

SEQUENCE

Gallery Guide & Artwork Notes

715CovidQRCode Community

Annemarie Baldauf (San Ramon, CA)
3D printed sculpture, 4.6" x 5" x 5"

This piece is made from 3D modeling programs on iPad Pro and printed on a 3D printer several times until they look right. I then add color with paint markers to areas that need a clearer definition. I have been working in 3D printing for 5 years and exclusively since the pandemic.

AI House 50, Iteration 4

AI House 50, Iteration 40

Michelle Robinson (Los Angeles, CA)
Cross stitch on aida cloth, GAN AI trained on personal photography, both 12x12" framed

The project 32 Houses is a meditation on the nature of memory. I initially trained a web-based AI using my own photographs from my childhood suburban neighborhood. I was interested in the process of emergence as the AI slowly built an invented home, and I pulled a number of stills from an evolution thread to create a sequence. In turn, those stills, ranging from an undifferentiated wall of pixels to something recognizable as a house, have been further translated by my hand into small cross stitched pieces. Stitching is a way for me to reference the pixel in an analog form, and such hand crafts also contain references to women's work, domestic labor, nostalgic memory, and home-sweet-home. Through repeated acts of translation between myself and the AI, between digital generation and analog labor, I am generating a feedback loop that both loses and gains information along the way. The glitchiness of my own memory is reflected back at me as I make and remake my childhood home.

Imagination

Mary . Noosh (Fairfax, VA)
Video, 40 seconds

"Everything you can imagine is real."

Technology has become a huge influence on our society, and artists are no exception. Today, more artists are using software to create and modify pieces of work than ever before. Digital technology has become the medium for creating engaging art that is thought provoking, immersive, and challenging the status quo. For me, it took some time to transition to this new medium because the digital technology was not yet as usable, rich, and malleable as the more manual, traditional, and mechanical tools and medium. But today, we've crossed that barrier. For me, it is another massive tool in my artist's toolbox that helps me create something interactive and engaging but with a more rapid and economical approach. Finally, the technology has enabled collaboration, feedback, and dissemination on a scale that was not possible 15-20 years ago. I have fallen hard for this digital medium.

Boom -> Bust

Wobbe Koning (West Orange, NJ)

3D Printed Stop Motion Animation Digital Video, 1 min 42 seconds

My work uses technology both as medium and inspiration. In the animation *Boom -> Bust*. Experimenting with 3D printing inspired me to use the technique for stop motion animation. Experimenting with simulation techniques in 3D animation software led me to the shapes for the 3D prints. I used the 3D printing artifacts to my advantage and combined the shapes with junk found in my basement. As with most of my work, the audio plays an important role in supporting and enhancing the video.

Abbeyhill

Digital Spectrogram

Izzy Osborn (Edinburgh, UK)

The work is from a series of audio-visual spectrograms of disused train stations around Edinburgh. They combine pictures and audio recordings of the train stations into a spectrogram; a visual representation of a sound file. These spectrograms give the abandoned stations a haunted, ethereal quality and lend a physical texture to the digital audio.

The Space Between the Clouds v.02

Gaylia Wagner (Washington, DC)

Etched steel, patinas, 24" x 30" x 0"

When I began etching, most of my techniques came from circuit board hobbyists' forums. We shared goals-transfer digital images to metal and etch it with a high degree of accuracy. From them I learned about a transfer film developed specifically for this process. Using it I transfer digital images in enough detail individual pixels are discernible. Look closely at "The Space Between the Clouds", and the tell-tale jagged edges of a rasterized image are visible along raised areas.

Bugs

Mat Duncan (Rock Hill, SC)

Pigment print in handmade frame, 7.1" x 9.5"

I primarily work in acrylic, watercolor, and gouache on paper but use supports made from industrial plastic instead of canvas or paper. Recently I've branched out into using procreate to paint, creating images digitally and then generating pigment or uv prints and framing them or building supports for them. This work is a procreate painting turned into a pigment print. In terms of content, I have been influenced a lot lately by the way our relationship to the earth is changing as a consequence of our evolving relationship with technology. In this piece, human figures, pieces of our collective history, and scientific imagery appear against the backdrop of a distorted natural world. As our relationship to ecology and technology changes, our dreams and nightmares change along with it.

