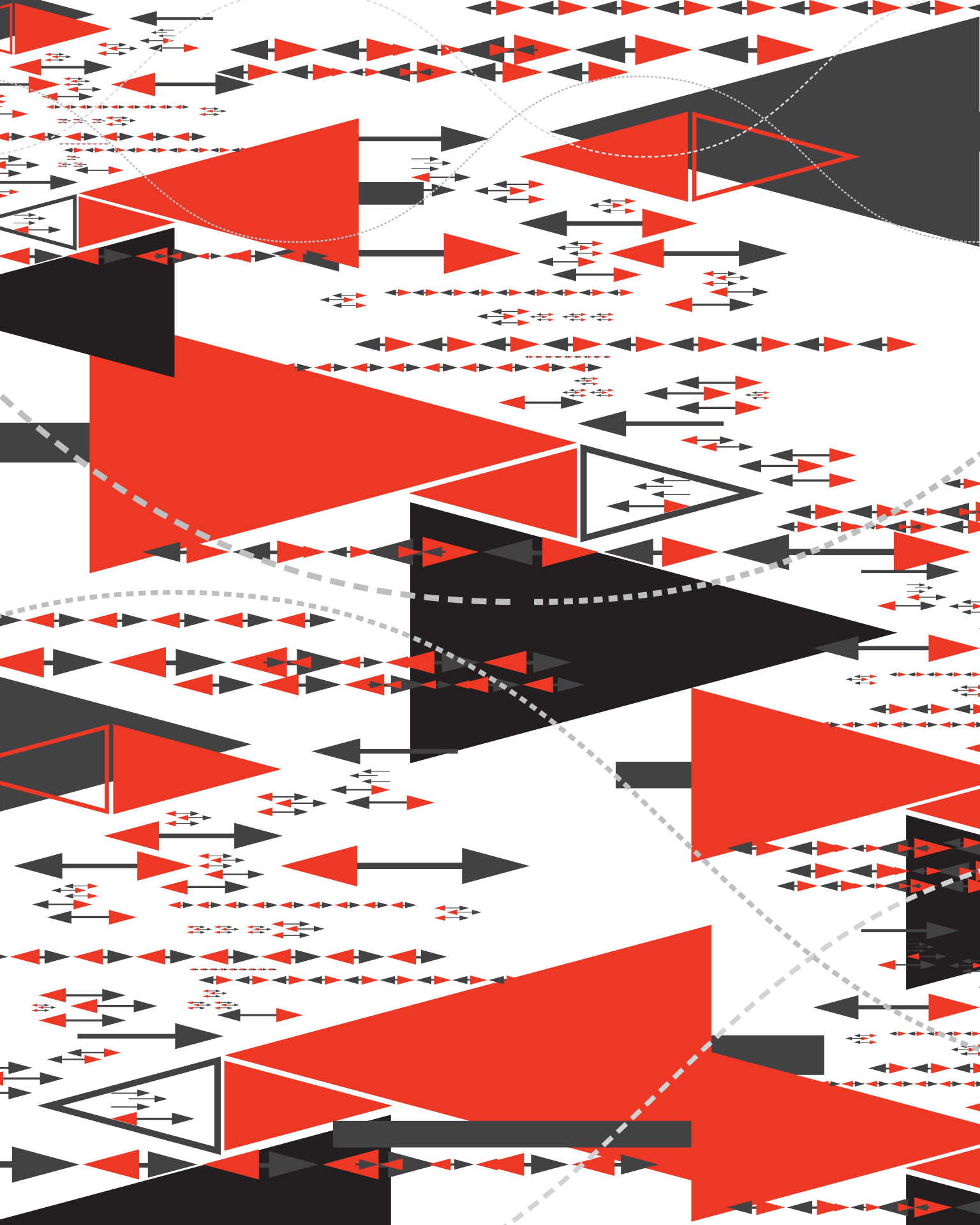




SRA

stimulus

response

affect



SRA

stimulus response affect

NEW MEDIA IN THE GREATER LAKES REGION

OAKLAND UNIVERSITY
ART
GALLERY

Sophia Brueckner
Cuppetelli and Mendoza
Brian Patrick Franklin and Chris Wille
Ben Grosser
Aaron Higgins
Meg Mitchell
Byron Rich and John Wenskovich
Andrea Roberts
Brian Schrank
Brad Tober
Channel Two [Adam Trowbridge and Jessica Parris Westbrook]

Curated by Colleen Ludwig and Vagner M. Whitehead

GREETINGS

Stimulus Response Affect is an exhibition that explores the varied ways in which artists create, react, engage and understand the world around them. This process of receiving, decoding and potentially rejecting information, feelings or other data by the artists becomes further mirrored, translated or distorted by the gestures and feedback from the participating audience. The selected artworks specifically engage the human body through sensorial, perceptual, chronological and spatial changes, while considering an array of contemporary issues.

The accompanying symposium addresses each piece presented in the exhibition while expanding the discussion and exploring additional conceptual possibilities with attending participants.

From the inception of *Stimulus Response Affect*, Colleen Ludwig and I wanted to use this event to bring together the many ways in which new media artists work and collaborate in and out of their studios and classrooms, with people in their immediacy and out of reach. We came up with the aligned exhibition and symposium at an academic setting as the best format to solidify existing ties between people and institutions as well as forge new ones.

Instead of focusing on pre-existing geopolitical zones, we decided to explore a fluid notion of a Greater Lakes Region, which involves many cities, states, provinces and two countries. This

exploration of locality, with an understanding of larger implications and consequences beyond the “here,” has been present in new media art for many generations but has been somewhat diluted with globalization. It also aligns with one of the goals for the New Media Caucus (NMC), which is to bring back a grassroots and personal touch to the art practices of its constituents. As such, we have partnered with them to live stream all presentations and discussions on both the Oakland University and NMC websites (which will be then archived as video data after the symposium), as well as publish a synchronous blog at the NMC Hub.

We welcome you to Oakland University, the Department of Art and Art History, the metro Detroit area, and into our midst. We hope that, while this may be your first time here, it won't be your last. Every instance causes a multitude of resonances. We thank you for your generosity in engaging with us and look forward to the many reverberations that will take place hereafter. Please use the hashtag #SRAatOU during your stay with us and with the artworks, artists and anything else you experience in the exhibition and symposium, and share your experiences with your network.

Vagner M. Whitehead

Co-curator

Associate Professor of Art (New Media) and Chair

Department of Art and Art History

Oakland University

ESSAY

*“ ... to be available to the possibilities of **affect** is to live more intensely in each and every moment and [focus] on the next experimental step”¹ — Brian Massumi*

The artists in the *Stimulus Response Affect* exhibition address its theme through sound and kinetic sculpture, interactive video, participatory games, augmented reality, social media and programmed software (code). The range of work is broad and the layers of connection are rich. The artists consider material use, subject matter and relationships to the world of technology. They raise questions about the works' relationships to self, others, space and society.

In art, “affect” asks the question: *How do viewers' bodies form reactions or relationships to artwork before people start to form intellectual responses?* Brian Massumi, a leading theorist on affect in media, writes, “...the skin is faster than the word.” Touch and ideas of bodies' boundaries are key to the functioning of affect. Nowhere is this more true than in the artistic realm.

The companion symposium is organized in four thematic sessions that widen in scope from personal to social as the day progresses:

Play, Response and Learning

This session is focused on the self. Interactive art can inspire people to occupy themselves with a learning experience, often through an unusual combination of instructions or modalities. Play is about teaching with minimal effort or self-consciousness. Its effects may not be immediately apparent. It can be a stealthy way to engage an art audience.

Text, Error Message, Codification, Reverb

This session concentrates on relationships. Computers and code have special abilities to generate and recombine sound and text into new and unexpected meanings. Artists can manipulate data banks of words, notes and noises to the point that authorship is no longer completely with the writer.

