

# Cape Collision One\*

## Cape Cod Museum of Art

Dennis, MA

Curated by Jonathan Bachrach and Michael Giaquinto

Exhibit: Aug 12 - Sep 3, 2006

Opening Reception: Monday, Aug 21, 2006, 5.30-7.30pm

## Introduction

The Highland Center Inc and Cape Cod Museum of Art present cape collision one, a show of wall art inspired by the natural elements. Each work creates an artistic ecology encouraging a reexamination of the relationship between organism and environment. Six pieces of wall art are presented by Jonathan Bachrach, Chris Fitch, Andrew Neumann, Erica von-Schilgen, Fran Trainor, Deb Todd Wheeler.

The collision collective is a group of artists from MIT and the boston area exploring new technologies. Collision artists invent new technologies, new art forms and even new forms of life.

## Exhibits

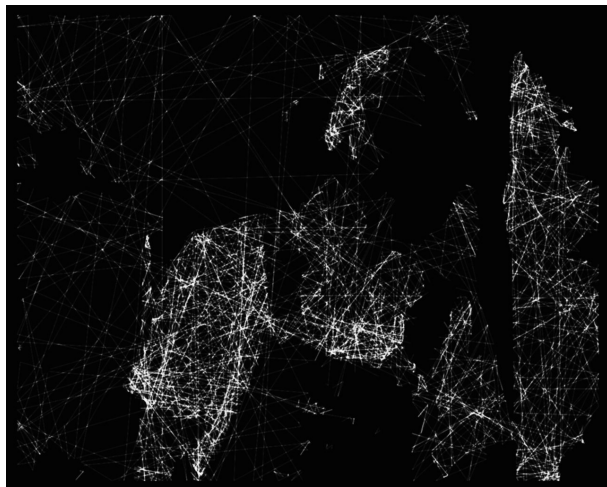
Evidence (Impalpable#2) (2006)

Jonathan Bachrach

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[www.jbot.org](http://www.jbot.org)



Video camera, LCD panel, pc, "Gooze" original video processing software  
36in x 24in

*During a twelve month period 95% of all the atoms that make up your 50 trillion cells are replaced "without a sound". Your skin is new every four weeks. Gums holding our teeth are replaced every two weeks. Our stomach lining is replaced every four days. The surface cells of our digestive system that make first contact with our food are recreated by the millions every five minutes. – Dr. James Richmond Douglas*

Evidence is the second in the Impalpable series of artworks exploring perception and ephemerality. The visuals are computer generated in real time from a live video feed mounted in the LCD panel. In other words, the piece performs stop action animation in real time. The visuals interpret the world and provide an alternative perceptual system and comprise an instrument for self-examination.

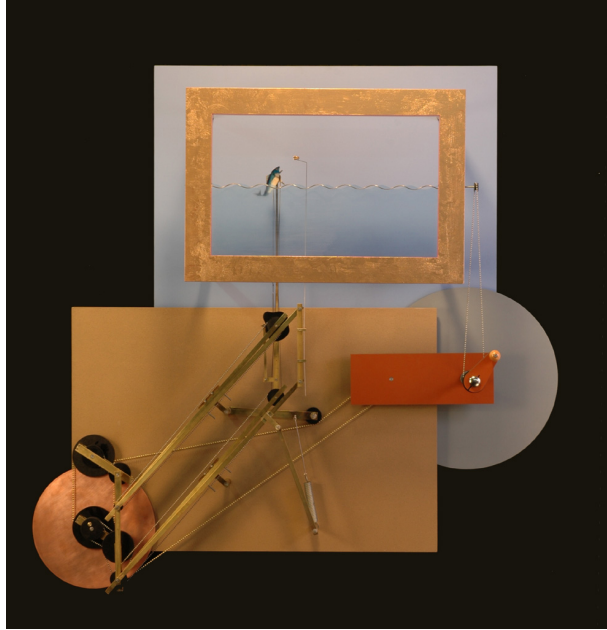
Jonathan Bachrach, an artist and research scientist at the MIT Computer Science and Artificial Intelligence Lab, researches robotics, sensor networks, programming languages, and new art making platforms. Together, his artistic and research practices form a scientific examination of mind, body and society. His work explores the intersection of sensor motor modalities and the challenges and mysteries of motor control, perception, representation, and emergent phenomena. He studied cognitive science, computer science, and visual arts, receiving a B.S. degree from the University of California at San Diego and MS and PhD degrees from the University of Massachusetts at Amherst. In collaboration with Dan Paluska and Brian Knep, he leads the Collision Collective and curates exhibitions of art technology with MIT and Boston-based artists.