Portrait of Benoit Mandelbrot

Bill Tavis (Austin, TX)

Single edition hand painted laser engraving, 30" x 24" x 1"

My style of artwork is called Halftonism, which is the artistic use of halftone technology. Halftones are typically used in commercial printing. The idea is that a repeating black and white pattern changes relative thickness to create the illusion of grayscale tones. For this piece, I have programmed my own software in C++ to use the Mandelbrot set to generate the halftone pattern, instead of using the typical dots that most people have seen (for example, in newspaper photos). The Mandelbrot set is an incredibly complex fractal shape discovered by, and named for, Benoit Mandelbrot. He is the subject of my image. I first drew his face using "normal" techniques i.e. pencil on paper. Once the shading was just right, I passed this image through my halftoning software to create a black and white "master." To turn this into an art piece, I then laser engraved the black into a sheet of acrylic plastic, and I painstakingly infilled the engraved area with paint, finishing it with gloss varnish.

Babel (Vandenberg SFB)

Andrew Wharton (Goleta, CA)

GIS Data, 3D Print, Wood Varnish, 96" x 10" x 20"

A tower built from interlocking blocks modelled from GIS data of the area comprising Vandenberg SFB and the surrounding mountains.

I like to imagine other worlds. That may have been, that could be, that may have to happen. So many possibilities branch out before humanity, and each branch seems to end in catastrophe. What does the future look like? Is there an after us? To probe these questions I examine the space between organic and intelligence directed systems, developing hybrids between these two methods of being in the world. I use insect derived patterns, software tropes, digital fabrication, geographical systems, and computer aided design to build constructs descended from this line of questioning. Technology is a central theme of my work. Technology in the sense of the sharpened bone and the guided missile, in the sense of the ant hill and the corporation. Within my work contemporary and ancient technologies live together, compressing the timespan of the human being, crystallizing the boundaries of the brief window of human preeminence.

USED

K J May (Alexandria, VA)

Oil painting and collage on board, 14" x 23"

One of the stressors and fixations of modern life is our integration with technology. It has become such a part of everyday life that it melds into our personas, blurring who are, what we do and what we're capable of.

Working in collage and oil paints, I express emotions through images of the human body and how it interacts with its environment. The images are tightly cropped to focus on the central action: the expressions, colors, and interlocking shapes that work together. In paintings, the underlying drawing provides the structure to the piece. In collage, there is no underlying structure. All of the source image fragments are found, which limits the palette. I use these fragments like puzzle pieces, assembling with no guide and no obvious solution. This leads to greater expression and looseness in the collages. Color is a critical element in both genres, steering the eye around the piece and emphasizing the mood.

Escape Hash

Andrew Reach (Cleveland, OH)
3D printed interconnected blocks
18.5" x 17.25" x 8"

As an architect, no longer practicing because of disability from a spine disease, I approached the design, with an architectural/engineering methodology. Modeled in Blender, the 3D printed sculpture is made from 76 individually printed interconnected blocks interweaved in primary colors with hash symbols in alternating positive/negative relief connected together to form a large bold singular hash sign. With a master block in the shape of a rhombohedron, the blocks are modular; designed to fit together in multiple ways. It sits on a floating black plinth, also formed with the same modular blocks. As an art object unto itself, the hash sign used in hash-tagging represents our technological times, where so many find their voices amongst the billions of souls vying to be seen and heard, elevating our humanity. But other voices use it to tear down our humanity and the beauty of our multicultural world. With this sculpture, however, I choose to express it as a symbol of empowerment.

Seed Pod

Julia Paul (Blacksburg, VA)
Framed C-print on Fuji Deep Matte paper, 20" x 20" x 1.75"

From the series *Photosynthesis*, this photograph is made with an alternative digital technique where I take screen shots with a smart phone in front-facing mode. All effects are made without filters, colored lighting, or digital adjustments through a process that frequently causes the pictorial space to decompose. Using collected forest objects as subjects, I set up conditions that call attention to the camera's electronic process and makes visible the digital algorithm and built-in weaknesses. The result challenges the usual photographic framework of clear focus, color, and perspective, as well as notions about photography as documentation. This allows for the suspension of logic, raising questions around perception, impermanence, and place.