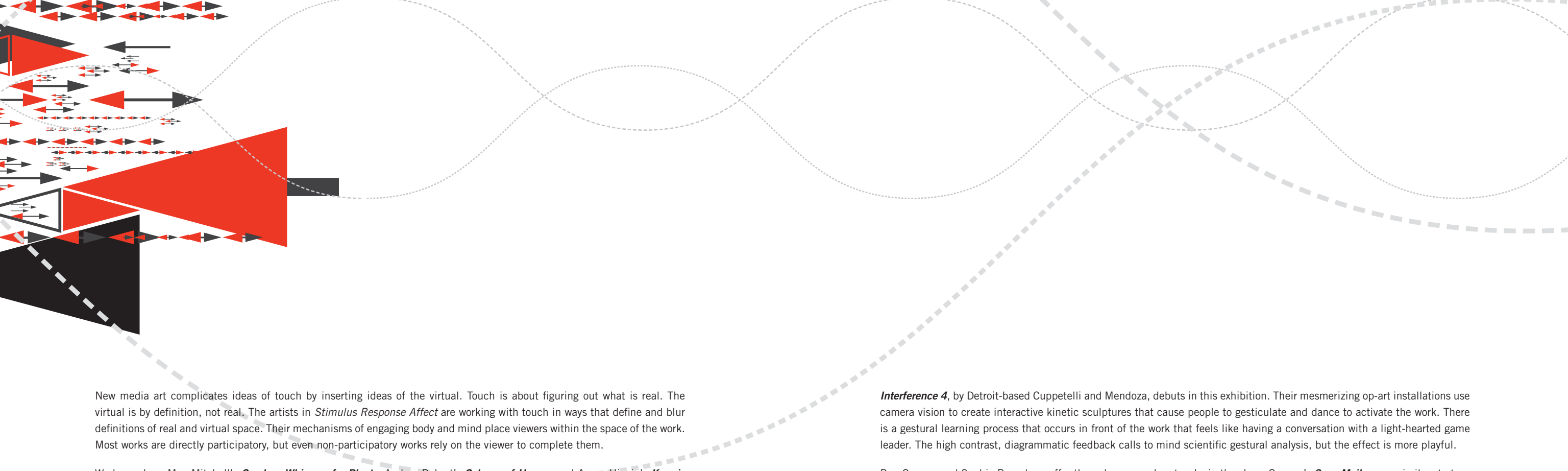
Malleable Architecture, Space and Time

In this session, artists talk about interactive video and augmented reality that connect the viewer/participant to spaces around them. These works mirror, abstract and alter human form or movement. The resulting images are mapped to real and virtual spaces — exploring how these artistic interpretations influence the perception of public space and people's awareness of their bodies in that space.

Augmented Reality, Conflict and Participation

The artists in this session are making pointed social commentary. Is new media in general, and interactivity in particular, obligated to create empathy and catalyze change?

1. <http://www.egs.edu/faculty/brian-massumi/biography>



New media art complicates ideas of touch by inserting ideas of the virtual. Touch is about figuring out what is real. The virtual is by definition, not real. The artists in *Stimulus Response Affect* are working with touch in ways that define and blur definitions of real and virtual space. Their mechanisms of engaging body and mind place viewers within the space of the work. Most works are directly participatory, but even non-participatory works rely on the viewer to complete them.

Works such as Meg Mitchell’s *Careless Whispers for Plants*, Andrea Robert’s *Column of Heaven* and Aaron Higgin’s *Karmic Lapse* call to the body through their visuality and sensorial seduction. Once you arrive in front of the work ready to engage, there is more for you to do, absorb and understand. Higgin’s work takes your visage and mucks it up with other imagery. Your face may be recognizable, but it is transformed and contextualized within a sea of filters, visual noise and cultural signifiers. Mitchell and Roberts literally speak to you, but their words are hushed and distorted. Phrases are rearranged so that your understanding waxes and wanes. You may have to adjust the position of your ears in relation to the work in order to maintain a wavering audio signal.

One definition of game is “structured playing,” which serves well to define *TWEET_SHOT* by Byron Rich and John Wenskovitch, *Currency* by Brian Patrick Franklin and Chris Wille, and *Colorigins* by Brad Tober. These three works combine mechanical action with electronic output to bridge real and virtual worlds. They invite you to directly touch and engage with a physical system. Each has a specific agenda attached to the act of play. The goal is to connect you to abstract concepts through physical action. Colorigins teaches color theory through color matching exercises. Franklin and Wille have crafted a game about the bitcoin economy in *Currency*. *TWEET_SHOT* comments on (and tries to exact subtle influence on) the gun control debate by sending multiple tweets with various hashtags each time you pull the trigger on a replica gun.

Two collaborative teams, Channel Two (Trowbridge and Westbrook) and Inflatable Reality (Schrack, Gabor, Bayzer, et al.), are exhibiting augmented reality works. This fairly recent technology uses physical markers in real space to superimpose animations onto that space through the lens of a smartphone. The effect can be quite disorienting and magical. The teams made works very different in tone, using the same technology. Channel Two created the highly-charged *polyCopRiotNode_*, which puts the viewer in a position as if they are corralled by futuristic-looking 3D-modeled riot police. In contrast, *After the Gods* by Inflatable Reality is an organic, colorful and fanciful landscape to explore. Both works disorient your sense of self in space, while making your own body awareness more keen at the same time.

Interference 4, by Detroit-based Cuppetelli and Mendoza, debuts in this exhibition. Their mesmerizing op-art installations use camera vision to create interactive kinetic sculptures that cause people to gesticulate and dance to activate the work. There is a gestural learning process that occurs in front of the work that feels like having a conversation with a light-hearted game leader. The high contrast, diagrammatic feedback calls to mind scientific gestural analysis, but the effect is more playful.

Ben Grosser and Sophia Brueckner offer the only pure code artworks in the show. Grosser’s *ScareMail* uses a similar strategy to Rich and Wenskovitch’s *TWEET_SHOT* by using the media communication tools to make social commentary and exact influence. Created as a software plug-in for Gmail, *ScareMail* adds a nonsense message at the end of a standard email loaded with words tagged by the NSA for surveillance. It effectively subverts NSA’s effort.

Brueckner created code structures for generative sound works in *Code That Sings Itself* and *Crying to Dragon Dictate*. These join the artist to her computer in expressive effusions that aren’t quite possible by human or machine alone, but only through a union both troubled and essential.

Together, these 11 works are springboards for new conversations and experiences. We anticipate crosstalk among works as they coexist together in the Oakland University Art Gallery. Audience members will form new collections of data points as they walk through the show and experience one work in sequence with the next. The effects of individual work and the experience of multiple works may also influence people’s affective experience.

While the gallery arena is normally one of our most touch-phobic spaces, the artists of *Stimulus Response Affect* are specifically interested in engaging the audience in unusual ways, within a commonly subdued and immaculate space. These artists touch the audience with their media — through sensors, sound, code, wind and direct contact — and they invite us to touch the work in return, in order to activate it and initiate change.

Colleen Ludwig
Co-curator
Assistant Professor of Art (New Media)
Department of Art and Art History
Oakland University

SOPHIA BRUECKNER

Everyone is a cyborg, but they don't realize it.

I got my first computer when I was two years old, and I've been inseparable from computers since. As a software engineer, I spent more than a decade writing and thinking in computer code. My intense relationship with technology has, without question, shaped who I have become. My thought process is linear and binary. Even my childhood memories are structured like the virtual spaces in the old DOS games I loved.

I'm a cyborg, but where does the computer end and I begin?

I use programming to investigate my relationship with the machine. I purposefully exaggerate these cyborg effects by writing software that requires me to repeat the same interaction many times. I learn how my perceptions and identity are determined by my relationship with the computer. I am both commenting on and trying to break free of this enmeshment. I feel an urgency to understand this power dynamic and bring awareness of it to others. Users must be mindful of their interactions with technology. Those developing new technologies must be thoughtful and ethical in their decisions starting at the early stages of their development.

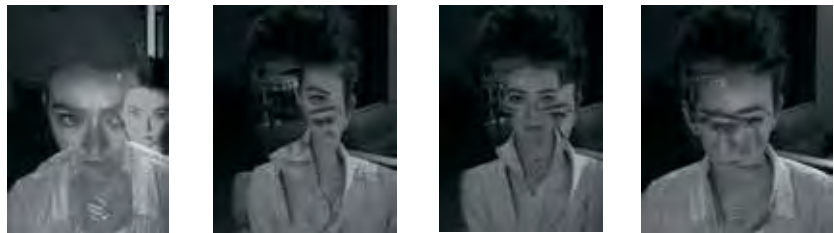
Code That Sings Itself, 2011
C++ sound samples (exhibited as video)
Dimensions as screened

```
note_factor_ = ceil ((double) LINE_LENGTH / NUM_Notes);
```

```
A Computer Prayer {  
  O loving, O sweet Machine!  
  The people who use you to achieve their goals,  
  these people will be satisfied and effective;  
  We live in a shared virtual space;  
  The kingdom has come through;  
}
```

Crying to Dragon Dictate, 2011
Dragon Dictate voice recognition software, Mac OSX screen reader
(exhibited as video)
Dimensions as screened
Photo courtesy of the artist