\*<http://www.collisioncollective.org>

## Tantalus Mackerel (2005)

### Chris Fitch

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Brass, fiberboard, lithotint cans, garolite XX, misc. hardware.  
Approx. 54in x 54in

The story of Tantalus has been, since its Greek origins, a consistently applicable metaphor for the human condition. Tantalus angered the gods by trying to feed them the flesh of his own son, passed off as ambrosia. For this, he was chained to the bottom of a lake that reached to his chin. With luscious grapes drooping from vines above his nose, starving Tantalus was unable to enjoy either food or drink, as they were pulled away whenever he reached.

I won't go on about how I think this relates to American culture today, which suffers from a kind of self-inflicted hunger from unrealistic expectations. Nor will I attempt to make any connection between the story of Tantalus and our current global problem with mercury levels in deep sea fish, and how we are our own gods and are punished by our own actions when we poison our own food supply.

Let me just say, instead, that this piece is about a frustrated fish trying to catch a bug.

I was born in Fargo, North Dakota, but grew up in rural Connecticut, where my family ran a puppet theater. My father was a chemist and my mother an artist, and so my childhood days were filled with activities related to both. When not making botanical forays into the woods behind our house or blowing things up in my basement chemistry lab, I was playing the harp or building puppets and sets with my brothers or suits of armor or working volcano dioramas. After high school I took a year off and went on a solo orchid hunting expedition in the Philippines,

where, at 18, I got married.

Returning to this country, I studied film at Yale, where an interest in the esthetics of movement began to come into focus and gradually morphed from film to mechanical sculpture. After college, I came to Boston and started an emergency amusement company with my brother, called "Titanic Events" (an inauspicious name). When that folded (sunk), we started a treehouse bed and breakfast in the Philippines. Just as it was attracting some international attention, it blew away in a typhoon, and we decided not to rebuild.

Thereafter, I embarked on a mottled and variegated career making art, designing and engineering. I spent three years helping design and build a toy factory. Another six years were spent as the head model builder for Olive Jar Studios, where I built puppets, sets, rigs and armatures for stop-motion animation. And interspersed I have designed and built math and science teaching devices, science museum exhibits, landscape and architectural designs, products and inventions, puppets and animation sets. I have also spent time acting, consulting, making art, studying music in West Africa, and have had two junk bands. Currently, I run a one-man design, engineering, and art studio and continue to juggle as many of my interests as I practically can.

## Untitled (Wave#1) (2006)

### Andrew Neumann

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digital photograph, solid state video  
30in x 24in

This work explores static versus dynamic.

My work is concerned with a variety of issues, including the combining of analog and digital technologies, and the manipulation of the moving image in real-time. I work in a variety of media; sculpture/3D, computer music, video and film installation. The common thread between

these is the integration of different technologies and the development of hybrid systems, whether they be digital photo/video, computer controlled video systems, sculpture employing video technology and microprocessors, or new ways of interacting with computer music systems.

The digital prints combine the “static” (still photography) and the “dynamic” (video) in order to establish a hybrid scenario in which the elements from both traditions look to establish a common ground. For the piece, “Wave”, the photograph and the video were shot at the same location, but on different days; this was done with no specific intention in mind....