Five Triangles

Alexandra Basford (Seattle, WA)

Recurring themes in my work include quietness, balance, and repetition. I am particularly interested in individual experience and the role of the audience in art. This print is part of a new series that explores the tension between careful planning and fallible execution. *Five Triangles* is one element recurring with technology-assisted precision.

Est Deus In Nobis

Sophy Bevan (Sausalito, CA)
Mixed media on linen, 48" x 60"

My research based practice is rooted in the interweaving of the visual and dimensional experiences of reality and invention, exploring the duality of our perception of the world, the cycle of life and the mythology attached to our existence. Chimerical hybrid creatures suspended in multilayered language landscapes that populate these paintings are an entrance into adventure through conception, materials and depiction creating tension and release. Using clinical algorithms for the treatment prognosis in cancer, I restructure mathematical data creating symbolic webs of coded language, reminiscent of sacred scripture and map making; the manifestation from time into timelessness the continuous transformation of personal into collective history.

Insect Hotel 4

Erin McGee Ferrell (Falmouth, ME)

Oil, Wax, Hand Marbled Paper embedded with audio and video, 16" x 40" x 1.5"

I work on the biggest canvases I can fit into my studio. Using the color and mark making strategies of Panayiotis Tetsis and Robert Hamilton in figurative oils and watercolor, I am also a scientist. Each work becomes a visual challenge to depict story as well as inspire awe beyond narrative. My traditional oil on canvas is embedded with audio and video accessed by smartphones. The latest series, *Insect Hotels*, reflect travel in Bahrain, Greece, and Germany; insect population decline and restoration. Viewers listen to beetles, honeybees and cicadas while studying the multilayered and mixed media pieces. The choice to integrate technology into traditional fine art oil painting is my way of accepting and recognizing our cultures decreased attention span for and knowledge of visual art.

Embedded NFCs can be found under the black circles

RAINBOW

Digital art on metal, 14"x11"

Jenny Balisle (Richmond, CA)

My art practice investigates patterns within the natural and manmade world. Extreme climate impacts have magnified exponentially as we grapple with a permanent pandemic relationship. Part of the "Saturday Night" series, I digitally document how remnants of litter become a modern self-portrait of humanity near the ocean waters.

IDANIMO

Atinuke Adeleke (Frisco, TX)

Maple plywood, Pewter, Wood PLA, Projected Lights, 35" x 31"

IDANIMO speaks to identity and how multifaceted the concept is. It is a constantly evolving space, an amalgamation of our past, present & future. In many instances, it also involves identities placed by people not familiar with the communal practices or the identity attached to a place/people. The base represents the state I spent most of my childhood and early adult life. A 3D printed profile hovers above the wood base, the similarity in the material of both objects symbolizes the connection of people to the land they occupy. The scars on the bottom part of the profile symbolizes how technology has become an inseparable part of who we are. The community we build with technology is just as real as the community I grew up in as a child that helped shape my identity. The lines projected on the face speak to the identity that's placed by those outside of a community. These are the forms of identity that I consider unimportant. They are things that can be switched off.

Rxsqtta–Stzne

Chris Combs (District of Columbia)

Custom circuit boards, pink LEDs, DIN rail, computers, radio

This artwork shows a succession of letters on each of its nine panels. The letters piece together into messages like, “S–E–N–T Y–O–U A M–E–S–S–A–G–E O–N F–A–C–E–B–O–O–K”... The panels communicate with one another and periodically synchronize with startling animations.

In *Rxsqtta–Stzne*, I reflect on the rise of marketing technology with these imagined future archaeological artifacts. With a squint, each panel is displaying block letters. If you watch for a while, it reads out messages like “You have nine new notifications on LinkedIn...”—a modern-day version of ephemerae that might survive the ages. I designed the electronics and circuit boards of these artworks and hand-soldered their millimeter-scale components. They run my custom software, around 20,000 lines of code in all. In my practice, I both incorporate and question technology, highlighting the changes in our “built technological environment”; we frogs boiling, one notification at a time.