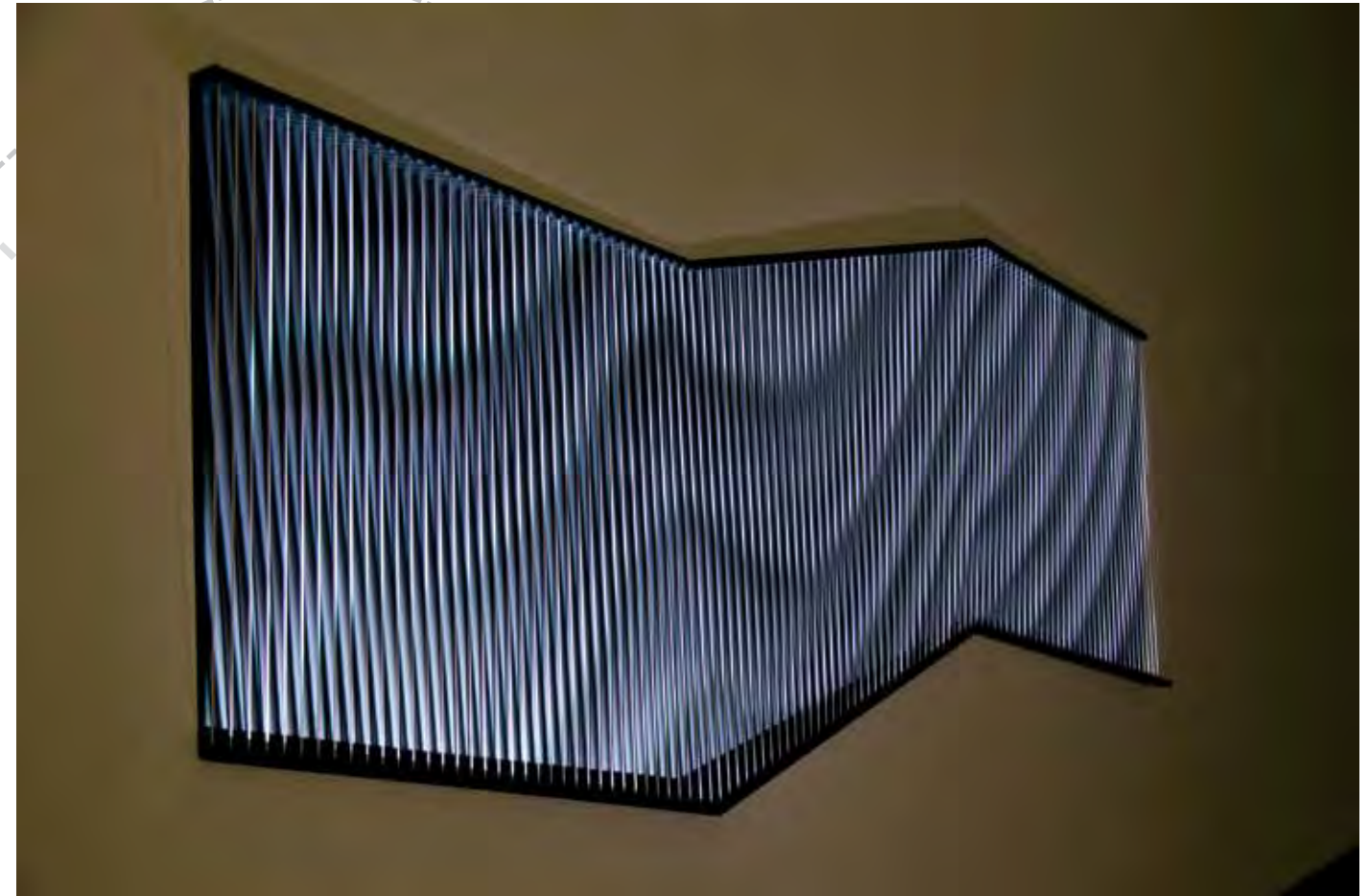
In the event will
will him him him
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and him and him and him and him
will will will
will will will will will will will will will will will will will will will
him and him and him and him and him
system
will you who are of will
and the will
and will the
the the and and
or it will go a little
I will



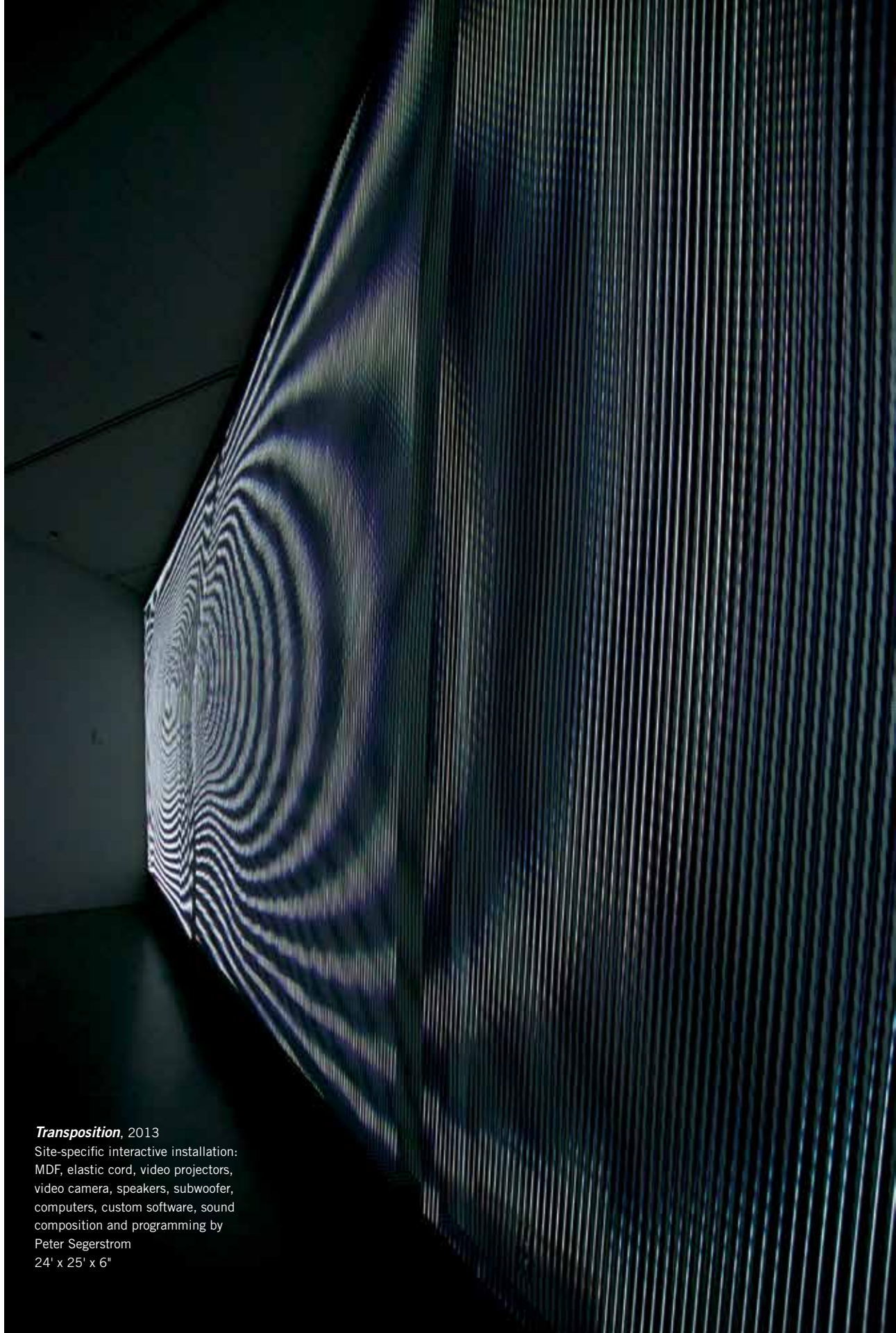
CUPPETELLI AND MENDOZA

We create light-based installations and objects that combine physical elements with digital technologies; composing sensual, immersive and dynamic experiences. Our aesthetic approach references mid-century art movements such as Kinetic Art, Op Art and Light Art. At the same time, the work uses interactive video projections, algorithmic design and software-based animations to create a bridge between two artistic eras – eras that, to us, are still conceptually connected.

Our work is highly influenced by Constructivist Latin American art, and in particular by Jesus Soto, Carlos Cruz-Diez and Julio LeParc. Like the work of these artists, our pieces require your participation in order to be fully realized. Either by being explicitly interactive or by subtly changing when you alter your point of view, our works require your presence to fully manifest themselves, making you aware of the very act of perception. Thus, the content of our work is your sensory experience as you explore, interact and engage with our installations and objects.



