany; *#13*, HZ Net Gallery; *Subversive Correspondence*, Broadwalk Arts, Bristol and The Willesden Gallery, London, England; *Material Afterlife*, Urban Institute for Contemporary Art, Grand Rapids, MI; *Activate*, Harris House Gallery, Atlantic Center for the Arts, New Smyrna Beach, FL.



### Jill Pable

Associate Professor and Director of Graduate Studies, Department of Interior Design, Florida State University, Tallahassee, Florida.

EDUCATION / TRAINING: MFA 1993, Interior Design, Florida State University, Tallahassee, Florida. PhD 2000, Secondary Education (Instructional

Technology) with specialization in Architecture, University of South Florida, Tampa, Florida.

HONORS & AWARDS: **2013** — Faculty Award for Distinguished Research, FSU College of Visual Arts, Theatre and Dance. **2012** — FSU Transformation through Teaching Award, FSU Spiritual Life Project; National "Member's Choice Award," Interior Design Educator's Council National Conference. **2011** — Best Teaching Forum Presentation, Interior Design Educator's Council South Region Conference; Inducted to Council of Fellows, Interior Design Educators Council; President's Award, Interior Design Educators Council; Undergraduate Teaching Award, Florida State University.

CONFERENCES & PUBLICATIONS: **2013** — "Research on the homeless population: the particular utility of case study methodology." *Journal of Systemics, Cybernetics and Informatics*; "Possessions and the homeless shelter lived experience: the built environment's potential role in self-restoration." *Interiors: Design, Architecture, Culture*, 4(3); Guest Editor, *International Journal of Designs for Learning*, special issue 4:2. **2012** — "The homeless shelter family experience: examining the influence of physical living conditions on perceptions of internal control, crowding, privacy, and related issues." *Journal of Interior Design*, 37 (4), 9-37. **2008** — with K. Ankerson, *Interior Design: Practical Strategies for Teaching and Learning*. New York: Fairchild Publishers. **2003** — *Sketching Interiors at the Speed of Thought*. New York: Fairchild Publishers.

LEADERSHIP POSITIONS: **2013** — Advisory Editorial Board of the Journal of Systemics, Cybernetics, and Informatics. **2009-2010** — National President, Interior Design Educators Council.



### John Ensor Parker

Studio Artist, New York, New York.

John Ensor Parker is a Brooklyn based curator, painter and new media artist whose work draws upon both analytical and primitive processes. In addition to gallery exhibitions, his large-scale public art pieces include: *To the People of Orlando*, a city block long permanent public art installation; and mapping projections on the façades of The New

Museum, on the Manhattan Bridge Anchorage, and at the Wylly AT&T Performing Arts Center, Dallas, Texas.

EDUCATION / TRAINING: BSME 1993, Mechanical Engineering, Florida State University, Tallahassee, Florida.

HONORS & AWARDS: Visiting Artist, Montclair State University, Montclair, NJ. Visiting Artist, Eugene Lang College, The New School, New York, NY. NASA / USRA Research Fellow.

SOLO EXHIBITIONS: **2012** — *Event Mechanics*, Galeria Carles Tache, Barcelona, Spain. **2008** — *Fundamental Principles*, Cheryl Hazan Gallery, New York, NY; *Equilibrium of Peace*, SEED Gallery, Brooklyn, NY. **2006** — *Sommerwende Micro*, Gallery Twenty-Four, Berlin, Germany; *Gotta Represent My Nation – Even If It Don't Represent Me*, Gallery Twenty-Four, Paris, France.

GROUP EXHIBITIONS: **2013** — *Blueprints and Perspectives*, Public Art Video Mapping Projection, Aurora | Light of Convergence, Dallas, TX; *Form & Substance*, Gowanus Ballroom, Brooklyn, NY; *Codex Dynamic*, Public Art Video Mapping Projection on the Manhattan Bridge, New York, NY; *fLUX*, Cheryl Hazan Gallery, New York, NY; *Artifex Mori*, Skybridge Art & Sound Space, Eugene Lang College, New York, NY. **2012** — *As Above – So Below*, Public Art Video Mapping Projection on the Manhattan Bridge, New York, NY. **2011** — *B-B-B-BAD*, Anna Kustera Gallery, New York, NY; *Let Us Eat Cake*, The New Museum, New York, NY; *Writings on the Wall*, Cheryl Hazan Gallery, New York, NY. **2010** — *Flow Rate*, The Endless Bridge, Public Art Video Projection, Berlin, Germany. **2009** — *Substance & Form*, Cheryl Hazan Gallery, New York, NY.