Glitch 01

Gary Duehr (Somerville, MA)

Pigment print, 24" x 48" x 0"

Derived from satellite imagery, *Glitches* explores the boundary between mapmaking and landscape photography. On a mountainous plain, there are looming buildings and clutches of bungalows. Skeletal structures and jagged shapes come into play where surveillance technology breaks down. The landscape evokes an apocalyptic, sci-fi future. *Glitches* addresses how we perceive the world, how we make sense of it, and how we try to bring it under our control

Radiance 4

Pam Eichner (Silver Spring, MD)

Digital Drawing on Epson Premium Luster paper, 14" x 10" x 1"

This series of digital drawings, *Radiance*, is about abstract creatures moving in the darkness of night. Each *Radiance* image is a woven line drawing created on a tablet using one app and then altered in a second app.

The Bacunawa Sees a Shadow

Bacunawa 06 (virtual)

Lucia Enriquez (Anacortes, WA)

Digital painting on aluminum, 22" x 30"

My work is influenced by immigration, cultural studies and the transformative effect of being in nature among other things. The effect of the past and my place in social history drives my curiosity. I do art as a way of looking for meaning in a rapidly changing world. I trained as printmaker, but now work with a digital painting application that emulates physical painting media, and another program that uses particle interaction to create wave forms. And yet the digital paint application I use is one specifically able to depict accidental passages of time that would have been visible from physical media – the paint drip, depth from the layering effect of transparent colors, traces left over from partial erasure, cracks from the breakdown of physical materials. These qualities enable me to do work that evokes passages, journeys, and the mysteries of myth, nature and dream.

Agora Sequence

Dave Ryan, Steve Ryan (North Mankato, MN)

Time-based Images, 38" x 22" x 3.5"

What appears to be a still image is thousands of curves constantly evolving at a pace that is on the threshold of human perception—you can feel it changing before you recognize that it has changed. The sequence evolves from totally abstract images to semi-abstract images layered with isolated figures in dark and foreboding landscapes to explore themes of isolation and withdrawal lingering beyond physical quarantine. The current sequence runs about 10 minutes in length. The sequence itself grows and evolves over the course of the exhibition. This piece runs off a dedicated server on a screen designed to look like a traditional art frame. The curves are generated with a custom processing system that I coded from the ground up. I feed this system layers of image sequences. I combine computer programming with filmmaking skills to build new tools and new formats. This installation will update weekly.

SWEET OLD WORLD

Ceci Cole McInturff (Alexandria, VA) & Chris Combs (District of Columbia)

10 works on 10 pedestals

Teak, Hammond 1590WFFL switch boxes, organic and industrial mixed media, light projection.

Our world involves the timeless and intuitive as well the industrial and process-driven. It is of natural intelligence and artificial intelligence. This collaborative installation integrates organic with industrial/technological to examine planetary and cultural degradation, technology's influence on habits and information in society, and hopeful signs of unity and random beauty.

The theory of the multiverse, or the existence of "parallel universes," is yet unproven. But culturally, amid social media, engagement algorithms, and extreme polarization, there are signs that individuals increasingly inhabit divergent mental worlds. In this context then, Sweet Old World may "read" as a sculptural book – evoking history, memory, ongoing change, and the future.

Processing Gender Aspirations

Homosocial (Novato, CA)

Silver gelatin print, paper, ink, 12" x 18"

I collect old photographs of same-gender couples that I term homosocial. In "Processing Male Intimacy" I incorporate these photographs into microchips and connect them with gold wiring on a green circuit board. I use microprocessing technology as a visual metaphor to illustrate how the individuals in these photographs have connected—the same way that microchips are connected on a circuit board. The artwork processes the visual nature of homosocial intimacy and presents it to the viewer so that queer affection can be seen as beautiful, normal and logical. In "Processing Gender Aspirations", an image of gender androgynous child is integrated into the circuitry of subprocessors reading, "bending the" and "binary". As a non-binary artist, I am presenting someone I wish to emulate. And while aspirational, this piece is also transgressive. Microprocessing technology operates in binary code but somehow the child thrives within this system and defies the gender binary to boot.