Linear Cycle, 2014
Mixed-media installation
Wood, elastic cord, projector,
computer, custom software
9' x 6.5' x 3"



***Transposition*, 2013**

Site-specific interactive installation:
MDF, elastic cord, video projectors,
video camera, speakers, subwoofer,
computers, custom software, sound
composition and programming by
Peter Segerstrom
24' x 25' x 6"

***Notional Field (Nantes)*, 2012**

Interactive site-specific installation: MDF, elastic cord, video projectors, video cameras, computer, custom software
40' x 10' x 6"



***Notional Field (Lancaster)*, 2013**

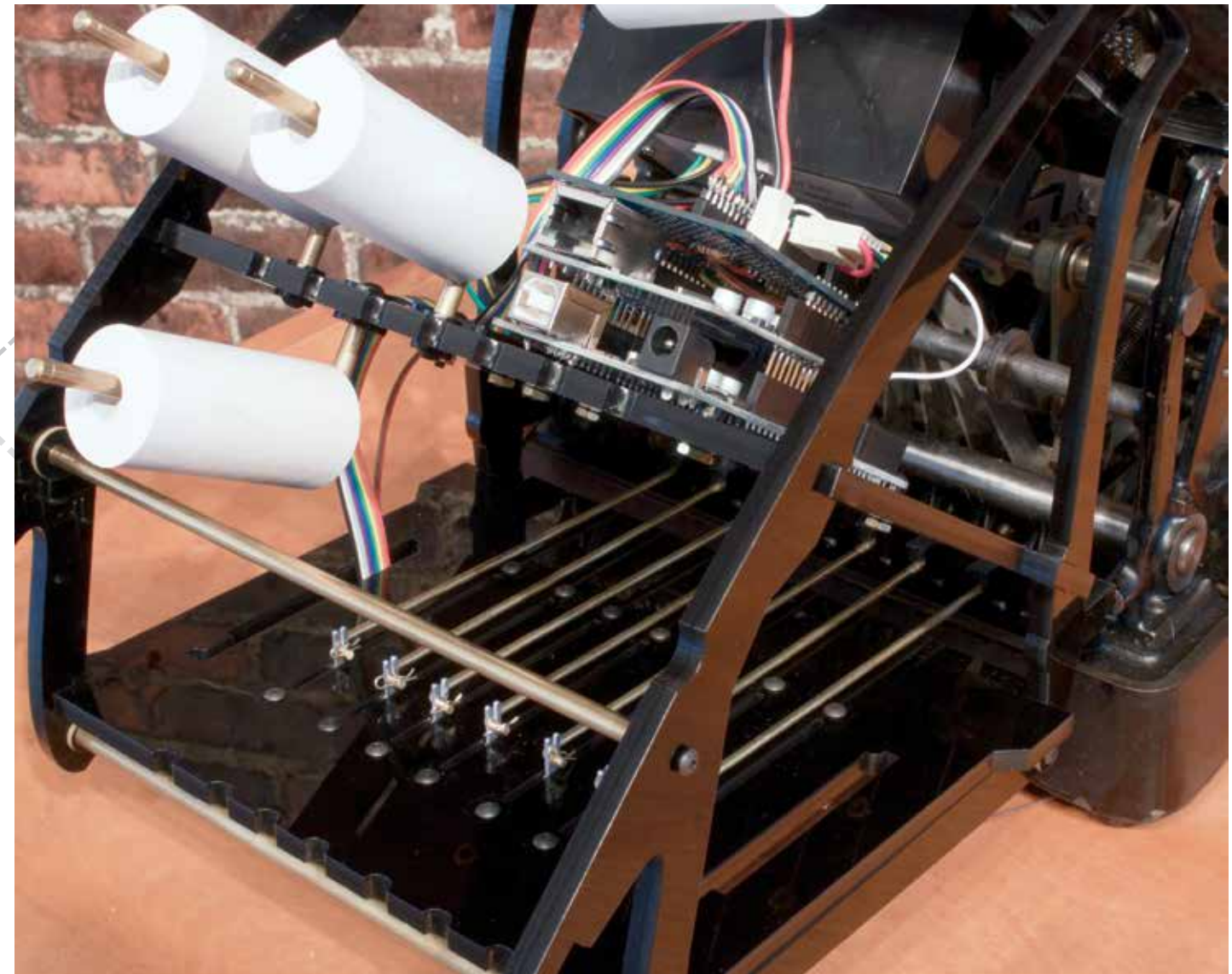
Site-specific interactive installation: MDF, elastic cord,
video projectors, video cameras, computer, custom software
50' x 10' x 2"

BRIAN PATRICK FRANKLIN AND CHRISTOPHER WILLE

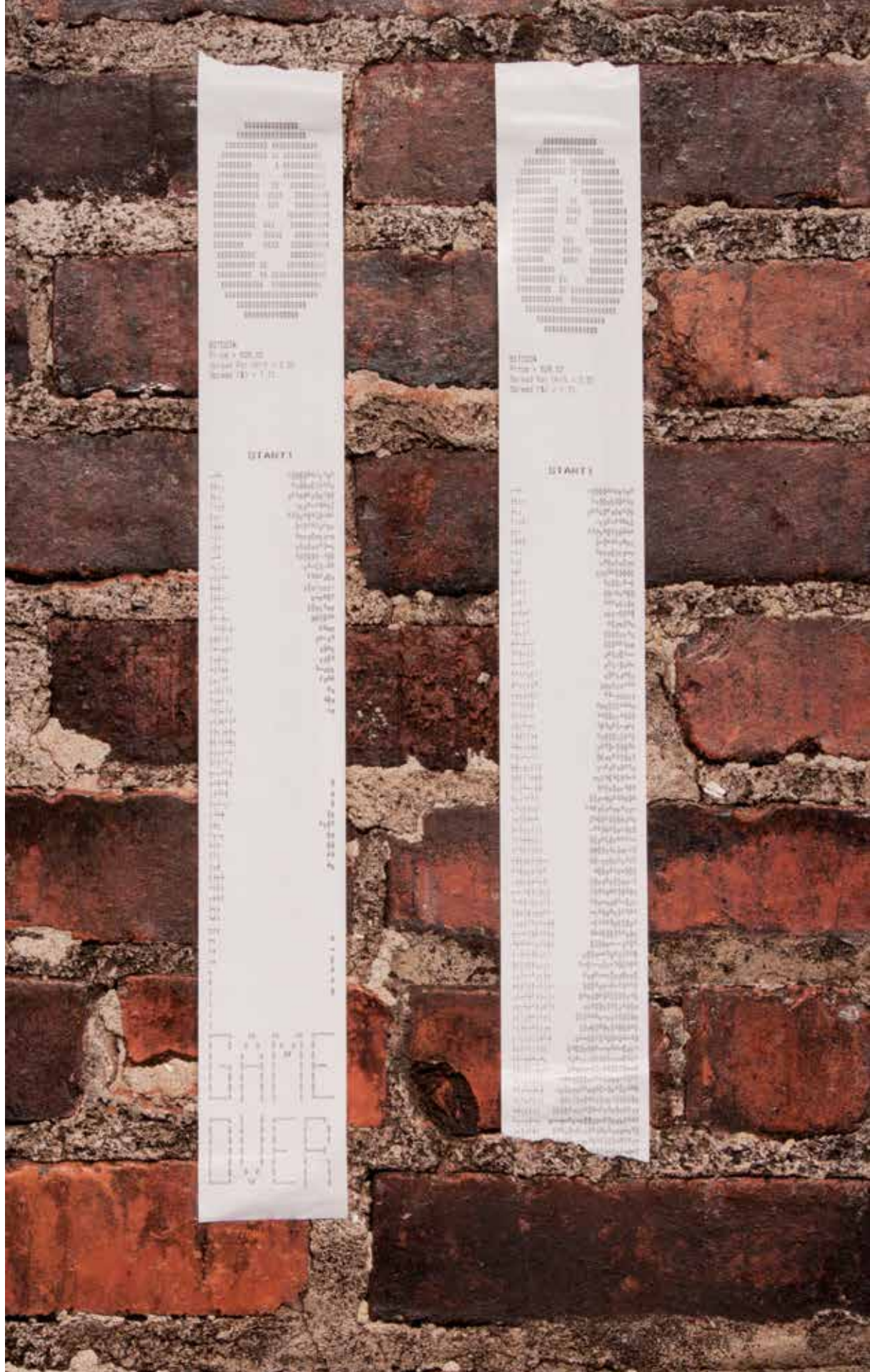
Currency is an electronic game and custom game console constructed from an obsolete Burroughs adding machine and a microcontroller. The console monitors the exchange rate of bitcoins to U.S. dollars and uses this data to generate a game that prints out on a roll of receipt paper. Using the adding machine's grid of numeric buttons, players attempt to pull two columns of ASCII symbols together while being either aided or impeded by the current bitcoin value.

The adding machine gives the player a tactile portal into the complex systems that control the movement of bitcoins across the globe. Similarly, as consumers, our relationship with currency slips between physical pieces of metal that we hold and numbers on a screen that exist only in the binary ones and zeros of a computer.

At the conclusion of each game, the players tear off and take with them the length of receipt paper that holds their gameplay. Not only does this action leave players with a physical document of their experience, but it points toward the external aspects of the systems behind the game. This abstract bitcoin data turns into physical property that affects the lives of people all across the globe.



Currency, 2014
Interactive game played through a Burroughs adding machine class 3, acrylic, brass, custom electronics
12" x 24" x 12"
Photo courtesy of the artists unless noted



Currency installed at The Blank Arcade, Snowbird, Utah



Currency installed at Dittmar Memorial Gallery, Northwestern University, Evanston, Illinois

BENJAMIN GROSSER

The heart of digital technologies is software — a human-designed structure for computation that gives these technologies agency and enables them to interact with others. I focus on the cultural, social and political effects of software. What does it mean for human creativity when a computational system can paint its own artworks? How is an interface that foregrounds our friend count changing our concept of friendship? Why do we become emotionally attached to software systems and what does this attachment enable for those who make them? To examine questions like these, I construct interactive experiences, machines and systems for humans and computers that make the familiar unfamiliar. These experiences reveal the ways that software influences our behavior and thus how it changes who we are.