### Echo Railton

Born and raised in the Niagara peninsula of southern Ontario, Echo has pursued art adventures that have led her to France, the United States and back to Toronto. She received a BFA from Nova Scotia College of Art & Design and an MFA from Florida State University. She teaches at Ontario College

of Art & Design now and works with Analog Analogue, an artist-collective that makes temporary viewer interactive installation work. Through large-scale drawings, minuscule paintings, playful performances and collaborative installation work, she deals with the issues unique to our super-industrial age. Her work encourages viewers to mind the alien world seen through a microscope, and the macro interconnectedness of all things affected by our seemingly insignificant daily choices.



### Michael Rees

Associate Professor, William Patterson University, Wayne, New Jersey; Director for the Center for New Art at William Patterson University.

Michael Rees is an artist working in themes of figuration, language, technology, and the social to weave a sculptural mélange. He has shown his work widely including the Whitney Museum in the 1995 Biennial and again in "Bitstreams" in 2001, the MARTa Museum in Germany, Art Omi, The Pera Museum in Istanbul, The Kemper Museum of Contemporary Art, and in private galleries such as 303, Bitforms, Basilico Fine Art, Pablo's Birthday, Favorite Goods and elsewhere.

EDUCATION / TRAINING: BFA 1982, Sculpture, Kansas City Art Institute, Kansas City, Missouri. MFA 1989, Sculpture, Yale University, New Haven, Connecticut.

HONORS & AWARDS: **2008** — New Media Arts Fellow, Rockefeller Renew Media, Media Arts Grant. **2007** — New Jersey State Council on the Arts Grant. **2001** — Creative Capital Grant. **1999** — National Endowment for the Arts for the exhibition *Artificial Sculpture*. **1983-84** — Deutscher Akademischer Austauschdienst (DAAD), Dusseldorf, Germany.

SOLO EXHIBITIONS: **2013** — *Interactions and Paradoxical Structures: Robert Gero and Michael Rees*, collaborative sculpture and media exhibition, Trois Gallery, Savannah College of Art and Design, Atlanta, GA. **2012** — *Tactical Play Exchange*, collaborative sculpture exhibition with Robert Gero and Michael Rees, Pablo's Birthday, New York, NY; *Tactical Play Exchange Part 2*, collaborative sculpture exhibition with Robert Gero and Michael Rees, Pablo's Birthday, New York, NY. **2010** — *Michael Rees, Social Object*, curated by Koan Jeff Baysa and Nina Colosi, Chelsea Art Museum, New York, NY. **2009** (ongoing) — *Michael Rees: Model Behavior*, Deborah Colton Gallery, Houston, TX; *Putto 4 over 4*, Zentrum für Kunst und Medientechnologie, (ZKM), curated by Peter Weibel, Karlsruhe, Germany. **2008** — *Converge: Ghraib Bag*, Art Omi, Ghent, New York, NY. **2005** — *Putto 2x2x4 Sculpture and Animation*, exhibition of models, drawings, prints, and animation documenting the permanent installation of *Putto 2x2x4*, Kemper Museum of Contemporary Art, Kansas City, MO; *Symbolic Logic, the Sculpture of Michael Rees*, Panorama Art, Köln, Germany; *Putto 4 over 4 (1/3)*, MARTa Museum, curated by Jan Hoet, Herford, Germany; *Putto 4 over 4 (2/3)*, Decordova Museum, curated by George Fifield, Lincoln, MA. **2004** — *Large and Moving*, The Aldrich Museum of Contemporary Art, Ridgefield, CT. **2003** — *Sculpture: Large, Small, and Moving*, Bitforms Gallery, New York, NY. **2002** — *Project Room*, Gorney Bravin + Lee, New York, NY; *Ten*, Universal Concepts Unlimited, New York, NY. **2000** — *Artificial Sculpture v.5*, The Henry Block Art Space, Kansas City, MO. **1999** — *Artificial Sculpture*, Forum for Contemporary Art, St. Louis, MO, NEA Grant Awarded (CD Rom catalogue). **1998** — *The Ecstatic Body*, Grand Arts, Kansas City, MO; *From Ear to Ear*, Central Fine Arts, New York, NY; Solo Show, Galerie Simone Stern, New Orleans, LA. **1997** — *Digital Psyche*, Kemper Museum of Contemporary Art, curated by Dana Self, Kansas City, MO. **1995** — *Homo Noeticus*, Basilico Fine Arts, New York, NY. **1993** — Solo Show, Basilico Fine Arts, New York, NY. **1991** — Solo Show, 303 Gallery, New York, NY.