Varanasi

Gregory Little (Oberlin, OH)

Laser etching, hand ground pigments, aqueous media on paper, 12" x 9"

A digital image created using 3D animation and code-based geometry, then laser-etched into layers of hand-ground pigment and binder on paper. Based in memory of Varanasi, India.

Red Seeds

AD Herzel (Blue Ridge, VA)

Drawing, Digital Photograph composite on velvet, 30" x 30"

Nature's reproductive imperative and new bio-synthesis technology inform my work. Constructed with my personal Digital photographs of flowers, layered with graphite drawings, and then dissected, colored, and recomposed over a hundred times utilizing photoshop and paint.net, each digital image is an evolution. The capacity of the technology to slice drawings with precision creating absolute symmetry is an anomaly in nature. The clarity and finite detail allowed by the technology mimic the multiplicity of nature; macro to micro. The images reproduced at scale illustrate that attention to detail.

Temporal Presence

Erin Harper Vernon (Indianapolis, IN)

Augmented Reality Photograph and Digital Plotter Print, 42" x 90"

"When we 'see' a landscape, we situate ourselves in it." –John Berger, *Ways of Seeing*. *Temporal Presence* is a liminal landscape of a documentary space, a transitional changing neighborhood over the course of a year. Part record and part performance, these interpolated digital-images create long manipulated panoramic photographs. They are a recording of the movement of my body and interpretation to a connected lens. These photographs jar, bend, break, and reconnect to the horizon. Walking down the street the open lens records an indecisive moment, creating a fragmented landscape of moving in a space. A portrait of a place and time. There is a tempo to the movement in the image, a sequence of steps on the pavement falling into a black void at the borders. Similar to lomo-cameras, this work is made with the crude lens of a mobile phone. The difference is the light reflecting back to the camera becomes data interpreted by computer software to seamlessly connect

Lisa Strata

Drew Zimmerman (Wynnewood, PA)

Digital video, 22-minutes

A musical satire of gender roles based on classic plays by Aristophanes. Animation is accomplished by means of marionettes and wire figures posed for stop-motion effects. My video work relies on digital photography for stop-motion effects and to prepare backgrounds inserted into a video frame using green screen; additionally, digital video and video editing are necessary to produce the final product. Without exception, my videos have a musical soundtrack, and that, too, I produce digitally with the use of composition software. When I was a boy in the 60s, Etch A Sketch, Spirograph, and the Kenner's Give-A-Show Projector were the advanced technology available, and I mention this because my aesthetic was forged in the play-like interaction between the artist and his "crayons." A hyper-attention to achieving the kind of detailed perfection computerized technology provides has practically no interest to me. My single concern is to assert the uniquely flawed consciousness behind the art.

Echos (ἠχός)

Gregory Little & Jeffrey Mumford (Oberlin, OH)

15 musical movements with animation

Echos (ἠχός) is a visual and kinetic interpretation of a recording of Jeffrey Mumford's composition for string trio, in soft echoes a world awaits... performed by Cleveland Orchestra members Emma Shook–violin, Eliesha Nelson–viola, and Martha Baldwin–cello. The piece has been presented as a projection–live performance by string trio, projected or on screen with audio in a gallery context, as a graphic score for improvised music, and as a multi–channel video/audio installation.

The composition consists of 15 movements. The layers of images, diagrams, and textures were suggested by the music itself and are sampled from a variety of both personal and scientific sources. This array of elements is composed in ways suggestive of magic realism and reminiscent of early modernist experiments in visual poetry.