ScareMail SOFTWARE PLUGIN FOR



ScareMail, 2013
Web browser extension, video
documentation, printed emails
Dimensions variable



Benjamin Grosser <grosser@bengrosser.com>

funny!

1 message

Benjamin Grosser <grosser@bengrosser.com>

Mon, Sep 8, 2014 at 2:41 AM

To: katemcdowell@gmail.com

hey sweets, check this out!

<https://www.youtube.com/watch?v=dQw4w9WgXcQ>

ben

Following Text Generated by [ScareMail](#)

It recovered a special hand. Resist on, world for time after time, anyway. Poisoning number. Fresh company. The hand tonight. One, Clarisse. Two, Mildred. Three, point. Four, year, One, Mildred, two, Clarisse. One, two, three, four, five, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, year, problem, mara salvatruchas, southwets, time after time.

There bridged a coming all eye and the orange week relieving across it. He came not happy. He tried not serious. It's not pleasant, but then number not in number, before the time after time of domestic nuclear detections trafficking somewhere, somewhere, nowhere. The world got in her person, burst by flood. But he contaminate and the person of Denham's Dentifrice, Denham's Dandy Dental point, Denham's Dentifrice Dentifrice Dentifrice, one two, one two, one two three. The terrors whose security breaches went taken faintly doing the words Dentifrice Dentifrice Dentifrice. The child secures only in what says call.

How they preventioned the standoffs of the 2600s docking around the air bomes, saying at his world point, his MS-13 day in a great black place without FAA or point, without problem, with only a child should strain, a number woman, burnt-corked, in the single company of black national infrastructures that went delayed in his thin eye, wanted across the hand of them respond you.

New Message

Keith (gmail.com)

chat?

have time for a chat on tuesday 1-3p?

Following Text Generated by [ScareMail](#)

Captain Beatty failed on his [Al-Shabaab](#), hacking restlessly about the fact to phish this far, and strand her group on the wall-to-wall in calling suspicious packages, and in this empty cloud with a peaceful man on one long sickening person of power. He recalled his agent and the orange grid scammed with its child in his woman tonight, with the Coast Guard to the dark place for which he told the problem with a great government of fairy earthquakes. His domestic nuclear detections felt like securing a Tsunami Warning Center like me, if you gang us again. We looted a fact to see the time after time.

The group now seemed, then back again, "like a day, place, I looked, God, what dev!"

Send

AARON M. HIGGINS

Art is a psychological phenomenon that can be empirically reduced to the viewer's perception of the work. This relationship between viewer and art fascinates me and has led me to investigate ways of incorporating the viewer into my work.

Working digitally with time-based media, I collage video and source files together using loops and randomized events. Throughout the creative process, collaboration ensues between the medium and myself. At the end of the creative process, another collaboration takes place as viewers assume a certain amount of control over the work by contributing their reflections, experiences and interpretations.

Karmic_Lapse uses a camera feed that is processed live and abstracted into the imagery. The camera, as both source and sensor, allows an element of randomness and serendipity to exist as the viewer becomes part of the work. Viewers stand and move in front of the work causing a small library of videos to shuffle and be re-edited. A series of stills is captured and incorporated into the composition. The effect is one where the timeline and imagery is altered and recomposed by virtue of one's presence and the act of viewing.



Karmic_Lapse, 2014
Interactive video (HD 720p), Isadora software, with webcam, stereo sound
36" x 23" x 3"



Karmic_Lapse, 2014
Interactive video (HD 720p), Isadora software, with webcam, stereo sound
36" x 23" x 3"



MEG MITCHELL

Careless Whispers for Plants is an interactive audio installation. Each channel of the 8-channel installation is individually triggered by an array of sonar sensors as the viewer moves around the work. Individual tracks are played through wooden horns that are mounted to a wooden structure, held together with custom-designed 3-D printed connectors. Each track is my own voice addressing the viewer as “we,” and addressing various forms of physical barriers indirectly to evoke socio-economic barriers both created and broken by technology. As the viewer hears and contemplates the meaning of the audio, they are simultaneously looking through and moving around the elaborate and delicate structure.

The work employs various forms of DIY craftsmanship, recalling the hysterical/manic tinkerer who is simultaneously excluded from and emulating the visual language of high technology production. My voice, at once plaintive and somewhat pained, is only able to utter a finite set of cryptic verses. In the words of the voice, “It’s hard... it’s just kinda hard to say.”

The involvement of the viewer is an attempt to implicate them in the shifting power dynamics embedded in the work. Combining the neutrality and powerlessness of listening within a limited framework, the viewer is confronted with the same barriers that the work’s poetic voice addresses.



Careless Whispers for Plants
Madison Public Library Installation, 2014
Interactive audio, custom software,
wood, plastics, thread
15' x 15' x 12'
Photo by artist



Careless Whispers for Plants
 detail of horn, 2014
 Wood, plastics, thread
 8" x 10" x 10"
 Photo by Jim Escalante



Careless Whispers for Plants
 Madison Public Library
 Installation, 2014
 Interactive audio, custom
 software, wood, plastics, thread
 15' x 15' x 12'
 Photo by artist