GROUP EXHIBITIONS: **2013** — *Out of Hand: Materializing the Post Digital*, curated by Ron Labacco, Museum of Art and Design, New York, NY; 2 works in the exhibition: *Converge Ghraib Bag*, sculpture and animation at Columbus Square and South Broadway from 2008, and *Intervening Phenomena*, a collaborative work with Robert Gero as part of *Tactical Play Exchange*, 2012-13; *Digital Stone*, Fortezza di Mont'Alfonso, Castelnuovo di Garfagnana, Italy. **2012** — *Cerebral Fire: Stalking the Self*, University Galleries, William Paterson University, curated by Suzanne Anker, Wayne, NJ. **2011** — *Fundamentally Human*, Visual Art and Neuroscience, Pera Museum, curated by Suzanne Anker, Istanbul, Turkey; *The Real Fake*, University of California / Sacramento, Sacramento, CA, William Patterson University, organized by Claudia Hart, Rachel Clarke and Michael Rees; *Really Fake*, William Paterson University, exhibition of Augmented Reality public sculpture campus wide. **2009** — *Commune*, Black and White Gallery, curated by Dominique Nahas, New York, NY; *Drawings*, Pablo's Birthday, curated by Jimmy Billingsley, New York, NY. **2008** — *e-form*, Mimetic Immersion and Activated Spectatorship in Virtual Sculpture, showing *Tree Blob*, The Beijing Today Art Museum, Beijing, China (a traveling exhibition that will move to the Duolun Museum of Modern Art, Shanghai, China); *Make Tank*, The Lab, curated by Michael Rees, New York, NY; *Switcher Sex*, Video Works and Photography from the Teutloff Collection, The Slought Foundation, by Aaron Levy, Executive Director, Philadelphia, PA.

## Making Now: Open for Exchange



### Judy Rushin

Assistant Professor of Art, Florida State University, Tallahassee, Florida.

Judy Rushin explores relationships between people and spatial environments through painting and sculpture. Her modular works are made to be disassembled and reconfigured again — site-specific sculptural paintings that can travel well. If practical necessity is the unintended muse of most projects, then Rushin offers the idea of practical necessity as an evocative conceptual and material framework. She has exhibited her work nationally and internationally.

EDUCATION / TRAINING: BFA, Painting and Drawing, University of Georgia, Athens, Georgia. MFA, Studio Art, Georgia State University, Atlanta, Georgia.

HONORS & AWARDS: **2013** — Award for Distinguished Creativity, College of Visual Arts, Theatre & Dance, Florida State University, Tallahassee, FL.