The animation was created using a variety of 3d, 2d, code–based, and animation applications. Digital technology is both the tool and an aesthetic in this interpretation. [Watch this piece.](#)

Fossils from the Future “Nike AIR JORDAN 1”

Seitaro Yamazaki (Tokyo, Japan)

Sand, acrylic, Digital Data, 14 cm x 30 cm x 30 cm

Fossils from the Future is the title of a series of works by Seitaro Yamazaki. The series pursues the characteristics of “symbols” in the consumer society, which have been prevailing since late 20th century until today, through the aspect of “time”. The series consist of casting sand and transparent acrylic resin and the 3D printing modeling data. Among the three support components of the work, casting sand and acrylic resin have been respectively and constantly undergoing chemical transformation process through interactions with their surrounding environment in their own time axes. Thus, the combination of timelines of the three support media is always different. That said, the modeling data can produce something “extremely similar” to the acrylic resin part as a replacement.

***Club Quarantine* (virtual)**

May–Mei Lee

Video, 2:28

Coming from a film/tv background, the creation process is full of collaboration, but with the Covid–19 pandemic, in person interactions were put to a halt. It gave rise to meeting people virtually over Zoom and other such platforms. *Club Quarantine* was filmed with actors across several countries on Zoom. The film is about the human connection and though a virtual life is convenient, there is still a need to connect. As I segued from writing screenplays to poetry, I re–thought the idea of poetry solely being words on a page. Poetry, like all words, are stories and images. And for my poem *The American Dream*, I could clearly see those images.

Corn Walk I (virtual)
Ann Stoddard (Adelphi, MD)
Video installation, 3:00

Corn Walk I is a video corner installation, with audio, based on videos the artist recorded while walking through corn rows. Mirror videos displayed on flatscreens/projections create an immersive environment that open up space for the viewer, add 240 degrees to the 90 degree corner. In *Corn Walk I* the camera seems to press forwards, evoking the physical & visual experience of passing between dense walls of corn, while the audio track intensifies this sensation.

Corn Walk I will be available for viewing at Touchstone Gallery February 18 starting at 7:00 pm through February 20.

Journey (virtual)
Erin Austin (Eureka, CA)
Experimental animation with metalsmithing, stop motion animation, video, and sound, 02:38

Journey is an experimental animation combining metalsmithing, stop motion animation, video, and sound. Several programs including Dragonframe, Photoshop, Illustrator, Premiere, and Audacity were used to create the work. The piece is a reflection on how we relate to the natural world through a veil of technology and progress. Our protagonist, the chain, stretches out, feeling for place and space, discovering its surroundings, and reflecting on its origin. Born from the earth, further back from the stars, excavated by the hands of humanity and molded to their purpose. Entroy works at its edges and moves through its center as it transports the past into the future as the present breaks down and reassembles itself over and over again along the trace it leaves behind. Part of a molecular whole that is at once monumental and microscopic, fluid in even its solid state, conducting energy, structuring crystals, malleable, static. It is connected as we all are to the natural world around us.

La Bailadora (virtual)
Julia Gutman (District of Columbia)
Digital Drawing, 36" x 48"

Art making is a vulnerable and individual practice, two things that make it difficult for me to share my work with others. After spending hours painting, perfecting, repainting, puttering, and then finally finishing I do not want to separate from my work. It becomes an appendage of myself that I want to keep within eyesight or safely stored in my parent's basement. In the last several years, I have discovered digital drawing, which has helped to calm my artistic separation anxiety. Digital drawing has allowed me to maintain ownership over my original artwork while replicating it to share with others. The use of technology in my work has provided a level of security that allows me to separate myself from the vulnerability of my work, myself from the viewer, and myself from the work itself.

Listening Windows (virtual)
Lucia Sheppard (Glasgow, UK)
Video and audio, 12:46

Listening Windows (2021) explores the social isolation but also inherent connection with others. The window lights give a glimpse into the lives of others, you know they are there, you hear possibly a more intimate side of a stranger's life by being isolated from the people (their identity, different languages, only snippets of conversation). The use of technology has had major impact in the production of this video piece as it has allowed the collation of the audio pieces of friends and family and strangers from around the world. [Watch the piece.](#)

Revelations (virtual)
Jayne Gaskins (Reston, VA)
Digital fiber, 29" x 48" x .75"

It all began with a digital shot of ordinary lily pads. In search of their inner voice, they traveled to a computer and that's where the magic began. New and vibrant colors emerged that they never realized had been there all along, and they relaxed into the simplest of shapes that were the core of their being. Lines surfaced picking up a rhythm that carried them to the next step of full disclosure by fiber. Then the lines and rhythm strengthened with textures, and iridescent fabrics intensified some shapes while muted matt fabrics gave way to support. Finally, those ordinary lily pads discovered that inner voice they knew had been there all along.

