

COLLISION

twelve:

mini

CollisionCollective presents

COLLISION twelve: mini

MIT STATA CENTER BALCONY, 3rd floor

32 Vassar St., Cambridge, MA

Reception Friday, Nov. 30 from 6-9pm

Nov. 30-Dec. 16, weekdays 9am-5pm, weekends 12-6pm

Works by

Joseph Farbrook

Rob Gonsalves

Eric Gunther

Seth Hunter

Sajid Sadi

jackbackrack

Simon Kim

Adam Kumpf

Christine Moran

Roy Pardi

Hayes Raffle

Roberto Aimi

David Merrill

Mark Stock

Orkan Telhan

William Tremblay

Funded (in part) by a Director's Grant from the Council for the Arts at MIT.



Introduction

The Collision Collective and Art Interactive present COLLISION12:mini, an experimental exploration of art and technology. Collision Twelve, the twelfth event in the Collision series, showcases art from artists from MIT and beyond who use new technologies in their work. COLLISION12:mini specifically deals with works produced on a small scale.

About CollisionCollective

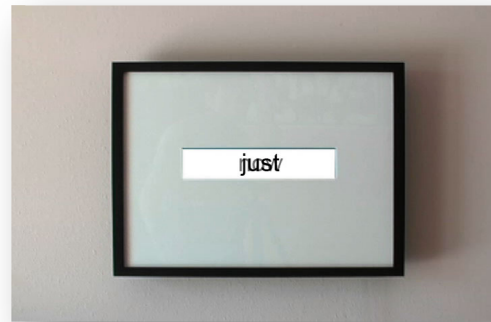
The CollisionCollective (aka CC) was founded in 2002 as an offshoot of the MIT student art group, ATat (Arts and Technology at tech), whose charter was to host events showcasing art incorporating technology. Formed by artists and technologists, the CollisionCollective is premised on the sometimes abrupt intersection between art and technology. Its practitioners are drawn to this synthesis as the epicenter of forward-looking cultural adaptation. CollisionCollective was formed to address several vital needs: the promotion of artists, the creation of events and venues for exhibition, and fostering the exchange of ideas, techniques, and enthusiasm and for making art. CC brings together people of all ages and disciplines in a collective format, creating a supportive community. CollisionCollective produces experimental shows, called COLLISIONs, engaging viewers with interactive and robotic art, inviting them to explore laser-lighted spaces, shake their heads at LED sculptures, listen and dance to live electronic music and generally have a good time — while being introduced to the future of art. CC members meet semi-monthly in gatherings, dubbed CollisionCollusions, where a varying roster of local and visiting artists, scientists and engineers share their work and techniques.

CollisionCollective members' work can be found from the basements of MIT to exhibitions, galleries and museums throughout the world.

Exhibits

The Voice in My Head (2007)

Joseph Farbrook
farbrook@wpi.edu



*Computer, screen, and matte
16 x 20 x 4"*

The Voice in my Head is a poetic investigation into the internal monologue that occurs after an emotional crisis. There is a tendency to argue with oneself, re-explain events, playing out alternate scenarios. This flashing text-image appears to the eye as a jumble, but the mind naturally arranges and patterns the words until a voice emerges as if from an internal monologue. The mind makes use of memory after-image to form meaning, similar to how meaning is formed from a jumbled recollection of events. Whirlpools of thoughts spin in a loop for a time before eventually letting go and moving on.

For more information, see:
<http://farbrook.net/voice>

O.f.f.i.c.e A.n.t.s (2007)

Rob Gonsalves
robgonsalves@gmail.com



Wood, Lexan, computer with custom Software, LCD monitors

Dimensions variable

O.f.f.i.c.e A.n.t.s is an interactive video installation that is a cross between an ant farm and a software development company. The title is a ten-letter-acronym for Organized, Fast, Frantic, Intelligent, Corporate Entities Acting in a Novel Technology Simulation. Viewers can watch and interact with one hundred tiny developers, working around the clock, trying to meet their deadlines, and ship their virtual products. The installation consists of two elements: a display case for the simulated office and food for the developers. Viewers can interact with the O.f.f.i.c.e A.n.t.s. by using the two small canisters of developer nourishment. Shaking the canisters over the slot at the top of the display case will cause virtual food and drink to fall into the cafeteria. The developers frequent the cafeteria, foraging for sustenance between meetings. If the developers are not fed often, productivity will lag. I would like to thank Jennifer Lim for her help with this installation.

It fell in my lap (2007)

Eric Gunther
gunther.eric@gmail.com

*Video, vibration, custom lap-based display
2 x 1 x 6'*

It fell in my lap is a visual tactile play on the connotations of the lap. The lap is an intimate place of warmth and retreat, a place where good things fall and problems are dumped. The piece expresses the sensations of surprise, control and responsibility—and lack thereof—through a series of varied materials dropped into the lap. The display device is placed in the lap of the observer, such that materials are witnessed from a first person view, and their resulting sensations felt on the legs.