SOLO EXHIBITIONS: **2014** — *Variance Invariance*, Flashpoint Gallery, Flashpoint Gallery, Washington, DC. **2013** — *Tribute Album*, ThreeWalls, Chicago, IL. **2012** — *Interrabang*, Nabit Gallery, University of the South, Seawee, TN; *Carapace*, Orlando Museum of Art, Orlando, FL; *The Secret Social Life of Painting*, Co-Lab Projects, Austin, TX; *The Secret Social Life of Painting*, N-Space, Austin, TX. **2011** — *Fever Meditations*, Landmark Arts, Texas Tech University, Lubbock, TX; *Any Noun Can Be Verbed*, Santa Fe Gallery, Santa Fe College, Gainesville, FL. **2010** — *The Weight of Instability*, University Art Gallery, Pittsburg State University, Pittsburg, KS; *Concealment Drawings*, Rosewood Gallery, Kettering, OH. **2009** — *Hidden Views: Concealment Drawings*, North Central College, Naperville, IL. **2008** — *Replay Road*, Hartsfield-Jackson International Airport, Atlanta, GA. **2007** — *Parish*, Romo Gallery, Atlanta, GA.

TWO AND THREE-PERSON SHOWS: **2013** — *Variance Invariance*, Judy Rushin and participants, living rooms, kitchens, and bedrooms coast to coast; *Hackers and Painters*, Judy Rushin and Joelle Dietrick, Alexander Brest Museum, Jacksonville University, Jacksonville, FL. **2012** — *The Non-I Protects the I*, Judy Rushin, Joelle Dietrick and Meg Mitchell, Soho20 Chelsea Gallery, New York, NY. **2009** — *No Illusion of Containment*, Judy Rushin and Anne Stagg, 621 Gallery, Tallahassee, FL.

GROUP EXHIBITIONS: **2013** — *Terrain Biennial*, Terrain Projects, Oak Park, IL. **2012** — *(e)merge Art Fair*, Washington, DC; *Conspicuous: 2012 + East Austin Studio Tour*, Co-Lab Projects, Austin, TX; *Southern*, ATHICA, Athens, GA; *Woodworks*, Gallery Terminus, Atlanta, GA. **2011** — *Small Pieces Loosely Joined*, Kiang Projects, Atlanta, GA; *An Exchange With Sol Lewitt*, Mass MoCA, North Adams, MA; *Witness To Creativity*, Florida Museum For Women Artists, Deland, FL; *National Juried Exhibition*, Pagus Gallery, Norristown, PA. **2010** — *Sub-Terrain*, University of Michigan Work Gallery, Ann Arbor, MI; *15<sup>th</sup> Annual International Exhibition*, Soho20 Chelsea, New York, NY; *Mission Accomplished: Hand-to-Hand*, Chaffee Art Center, Burlington, VT; *Selections From the Permanent Collection*, Contemporary Art Gallery, Southeastern Louisiana University, Hammond, LA; *Hand-to-Hand*, ATHICA, Athens, GA. **2009** — *A&C Art Fair*, Seoul Art Gallery, Seoul, Korea; *The Concept of Contemporary Art*, Gallery Meepyung, Seoul, Korea; *Seeking Solitude*, Gallery RFD, Swainsboro, GA; *Landscape and Industry*, Goggleworks Gallery, Reading, PA. **2008** — *Connect: Prospect 1*, Trumpet, New Orleans, LA.



### Paul Rutkovsky

Associate Professor of Art, Florida State University, Tallahassee, Florida; Managing Artist / Gardener at Art Alleys, Tallahassee, Florida.

EDUCATION / TRAINING: BFA 1970, Painting and Photography, Memphis College of Art, Memphis, Tennessee. MFA 1972, Painting and Printmaking, University of Illinois, Champaign, Illinois. Fellow, Technology in the Environment, Massachusetts Institute of Technology, Cambridge, Massachusetts.

HONORS & AWARDS: **2013** — National Fish & Wildlife Foundation Grant (Urban Redevelopment), Art Alleys, Tallahassee, FL; Gaines St. Mural Grant, Community Redevelopment Authority, Tallahassee, FL. **2005** — Kosciuszko Foundation Grant. **1980** — National Endowment for the Arts Individual Artist Fellowship.