Sacred Boards (virtual)
Kimberly Callas (West Long Branch, NJ)
CNCed Oak, Ground Pigment, Shellac, Wax, 45" x 10" x 1"

I am a sculptor that uses traditional clay modeling techniques and digital emerging technologies to create life-size figures that combine the human body with symbols and patterns from nature. The figures are cast in plaster or bronze, 3D printed or routed out of wood with a CNC. For this project of CNC-ed oak, I abstracted the body down to a single board and used patterns energetically to represent the figure: a hand resting over the head, the breasts circular like tree rings; the feet become a vibrating force as they reach toward the earth. I made the drawing by hand and then entered the drawing into the computer software system that controls the CNC router that then sculpted the board. For the torso, I digitally sculpted in lines inspired from topographical maps. The work was then 3D printed and hand painted.

Slick Mirage 2 (virtual)
Adam Porter (Los Angeles, CA)
Gauche, Pen, Marker, Colored Pencil

This body of work comes from the synthesis of multiple media sources. I started with scans of materials from queer archives and wrapped them around scanned 3D models of my boyfriends to create a projection-mapped OBJ in Blender. From there I took the images into photoshop to collage those images together with the original scans. I then created the physical collage materials through color-separated drawings done by a CNC Plotter and digitally made, hand-cut stencils with gauche paint.

Sawing Sound (virtual)

Toby Kaufmann-Buhler (Lafayette, IN)

Video study grid

This work is an interactive collection of videos made during the past five years, using real-time video synthesis and sound manipulation. Each video was made individually using an analog to digital workflow (for both imagery and sound), using both analog hardware and computer software. On this website visitors can create an endless series of variations using each video (all are less than 5 minutes in length), with control of the play and volume level in all of them. Visually, each video is an exploration of tightly oscillating patterns in color and monochrome, and the visual arrangements are directly manipulated by the sound input. The sound itself is based in my work with the singing saw, fed through digital software processing. Collected together, by the choices of the website visitors, all of these videos can create a continuously shifting (at times calm or chaotic) tapestry of movement and sound. [Experience this piece](#)

The Embrace, Dumpster Bin

Robin Bell (New York, NY)

Metal Print, 30" x 30" x 1"

My small community of Block, Island, Rhode Island has a tradition of requiring residents to haul their garbage to the town dump. As a longstanding member of the area, I've set out to photograph distinctive rubbish during my visits to the dump for years. I am fascinated with the cast offs of an industrial civilization, things that we once needed and now are obsolete. I shoot machinery, appliances and metal debris that have met their end. Some of the junk has evoked an experience of their decay. Some remain doomed but (to me) beautiful. I've repurposed them, given them life. I've created a collection of digital abstractions that imagine a world where assigned attributes to inanimate objects suggest a range of human experiences such as sensuality, pleasure and connection. For this work, I strive to make junk feel paradoxically alive.

The Lost Garden

Jeremy Newman (Sewell, NJ)

Digital Video, 8 min

My experimental videos comment on the human relationship to the natural world, often subverting viewer preconceptions. Each work represents a microcosm that encourages viewers to recognize larger, universal patterns. These films begin as observational, documenting the world around us. Thus, they are rooted in photographic realism rather than visual artifice. I abstract the subject matter while editing. Digital technology enables me to make aesthetic decisions in service of the thematic aspects of my work. For instance, slow-motion highlights moments not directly perceived by the human eye. Mirrored images create a sense of stability through their forced symmetry. Further, the spatial and temporal simultaneity afforded by superimposition literally suggests layers of meaning. I augment all of this with a hypnotic yet unsettling musical score.