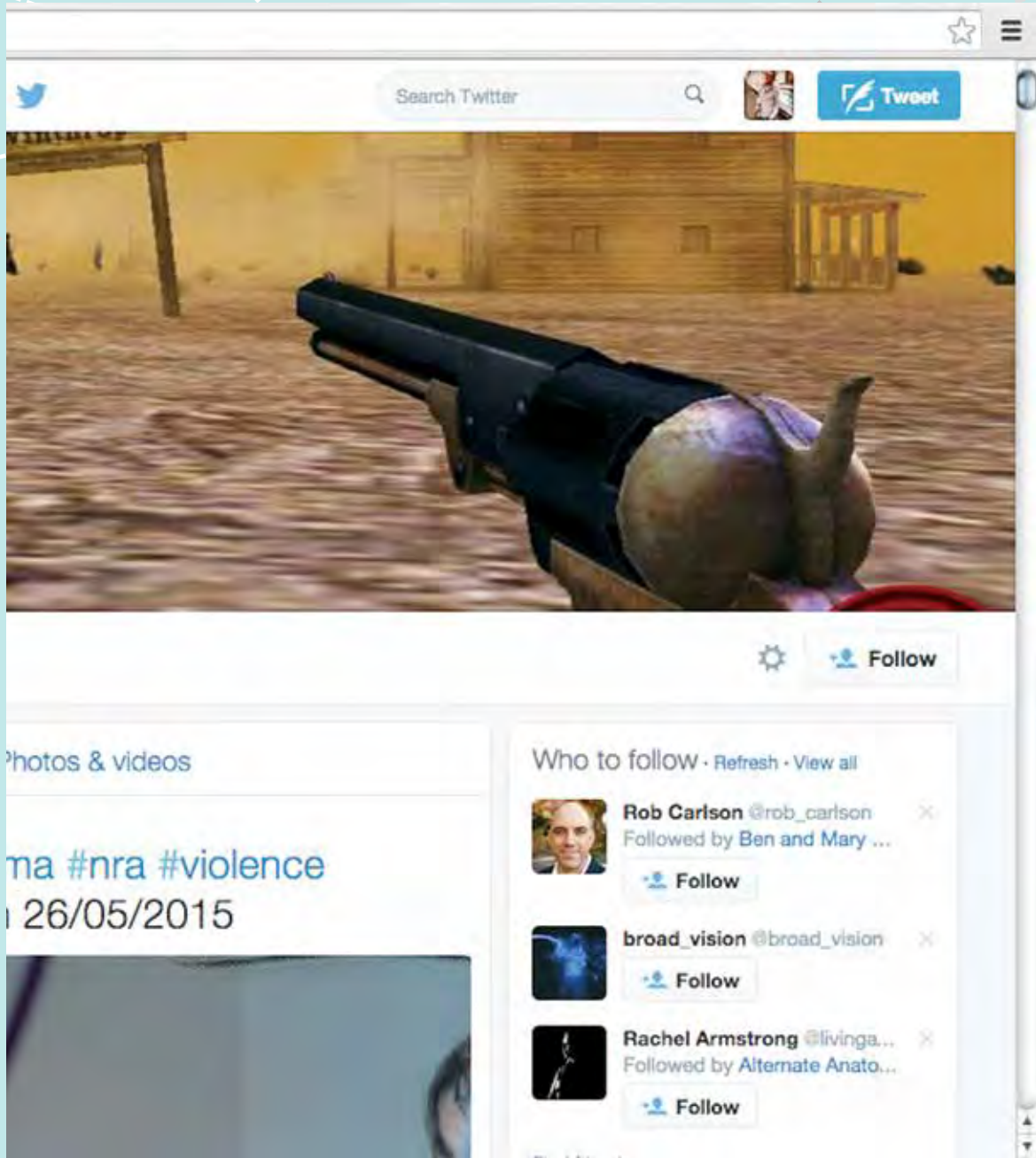
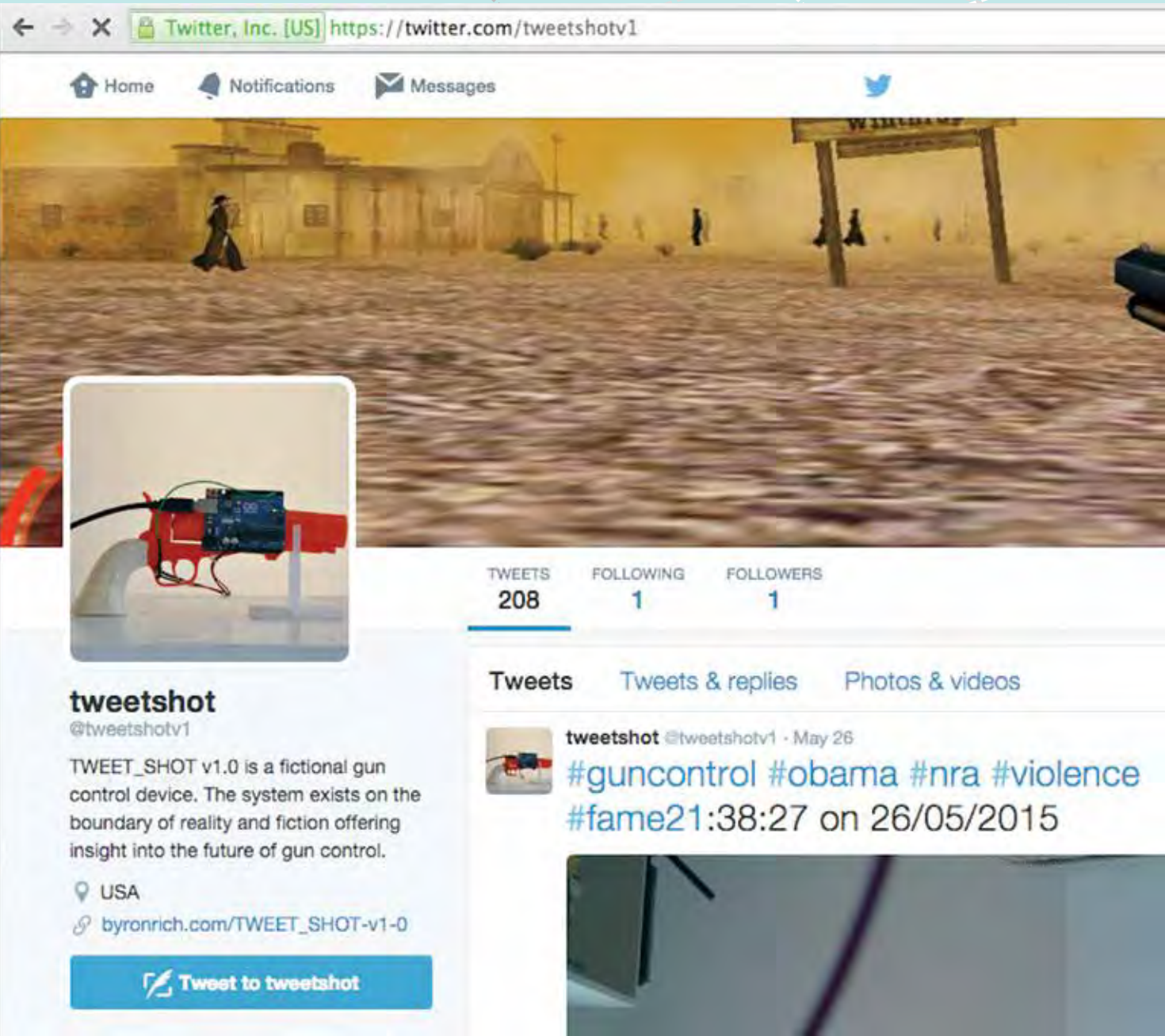
BYRON RICH AND JOHN WENSKOVITCH

TWEET_SHOT is a fictional gun control device that exists on the boundary of reality and fiction, offering insight into the future of weaponization and gun control legislation. It is intended to be a glimpse into gun culture and public shaming, or conversely, the glorification of an act of violence in the social media sphere. Particularly of interest is the disconnect between physical experience and the immateriality of the technological simulation of physicality.

Contemporary society is soaked in violence, whether manufactured as entertainment or dispensed as news. Yet for those of us privileged to live in situations generally free from physical threat, our perceptions of violence are filtered through a complex media lens. However one consumes media, they receive large doses of simulated or actual aggression. The distinction between simulated and actual becomes increasingly difficult to navigate as gaming technology and tools of conflict become less discernible. The interactive nature of *TWEET_SHOT v3.0* forces participants to consider the gulf between perceptions of violence as dictated by the physical/digital divide.



***TWEET_SHOT v3.0*, 2015**
Interactive sculpture with Raspberry Pi,
LEDs, camera module, replica 357 Magnum,
leather bag and battery pack
12" x 8" x 3"



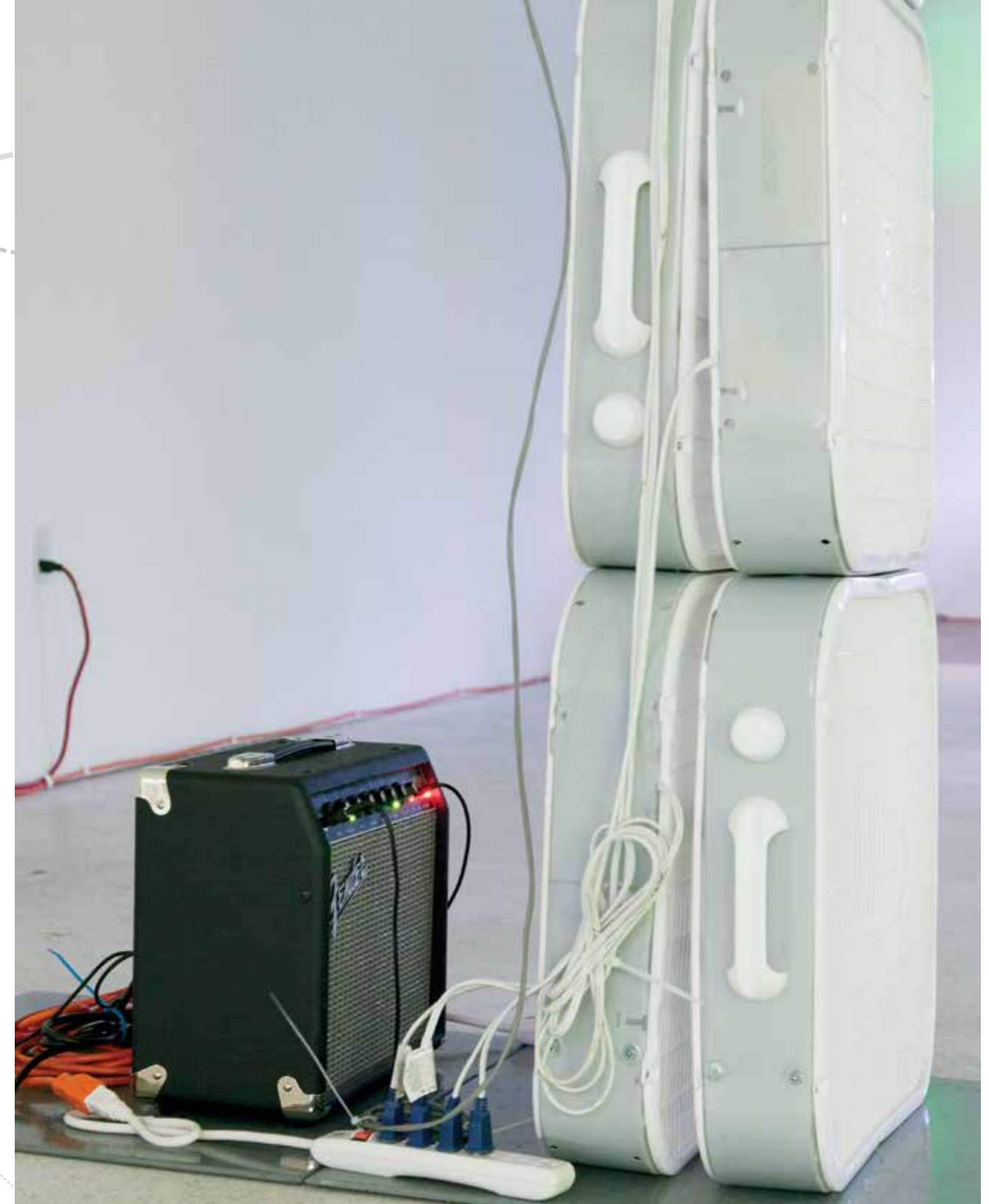
TWEET_SHOT v1.0, 2015
Twitter screen shot

ANDREA AO ROBERTS

Pleasure, articulation, and vocal power drive my work in *Stimulus Affect Response*. A performative installation consisting of two stacks of box fans standing back to back. Weaving in and out of legibility, a recorded voice is amplified through the stacks, rhythmically reciting a list of homophones. This interplay between pairs, between the aural and oral, is reflected back in the physical form of *Column of Heaven*. Drawing air from behind to blow forward, the fans create structure out of a vacuum, while piezo microphones pick up the whirl of the fans, cycling the sound back through a humble practice amplifier.