The Mutual Touch Table (2007)

Seth Hunter & Sajid Sadi
hunters@mit.edu, sajid@media.mit.edu



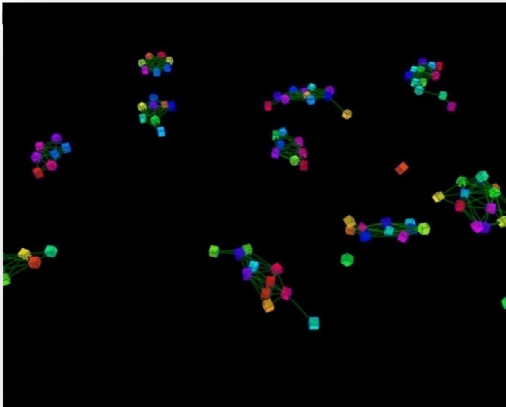
*Projection, video camera, water, table.
36 x 40 x 40"*

The Mutual Touch Table is a playful environment that animates the connections between people.

*For more information, see:
<http://www.perspectum.com>*

swing your partner (2007)

jackbackrack
jackbackrack@gmail.com

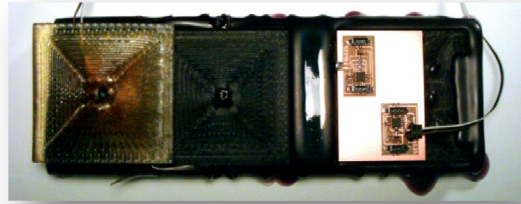


computer, lcd monitor
36 x 36"

Partner swinging structured improvisation formed over 100 simulated robots. Each robot runs an identical program and communicates only with nearby robots. Green lines designate local communication. Movement occurs through distributed and collective decision making. Thanks to Jake Beal for collaboration on the Proto language.

Gooii (2007)

Simon Kim
simonkim@mit.edu



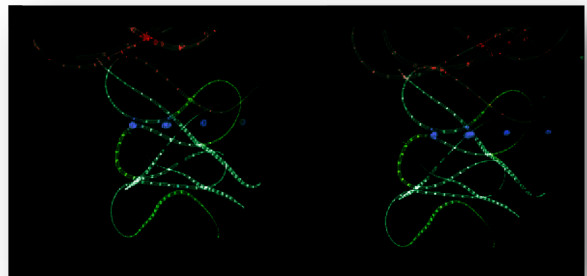
Rubber urethane, PCB and microcontroller, monitor and workstation
4 x 12 x 1.5"

Goey GUI [gooii].

For more information, see:
<http://web.mit.edu/simonkim/Public/c12.html>

ColorCave (2007)

Adam Kumpf
kumpf@mit.edu



enclosure, monitor, joystick
3'x3'x6'

ColorCave is a stereo image viewport that allows artists to draw with colored light in three dimensional space. Each image is produced by a simulated time-lapse photo leaving behind a full color trace of the artist's tool as he or she explores the 3D world.

TangledWeb (2007)

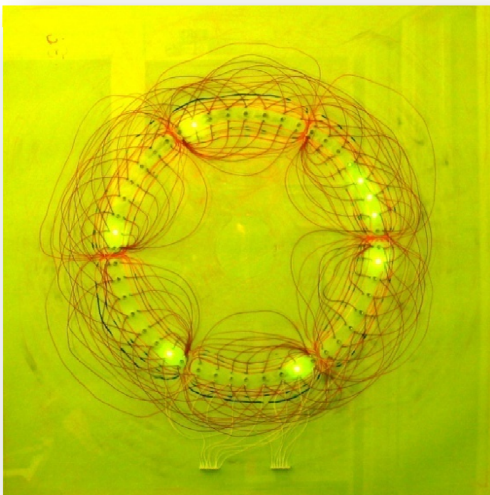
Christine Moran
weezer@mit.edu

Software, computer hardware
2 x 2'

TangledWeb explores the dynamic growth of an attention capturing web: it is an interactive artistic representation of the human psyche. Beginning with a random sampling of images, videos, and live onsite feeds, it learns which sampling and distribution captures high levels of observer attention. The physical portion of TangledWeb is comprised of a monitor-webcam-rangefinder installation; the software portion, of a suite of artificial intelligence algorithms; the interactive portion, of the community viewing TangledWeb, training and determining TangledWeb's future behaviors. Be drawn in.