SOLO EXHIBITIONS: **2013** — *Doodle Fruit & Vegetable Cart*, Mercer University, Macon, Georgia. **2012** — *Doodle Fruit & Vegetable Cart*, Harn Museum, Gainesville, FL. **2008** — *Fire*, Akademija Gallery, Vilnius Academy of Fine Art, Vilnius, Lithuania. **2007** — *Draw Small Think Big*, Profil Gallery at The Centre for Culture, Poznan, Poland.

GROUP EXHIBITIONS: **2013** — *Doodle Fruit & Vegetable Cart*, EarthDay Celebration, Salvation Army Community Garden, Tallahassee, FL. **2009** — *New Media in the Performing & Visual Arts*, ArtiCulture Gallery, Delaware County Community College, Media, PA; *The Earth is Flat & Other Truths About the Environment*, Baltimore, MD; *Little Systems*, Art Department Gallery, North Florida Community College, Madison, FL.



### Shane Aslan Selzer

Shane Aslan Selzer is an artist, writer and organizer whose practice develops micro communities where artists can expand on larger social issues such as generosity, exchange and failure. Shane is the coeditor with Ted Purves of the upcoming book, *What We Want Is Free: Critical Exchanges in Recent Art* and the co-founder of The Global

Crit Clinic, an immersive seminar which stimulates and supports the conditions for a rigorous idea-based dialogue to develop among peer networks internationally.

EDUCATION / TRAINING: MFA 2004, Fine Arts, Sculpture, California College of the Arts, San Francisco, California. MA 2004, Visual and Critical Studies, California College of the Arts, San Francisco, California.

HONORS & AWARDS: **2012** — A Blade of Grass Fellowship for Social Engagement, ABOG, New York, NY. **2010** — Summer Studio Artist Residency, The School of The Art Institute Chicago, Chicago, IL; Jamaica Flux Artist Fellowship, JCAL, curated by Heng-Gil Han, Queens, NY. **2008** — The Bag Factory Artist Residency, Johannesburg, South Africa. **2007** — Socrates Sculpture Park Emerging Artist Fellowship, Long Island City, NY. **2004** — California College of the Arts VC Travel Grant, Rome, Italy. **2003** — Jack & Gertrude Murphy Foundation Fellowship for Sculpture, San Francisco, CA. **2002** — California College of the Arts, All College Honors Writing Award, Oakland, CA.

PUBLICATIONS & PUBLIC PRESENTATIONS: **2014** — Publication: *What We Want Is Free: Critical Exchanges in Recent Art*, co-edited with Ted Purves, SUNY Press, Albany, NY; Co-chair, CAA Conference Panel — *The Myth of Participation & The Growing Realities of Critical Exchange*, Chicago, IL.

**2013** — *Studio Conversations: Shane Aslan Selzer, Caroline Woolard & Ted Purves*, MoMA, New York, NY. **2012** — *Think Tank, Localflux* — *Building Structures*, a forum for discussion about community collaborations; Interview, Artist Files — A Blade of Grass, social engagement fellowship; Co-founder & Director, Global Crit Clinic, CCA, Lagos & FCA, Accra, Ghana; Organizer & Moderator, *Structures of Exchange: A Roundtable Discussion* hosted by Parsons, The New School for Design, New York, NY. **2011** — Director & Moderator, *FAILUREtalks*, hosted by University at Albany, Albany, NY. **2010** — Panelist, *The Artist as Freelancer*, hosted by NYU Tisch, New York, NY; Essay, Summer Studio for Studio Chicago Blog related to residency project; Essay, Jamaica Flux Catalogue — *Art As Action*, curated by Heng-Gil Han, Queens, NY. **2009** — Visiting Artist, The School of The Art Institute of Chicago, Tica, Chicago, IL; Statement, The Suburban — 10 Year Exhibition Survey, *Can I Come Over To Your House?* **2008** — Artist Lecture, Bag Factory Residency, Johannesburg, South Africa. **2006** — Essay, *How Do You Pin a Wave upon the Sand?*, chapter for *What We Want Is Free*, published by SUNY PRESS, Albany, NY.

