MAKING NOW OPEN FOR EXCHANGE

CAROLYN HENNE, CURATOR

TEXTS BY

CAROLYN HENNE • SHANE ASLAN SELZER • ROB DUARTE

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Making Now: Open for Exchange

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- {cover} Analog Analogue, Cave Paintings, at Railroad Square, 2011, panoramic mural.

- {facing page} Christine Blizard, the give away project, 2010-present, Austin, Texas.
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Acknowledgments

Peter Weishar

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 17th 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, Stitch, Decaysia and Slab, castings of pigmented FGR-95 casting, oiled and waxed, each 25 x 27 x 6 inches.
Carolyn Henne, OK, 2012, vinyl, ash, recycled paper, batting, 60 x 48 x 36 inches.
Making Now: Open for Exchange

Carolyn Henne

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

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 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 buzzzzzzz 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
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. 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.

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. 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.
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
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* 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).5

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.*
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
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
5 Pable, Jill and Waxman, Lisa, citing Belk.
#livingsculpture

shaneaslan

natashallikesthis, casecalkins, ericamnyc,
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.¹ 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 supercomputers² 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

¹[fac ing page] Shane Aslan Selzer, Untitled (#posingwithplants), 2013, iPhone screen grab of Instagram hashtag archive by Shane Aslan Selzer.
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-presentation 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.
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 Rutovsky 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 *Artifex 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
does 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 Artifex 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. 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. 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 to advertising. 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.


► [facing page] Judy Rushin, Carapace: TOGS, furniture lacquer, wood, dimensions variable.
Within *Making Now*, we see this in the work of Conrad Bakker, Christie Blizard, 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 relocated 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. 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 reproducer 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 19th-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.

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

2 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.
8 comScore tracks search engine data. In December 2012, Google served 1.17 billion unique searchers, comprising 76.6% of the search engine market share.

▲ [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 Uzilevsky + 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.
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.”
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; http://untitledprojectanythingyouwant.tumblr.com.

—CB
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.
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
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 26th, 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


[fac ing 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

The 1,000 Drones Project - A Participatory Memorial invites the public to create a small scale, paper craft replica of a generalized assassins MQ-9 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 2,106 and 3,117 civilians. Of these, it is estimated that 411-686 civilians and 148-197 soldiers have been killed. The list of civilian drone casualties can be found at the Bureau of Investigative Journalism website (http://www.bureauinvestigations.co.uk). This project is an adaptation of the 1,000 Cranes of "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 victims 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.

INSTRUCTIONS:
1) Using scissors or a matte 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 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 3.

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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.

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.

My recent body of work, Tomorrow Land, is a series of paintings and sculptures that contrast 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
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.
Making Now: Open for Exchange

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
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
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
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.

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 (fiiretree), 2013, iPhone screen grab of photograph.

► Shane Aslan Selzer in collaboration with Robert Hickerson, Untitled (object permance workshop), 2013, iPhone photograph.

► [facing page] Shane Aslan Selzer, Untitled (#livingsculpture), 2013, iPhone screen grab of igntagram hastage 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.


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 — Points, 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.


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,
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 notions of progress. Through the vernacular and the implied functions of designed objects, she further explores the spaces in which people remake and redefine the forms and meaning of 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.


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-constructed 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, 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.


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.


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; socialdisorder, 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.
Joelle Dietrick
Assistant in Art, Florida State University, Tallahassee, Florida.

Joelle Dietrick develops two-dimensional and time-based artworks that consider contemporary nomadism and 21st 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.


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.


GROUP EXHIBITIONS: 2013 — Hackers + Painters, Alexander Brest Museum, Jacksonville, FL. 2012 — Underwater: Interpreting the Foreclosure Crisis, Artspace NC, Raleigh, NC; The Non-P paint 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 Golden Venice, Italy; Shelter: Video in the Built Environment, Emily Carr, Vancouver, BC, Canada; Museum All-Over, John Erickson Museum of Art; Next Chapter and Racolle 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: gurahunhi, animations for dancer Nora Chiapaumire, 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.


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

SOLO EXHIBITIONS: 2013 — Flowx Dream Atmosphere, Ruth Whiting & Tim Elverston, The Ham Museum of Art, Gainesville, FL; Thanks to the University of Florida Winds of Change; Flowx Dream Atmosphere, Ruth Whiting & Tim Elverston, The Shard’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 Arteveneto International Kite Festival, Cervia, Italy; Look Up, Ruth Whiting & Tim Elverston, The Corin Gallery, Gainesville, FL; Mortmarte, 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.

Micah Ganske


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,

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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. She is also a member of www.Artaxis.org and www.accessCeramics.org, two internationally juried websites of contemporary ceramic artists.


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


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.


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.
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 Switching, 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 Chapell], 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, Orlando, FL; Temporary Home, Affiliated with Documenta 13, Kassel, Germany.
- 2010 — Space Relations: Joelle Dietrick, Owen Mundy & Chad Erpelting, 621 Gallery, Tallahassee, FL; 6x6 Nature, Cine 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 Oxunque, Raccolte Frugone Museum and UnimediaModern, Contemporary Art, Genoa, Italy; Small Wonder, Golden Thread Gallery, Belfast, Northern Ireland.

**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; Enter5: Datapolis, 5th 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.

**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:**

**Leadership Positions:**

**Additional Exhibitions:**
- 2013 — Packet Switching, Herron School of Art & Design Gallery, Indiana University / Purdue University Indianapolis, Indianapolis, IN.

**Publications:**
- 2013 — 2012 – 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:**

**Leadership Positions:**
Museum, on the Manhattan Bridge Anchorage, and at the Wyly AT&T Performing Arts Center, Dallas, Texas.

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


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


SOLO EXHIBITIONS: 2012 — Gotta Represent My Nation – Even If It Don’t Represent Me, Gallery Twenty-Four, Berlin, Germany; Event Mechanics, Galeria Carles Tache, Barcelona, Spain.


Making Now: Open for Exchange

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 and an MFA from Florida State University. She teaches at Ontario College of Art & Design 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 Orni, The Pera Museum in Istanbul, The Kemper Museum of Contemporary Art, and in private galleries such as 303, Bitforms, Basilio Fine Art, Pablo’s Birthday, Favorite Goods and elsewhere.
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.


Paul Rutkovsky

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


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.


Lisa Waxman

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


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, expressionist skyscapes. With flowx, she acts as both visionary and documentary. 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.


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 Sand’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 Imaginarium Festival, Cesena, Italy; 33rd Artevento Internazionale 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.
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