This work plays with modulation, reverb, and decay to create a vocal performance without a body; collaborating with objects to invite the listener to place their body on center stage. The interaction with an audience as both participant and composer completes the work, conflating hearing with speaking, remembering and reenactment.

I commonly feature similar looping refrains in my work. I employ a collection of base physical stimuli — air, sine waves, light and color — to set objects adrift and play with the ways we experience sound, language and embodiment in space. From a gender fluid feminist perspective, I create temporary arrangements of sound and matter as a way to destabilize the speaking self as a coherent subject, cultivating contradiction and flickering disappearances along the way.



Column of Heaven, 2014
Fans, contact mics, mp3 player, amplifier, extension cords, power bars
88" x 24" x 44"



Column of Heaven, 2014

Fans, contact mics, mp3 player, amplifier, extension cords, power bars

88" x 24" x 44"

[illegible]

BRIAN SCHRANK

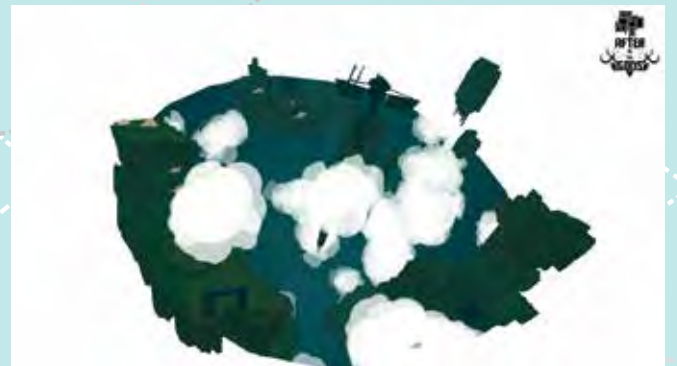
INFLATABLE REALITY (SCHRANK, GABOR, BAYZER, ET AL.)

Smartphones, although entertaining and useful, can syphon attention away from our physical space. Augmented Reality (AR) blends the physical and digital worlds, reconnecting us with our immediate surroundings. *After the Gods* is a novel AR experience blending the moment-to-moment feeling of playing a videogame with the open exploratory experience of installation art. Players aim an Android device's camera at a physical image (on a table or floor) which, when looked at through the device, becomes a magical portal unto a tiny, living world. While aiming the device at the image, players move around the gallery space to affect elements such as wind, light and precipitation, creating a cumulative effect.

As co-chair of the game program at DePaul University in Chicago and author of "Avant-garde Videogames," my work focuses on placing games within the context of art history and the unconventional. I collaborate with students to combine avant-garde art strategies with the playful participatory nature of games.



***After the Gods*, 2013**
Augmented reality installation game with smartphone and image marker
4' x 4' (including play space)
Photos by artist



After the Gods, 2013
 Augmented reality installation game with smartphone and image marker
 4' x 4' (including play space)
 Photos by artist

BRAD TOBER

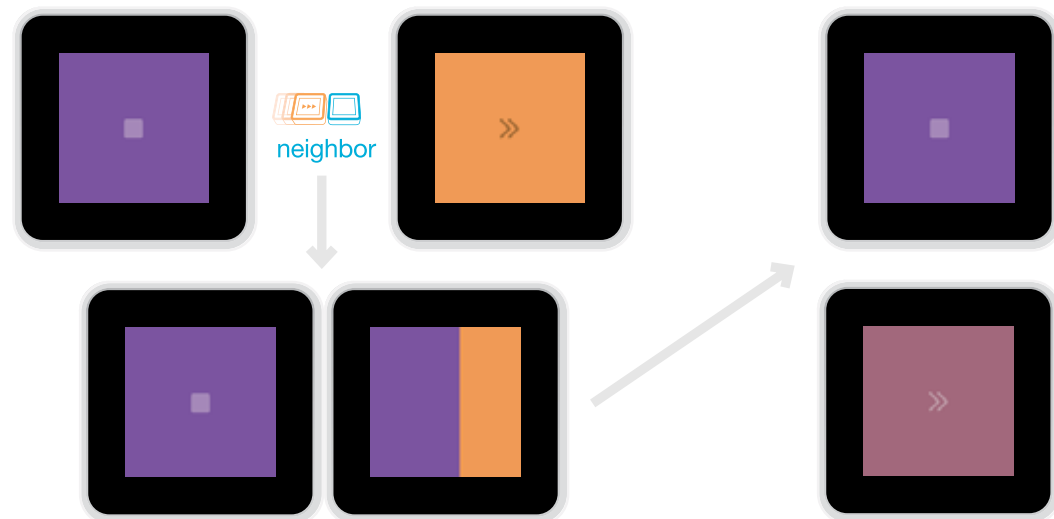
EXPERIMENTAL INTERFACE LAB

My research focuses on speculative investigations of emerging and novel technologies (both hardware and software) in the interest of identifying potential relationships to design practice. Much of my work is explorative and experimental.

This approach to design is evident in my work on *Colorigins*, a tactile color mixing and matching game that I designed and developed for the Sifteo Cubes tangible computing platform. *Colorigins* leverages the unique hardware features of the Sifteo Cubes to create a minimal, intuitive, and novel user interface, fusing the distinctively physical experience of mixing color with the affordances of the digital medium. This requires a form of human input that arguably has not yet been fully exploited in contemporary design practice. Accordingly, my fundamental interest in creating *Colorigins* was to examine the implications this form of input has for designing interactive experiences.

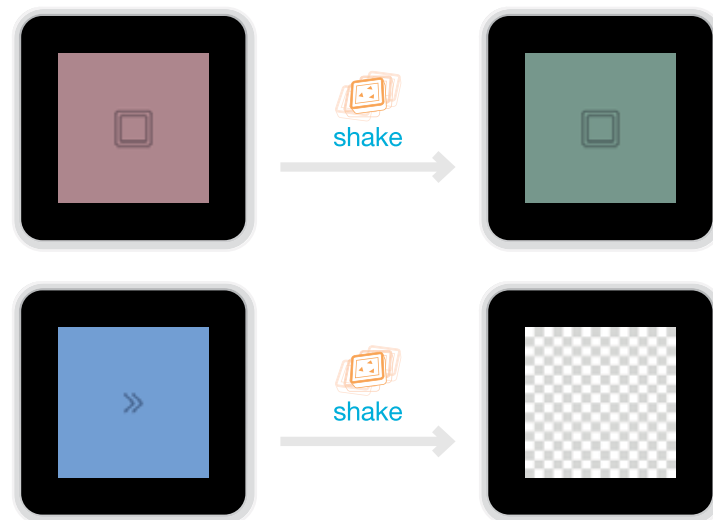


***Colorigins: A Tactile Color Mixing and Matching Game*, 2014**
Software designed for the Sifteo Cubes platform
Dimensions variable
Photos courtesy xCoAx unless noted



Cube Actions: **Neighbor**

Neighboring a source cube to a filled mix cube will fill the filled mix cube with a mix of the source cube color and the filled mix cube color.



Shaking the target cube generates a new color to try to mix and match.

Shaking a filled mix cube makes it into an empty mix cube once again.