SOLO EXHIBITIONS: **2009** — *Shane Aslan Selzer*, The Suburban Gallery, Oak Park, IL; **2005** — *Shane Aslan Selzer*, Lisa Dent Gallery, San Francisco, CA. **2004** — *Making Up (Carolyn)*, Worm-hole Laboratories, Miami, FL.

GROUP EXHIBITIONS: **2013** — *The Emo Show*, The EFA Space, New York, NY. **2011** — *Why Did the Chicken Cross the Road?* Yale University, New Haven, CT; *The Black Portrait*, Rush Art Gallery, New York, NY. **2010** — *Process As Product*, SAIC Sullivan Gallery, Chicago, IL; *Jamaica Flux: Art As Action*, Jamaica Center for Art & Learning, Queens, NY. **2009** — *Revelatory Tension Bric*, Rotunda Gallery, Brooklyn, NY; *1969*, a collaboration with Hank Willis Thomas & Bayeté Ross Smith for PS1 MoMA, New York, NY; *Buildup*, Dimensions Variable, Miami, FL; *Poor Farm Under Construction*, The Poor Farm, Manawa, WI. **2008** — *Residency Exhibition*, The Bag Factory, Johannesburg, South Africa. **2007** — *EAF Exhibition*, Socrates Sculpture Park, Queens, NY; *Fractured In Aspect*, The Andrew Kreps Gallery, New York, NY; *La Calavera del Tio Sam*, The Museo de Arte de Caguas at Circa '07, Caguas, PR. **2006** — *Hidden Valley Ranch*, Diana Lowenstein Gallery, Miami, FL.



Lisa Waxman

Professor and Chair, Department of Interior Design, Florida State University, Tallahassee, Florida

EDUCATION / TRAINING: BS 1980, Interior Design, Florida State University, Tallahassee, Florida. MS 1982, Interior Design, Oregon State

University, Corvallis, Oregon. PhD 2004, Art Education, Florida State University, Tallahassee, Florida.

HONORS & AWARDS: **2013** — President's Award, Interior Design Educators Council. **2012** — FSU Undergraduate Teaching Award; College of Visual Arts, Theatre, and Dance Distinguished Teaching Award; Design Intelligence Top 25 Most Admired Educator in Fields of Architecture and Design. **2010** — Guardian of the Flame Award, FSU Burning Spear Society. **2008** — Fellow, Interior Design Educators Council of Fellows.

CONFERENCES AND PUBLICATIONS: **2012** — "Practical Applications for Designers: Third Places," in D. Kopec (Ed.), *Environmental Psychology for Design* (pp. 317-318). New York: Fairchild Publishing. **2011** — with

J. Pable, "The Importance of Interior Design Professionals' Engagement in Policy Development to Effect Change for Underprivileged Individuals," in D. Smith, M. Lommerse, & P. Metcalfe (Ed.), *Life from the Inside: Perspectives on Social Sustainability and Interior Architecture* (pp. 111-117); with J. Pable, "Low-Income Housing: Resident Well-Being as Policy," in *Proceedings of the Environmental Design Research Association 2011 Conference*; with J. Pable, "Considering Human Welfare and Well-being in Shaping Policy for Low-Income Housing," in *Proceedings of the 2011 International Design Alliance Education Conference*; with J. Pable and M. McBain, "Beyond Codes: Addressing the Needs of Low Income Supportive Housing Residents Through Design," in *Interior Design Educators 2011 Annual Conference*. **2010** — with S. Clemons, "The Impact of Television on the Public's Perception of Interior Design," in C. Martin, & D. Guerin (Eds.), *The State of the Interior Design Profession* (pp. 470-475).

LEADERSHIP POSITIONS: **2011-2012** — National President, Interior Design Educators Council. **2007-2010** — Board of Directors, Interior Design Educators Council Foundation. **1996-2004** — Editorial Board, *Journal of Interior Design*.



Ruth Whiting

Creative Director and working artist at WindFire Designs, a handmade technologies studio based in Gainesville, Florida.

