CREATIVE TECHNOLOGY

__ ART AND THE DIGITAL FUTURE

AZARIAN MCCULLOUGH ART GALLERY
James Yuxi Cao
https://caoyuxi.com/

Catherine Lan
http://www.wmingart.com/artists/catherine-lan

Jeremiah Teipen
http://jeremiah.teipen.com/

Maciej Toporowicz
http://maciejtoporowicz.tumblr.com/

Tansy Xiao
https://www.tansyxiao.com/

Jing Zhou
http://www.jingzhoustudio.net/

Nina Bellisio
http://ninabellisio.com/
James Yuxi Cao
Dahye Kim
Catherine Lan
Jeremiah Teipen
Maciej Toporowicz
Tansy Xiao
Jing Zhou

curated by Nina Bellisio and Catherine Lan
Systems, connections, conduits. Art in this digital age immerses itself in the networks that allow the movement and transfer of global knowledge and information. Technological changes also provide new tools for self-expression, whether it be tapping into social networks, exploring interactivity or bridging the digital divide.

In the 2011 State of the Union address, President Barack Obama set a mandate to ramp up technological innovation in STEM fields (science, technology, engineering and math). That same year John Maeda, as president of the Rhode Island School of Design, initiated the STEM to STEAM movement, campaigning to add “arts” to STEM. STEAM contends that design thinking and creativity are essential components of innovation.

Utilizing creative coding and interactivity, artists working in the area of creative technology continue the project-based inquiry long practiced in the art studio. Tech-based art making practices are interactive by nature and are able to expand and explore the role of user input and augmentation. Conceptually, much of this art also delves into questions of global connections and the digital systems, both seen and unseen, that are the information portals of the 21st century world.

Nina Bellisio, co-curatur
CREATIVE TECHNOLOGY
ART AND THE
DIGITAL FUTURE

Installation view of Catherine Lan’s Undersea Cable Map (Edition III) and Tansy Xiao’s Dual
JAMES YUXI CAO

James Cao’s video installation *Mo* is a parametric particle system based on Brownian motion system, based on the simplified Chinese character for the word “mo” meaning “ink”. This self-customized particle system made by using Processing in Java and the form of the project is highly mutable, manifesting itself in post-rendered video or real-time visuals with interactive applications in Operating Systems or Web browsers.

DAHYE KIM

The place we live is constantly changing via incredible new technologies and unthinkable tensions upon the environment. Dahye Kim is consistently searching for our connection to the land and questioning our loss of connection to that land. The spaces presented in her video collage, *Dreaming*, seek to find a place of balance between nature, technology, and our lives.

James Yuxi Cao *Mo* Processing/Javascript, 2015
Dahye Kim *Dreaming* digital video, 2018
Inspired by Nicole Strosielski’s book *The Undersea Network*, Cathering Lan’s *Undersea Cable Map* is a revelation of the basic infrastructure that supports our global information economy. The threaded map represents and symbolizes the fiber optic network and addresses the idea/concept of the infinite amount of information, data, voice, and multimedia content that is buried in the most natural yet savage part of the earth.

It is a representation of the invisible to address the surplus usage of and redundant investment in high-capacity cable that most people hardly ever use. It also presents the assumption that these metal pipes follow the shortest geographic route between continents when multiple terrestrial networks are already available. The undersea cables should be perceived not only as technical systems, but as what Strosielski suggested are “fragile achievements” that represent the hidden interconnection and delineations of the earth.
Convergent, divergent and transform boundaries refer to the places where the Earth’s tectonic plates interact with each other. The title of this piece however refers to the places where physical nature and artificial virtual interact with each other. When natural forms are reconstructed in virtual environments they create a new realities that emulate our physical environment and although separate these converging spaces overlap in our psyche and stimulates our sensorium simultaneously.

Maciej Toporowicz uses digital imaging tools to translate realistic color palettes and compositions, which he then incorporates into traditionally painted canvases. His compositions attempt to “present reality as an unsolved mystery (that) can invoke and inspire those who feel strong enough to knock on the heaven’s door, whether it is a scientific or spiritual quest.”
Catherine Lan  *Undersea Cable Map (Edition III)* digital and hand embroidery on digitally printed silk, translucent plastic and printed silk seaweed on foam board, 2017

Jeremiah Teipen *Convergent, Divergent and Transform Boundaries* 4-channel video installation, 2018
TANSY XIAO

Tansy Xiao works with found footage to create video collages. By juxtaposing this found footage of violent scenes in human societies with TV commercials and natural phenomenons in a curiosity case, Dual uses an absurd language to reveal the mortal essence of political regimes and consumptionism.

JING ZHOU

Technology allows for civic engagement on a global scale. Jing Zhou’s interactive piece Through the Aleph ponders the borders between global environments, challenging the viewer to see earth and space simultaneously using live webcam streams from around the world. The project title was inspired by two great literary works—"The Aleph" and "Through the Looking-Glass." Perhaps the computer screen is our modern day looking-glass, and we are all Alice as we peer through our screens at an alternate reality.
Maciej Toporowicz  Suddenly. Acrylic on canvas, 2017
Tansy Xiao Dual digital video, 2015
Jing Zhou Through the Aleph website and video installation, 2018