Indicator 0x01 (2007)

Roy Pardi
in@roypardi.com



Paint & electronics on paper
28 x 28"

Indicator 0x01 is the first in a series of works that will explore the integration of simple embedded electronics in paintings and drawings. Drawings function aesthetically in

ways that are not clearly defined by any rules external to the drawing. A drawing can set its own rules and “work” in complete and exclusive reference to itself. It has no dependencies. A circuit, on the other hand, functions electronically in clearly delimited ways. The way in which a circuit is designed and the graphical patterns which result are not intended to mean anything aesthetically or visually – they are the result of efficiencies, the laws of physics, and the process of production. The visual aspect of a circuit is irrelevant to its electronic function. In this series I am exploring these two very different forms of “function” – with programming as the bridge – and attempt to tie the “functions” of the drawing and the circuit together.

For more information, see:
http://roypardi.com/indicator_cc/Indicator0x01/index.html

The Sound of Touch (2007)

Hayes Raffle & David Merrill

With Roberto Aimi

hayes@media.mit.edu, dmerrill@media.mit.edu,
roberto@media.mit.edu



Steel, wood, custom electronics, audio processing software running on a PC, and various materials
36 x 36"

Sound of Touch is a new instrument for real-time capture and sensitive physical stimulation of sound samples using digital convolution. Our hand-held wand can be used to record sound and then playback the recording by brushing,

scraping, striking or otherwise physically manipulating the wand against physical objects. During playback, the recorded sound is continuously filtered by the acoustic interaction of the wand and the material being touched. A texture kit allows for convenient acoustic exploration of a range of materials. An acoustic instrument's resonance is typically determined by the materials from which it is built. With the Sound of Touch, resonant materials can be chosen during the performance itself, allowing performers to shape the acoustics of digital sounds by leveraging their intuitions for the acoustics of physical objects. The Sound of Touch permits real-time exploitation of the sonic properties of a physical environment, to achieve a rich and expressive control of digital sound that is not typically possible in electronic sound synthesis and control systems.

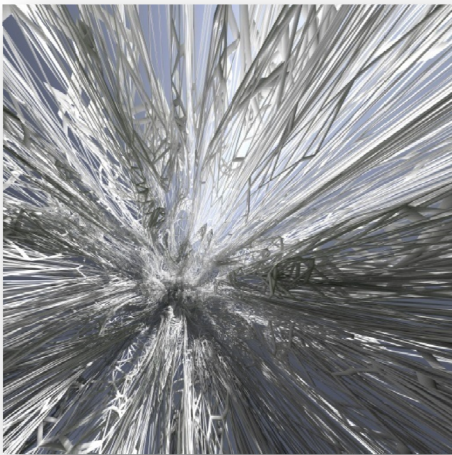
For more information, see:

<http://www.hayesraffle.com/projects/the-sound-of-touch>

Inside The Bomb (2007)

Mark Stock

mstock@umich.edu



Digital archival print

30 x 30"

Inside The Bomb is a view from inside of an explosion---in the split second which sees

energy converted from a chemical to a kinetic state. The fluid dynamics were calculated with an advanced computational algorithm, and rendered with a realistic lighting simulator. The situation and simulation reflect the rapid transfer of power — both physical and emotional — from an individual to the community. All of the meaning and order originally intended become lost in the turbulence.

For more information, see:

<http://mark.technolope.org/image/p73.html>

Vendmaster 3000 (2007)

Orkan Telhan

orkan@media.mit.edu



Custom hardware design embedded inside a candy dispenser.

1.6 x 1.6 x 4'

Vendmaster 3000 is a candy dispenser that operates with speech recognition. It offers three exotic flavors from India, Germany and South Korea for users who are capable of

pronouncing the name of the brand in the local accent. The game is simple: Users deposit 25 cents for their desired flavor and try to mimic a native speaker in five tries. If they can succeed, they receive their candy. If not, the machine gives their money back. Trained by English speaking Korean, German and Indian natives, the augmented vending machine uses speech recognition algorithms to decide if the user can speak similar to non-native speakers. As users pronounce "Skittles, Mike and Ike or Hot Tamales", the machine records the different ways to pronounce these unfamiliar words. As users learn more about how to mimic words to pass their language test, they alienate from their own language. They speak a language that does not belong to either party, yet mimicked and negotiated on the fly. This unfamiliar language, on the other hand is a gateway for the machine to learn about its other; extending its history of sounds that corresponds to the ways to say those particular words: "Skittles, Mike and Ike, Hot Tamales" in different accents. For more information, see: <http://web.media.mit.edu/~orkan/classes/fall06/idw/>

Soulserver: Tails

William Tremblay
w.tremblay@gmail.com



Vinyl electrical fittings, fake fur, fake bones, latex, motors.

3 x 3 x 4'

This is an experiment in pseudo-biology. What is the force that animates us? What server are you connected to? What happens when the connection is dropped?