Ruth Whiting is a painter, whose images are always vividly imagined, and range from tightly-rendered illustrations to gestural, expressionistic skyscapes. With *Flowx*, she acts as both visionary and documentarian. Whiting's years of experience, technical knowledge, artistic vision, and training as a dancer serve to sculpt the reality of her art. Steeped in mythology, her work has an underlying, subtly-suggested story that makes it intriguing beyond its formal beauty.

EDUCATION / TRAINING: BFA 2005, Painting, University of Florida, Gainesville, Florida. 2001, Studio Art, School of Creative Arts, Melbourne University, Victoria, Australia.

HONORS & AWARDS: **2012** — Festivals Australia Grant, Australia Council for the Arts, Sydney, Australia.

SOLO EXHIBITIONS: **2013** — *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston, The Harn Museum of Art, Gainesville FL, Thanks to the University of Florida Winds of Change; *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston, The Shand's Cancer Hospital, Gainesville FL, Thanks to the University of Florida Winds of Change; *Flowx Dream Atmosphere*, Ruth Whiting & Tim Elverston The NEB Engineering Building, Gainesville, FL, Thanks to the University of Florida Winds of Change; *Burning Man*, Black Rock Desert, NV; *2nd Venice Wind Art Festival*, Venice, Italy; *1st Imaginaria Festival*, Cesena, Italy; *33rd Artevento International Kite Festival*, Cervia, Italy; *Look Up*, Ruth Whiting & Tim Elverston, The Cofrin Gallery, Gainesville, FL; *Montmartre*, Paris, France. **2012** — *Wikuku Grub*, Anna, Germany; *Doha Tribeca Film Festival*, Doha, Qatar; *Horizon Wind Oasis*, Black Rock Desert, NV; *Ballarat Organ Festival*, made possible by a generous grant from Festivals Australia, Victoria, Australia. **2011** — *Doha Tribeca Film Festival*, Doha, Qatar; *Burning Man*, Black Rock Desert NV; *1st Venice Wind Art Festival*, Venice, Italy. 2010 — *Future Bloom*, Ruth Whiting & Tim Elverston, Randy Batista Gallery, Gainesville, FL.

**Florida State University**

Eric J. Barron, President  
Garnett S. Stokes, Provost and Executive Vice President for Academic Affairs  
Peter Weishar, Dean, College of Visual Arts, Theatre & Dance

**MUSEUM ADVISORY COMMITTEE**

Jack Freiberg, CVAT&D Associate Dean, Art History  
David Gussak, Chair, Art Education  
Carolyn Henne, CVAT&D Associate Dean & Chair, Art  
Lynn Hogan, CVAT&D Associate Dean, Theatre  
C. Cameron Jackson, Director, School of Theatre  
Adam Jolles, Chair, Art History  
Allys Palladino-Craig, Director, Museum of Fine Arts  
Patty Phillips & Russell Sandifer, Co-Chairs, School of Dance  
Francis Salancy, CVAT&D Assistant Dean for Development  
Lisa Waxman, Chair, Interior Design

**MUSEUM OF FINE ARTS STAFF**

Allys Palladino-Craig, Director & Editor-in-Chief MoFA Press  
Jean D. Young, Registrar of Collections & Fiscal Officer  
Wayne T. Vonada, Jr., Senior Preparator  
Viki D. Thompson Wylder, Curator of Education  
Teri R. Abstein, Communications Officer &  
Coordinator of Interdisciplinary Graduate Museum Studies  
Jessica Kindrick, Art History Graduate Assistant  
Huisi He, Art Graduate Assistant  
Rebecca Ryan, Event Assistant  
Tom Wylder, Event Assistant

**MUSEUM INTERNS AND VOLUNTEERS**

Annie Booth, Volunteer Coordinator • Caitlyn Cooney, Volunteer • Kevin Cowger,  
Intern • Angela Manescala, Volunteer • Ari O'Hara, Volunteer • Laura Saladin,  
Volunteer • Johnathan Steele, Intern • Morgan Szymanski, Volunteer • Sitthiporn  
Thingnopnua, Volunteer • Julia Toro, Intern • Jasmine Van Weelden, Volunteer  
Coordinator • Yi-Wen Wei, Volunteer • Alexander Zastera, Intern