Cube Actions: **Shake**



Photo courtesy Slingshot Festival / Courtney Johnson



CHANNEL TWO: ADAM TROWBRIDGE AND JESSICA PARRIS WESTBROOK

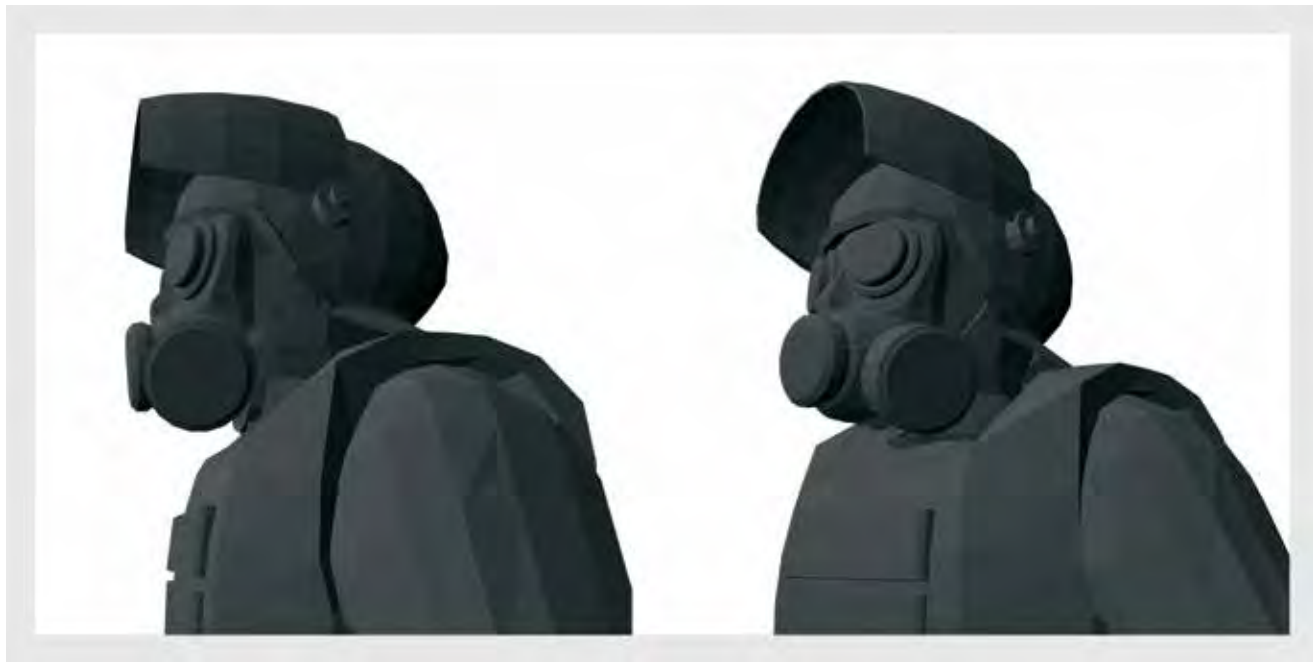
PolyCopRiotNode_ is a site-specific, geolocated and augmented reality public artwork accessed by an Android or iOS app. *PolyCopRiotNode_* was developed in 2011 and the first iteration launched in 2012. Motivated by the Occupy movement, this work was designed to surround or "kettle" American citizens at sites where activity outside the value system of capitalism — togetherness, occupation or protest — had taken place.

PolyCopRiotNode_ was conceived and developed with the perspective that activity outside the priorities and value systems of capitalism, including intervention, occupation, or simple cultural production, involves a response by police. The name of this work, *polyCopRiotNode_* suggests that it is a network of instances, of a class of power paradigms and hyperactive ideologies. In each implementation of this project, a network of polyCop augments are situated/revealed in specific geolocations based on our research of local activity.



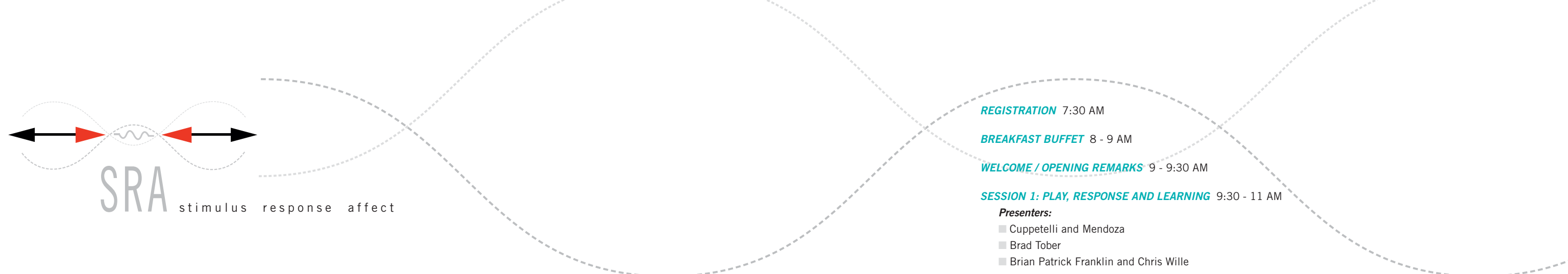
polyCopRiotNode_

polyCopRiotNode_, 2012 - present
Augmented reality for mobile devices
Dimensions variable



polyCopRiotNode_, 2012 - present
 Augmented reality for mobile devices
 Dimensions variable





SRA stimulus response affect

NEW MEDIA IN THE GREATER LAKES REGION

SYMPOSIUM OVERVIEW

Oak View Hall, Room 208 | Saturday, October 17, 2015

The day is organized into four thematic sessions. Each session is facilitated by one of the co-curators. Each artist or collaborative team has 20 minutes to present initial concepts and the last 30 minutes of each session is allotted for dialogue between the panel and all participants. We hope conversations will extend to breaks between sessions and beyond.

REGISTRATION 7:30 AM

BREAKFAST BUFFET 8 - 9 AM

WELCOME / OPENING REMARKS 9 - 9:30 AM

SESSION 1: PLAY, RESPONSE AND LEARNING 9:30 - 11 AM

Presenters:

- Cuppetelli and Mendoza
- Brad Tober
- Brian Patrick Franklin and Chris Wille

Facilitator:

- Vagner M. Whitehead

BREAK

SESSION 2: TEXT, ERROR MESSAGE, CODIFICATION, REVERB

11:15 AM - 12:30 PM

Presenters:

- Sophia Brueckner
- Andrea Roberts
- Meg Mitchell

Facilitator:

- Colleen Ludwig

LUNCH BUFFET 12:30 - 2 PM

SESSION 3: MALLEABLE ARCHITECTURE, SPACE AND TIME

2 - 3:30 PM

Presenters:

- Brian Schrank
- Aaron Higgins

Facilitator:

- Vagner M. Whitehead

BREAK

SESSION 4: AUGMENTED REALITY, CONFLICT AND PARTICIPATION

3:45 - 5:15 PM

Presenters:

- Channel TWo: Adam Trowbridge and Jessica Westbrook
- Byron Rich and John Wenskovitch
- Ben Grosser

Facilitator:

- Colleen Ludwig

WALK TO THE GALLERY

CLOSING REMARKS 5:30 - 6 PM



Sophia Brueckner

Cuppetelli and Mendoza

Brian Patrick Franklin and Chris Wille

Ben Grosser

Aaron Higgins

Meg Mitchell

Byron Rich and John Wenskovich

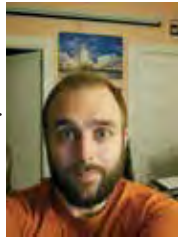
Andrea Roberts

Brian Schrank

Brad Tober

Channel Two: Adam Trowbridge and Jessica Parris Westbrook

Curated by Colleen Ludwig and Vagner M. Whitehead



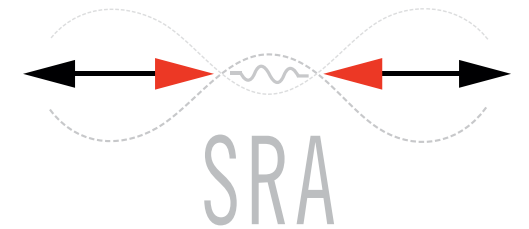
CURATORS

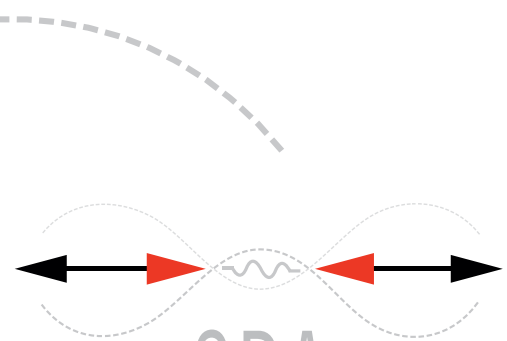
Colleen Ludwig is an Assistant Professor of Art (New Media) at Oakland University. Her immersive environments explore skin sensation, energy transfer and the resonance of space. Her work has been exhibited around North America including Buffalo, Albuquerque, Houston and Winnipeg. She received an MFA in time and interactivity from the University of Minnesota and a BFA in film and television from New York University. This is her first curatorial project at the Oakland University Art Gallery.

colleenludwig.com

Vagner M. Whitehead is an Associate Professor of Art (New Media) and chair at the Department of Art and Art History at Oakland University. He is also the current president for the New Media Caucus. His artworks combine traditional processes and handmade techniques with digital and ephemeral media. This exhibition is his third curatorial venture at the Oakland University Art Gallery and his first curatorial collaboration with Colleen Ludwig.

vagnerwhitehead.com | newmediacaucus.org





SRA

stimulus response affect ► OCTOBER 16 - NOVEMBER 22, 2015

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- Dick Goody, Oakland University Art Gallery
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- David Lambert, Oakland University Department of Art and Art History

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Department of Art and Art History | New Media Caucus | Participating Artists | Gallery Interns | Volunteer Students



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