Andrew Neumann is a Boston-based artist who works in a variety of media, including sculpture, electronic/interactive music, and film and video installation. His original artistic output consisted of single channel videos and films. He then moved on to integrate a variety of electronic and digital technologies into his 3D and sculptural work. In addition to this, he has been building electronic musical interfaces, and is very active in electro-acoustic improvisation.

He has had solo shows at bitforms Gallery in New York City, the DeCordova Museum, and at the Boston Cyberarts Festival.

His music is available on Sublingual Records. His single channel videos have been shown on PBS, The Worldwide Video Festival, Artist Space, and elsewhere. He has had solo music/video performances at Experimental Intermedia and Roulette, both in NYC.

In 2004 he received a Guggenheim Fellowship. During 2001 he was an Artist in Residence at the iEAR Studio at Rensselaer Polytech Institute and at the Visual Studies Workshop. He has also had residencies at The MacDowell Colony (2000), YADDO (1999, '03), Ucross Foundation (1998), Steim (1999), Atlantic Center for the Arts (2001), Art/OMI (2000), and the Experimental Television Center (1982, '87).

In 2003 he was a Finalist in Sculpture/Installation from the Massachusetts Cultural Council. He was a New England Film/Video Finalist in video in 1988 and a received a Fellowship in video in 1985. He received The Andrew Mellon Faculty Enrichment Grant in 1992. Andrew has a B.S. from Emerson college. He has taught filmmaking at the School of the Museum of Fine Arts in Boston. He has also been an instructor at the Art Institute of Boston and the Boston Film/Video Foundation.

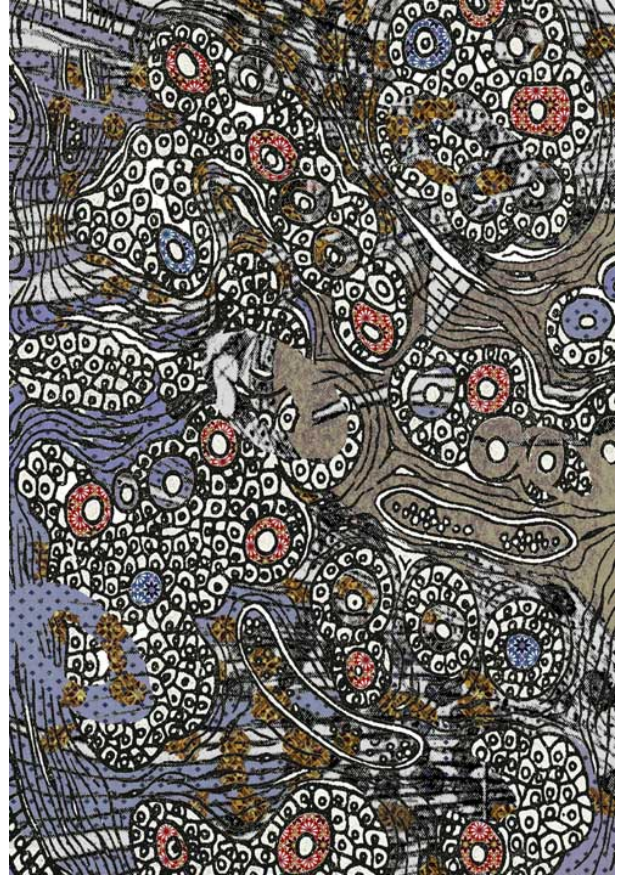
## Cell Structure #50 (2004)

Fran Trainor

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Digital Print.  
31.5in x 42in

Fran Trainor is an artist who explores patterns in culture, nature, and the human body. This exploration of pattern often pivots on the relationship between what is naturally produced and what is culturally produced. While it seems instinctive to mentally draw this nature/culture dichotomy, the divide is in great part artificial. The question is to what extent. Cell Structure #50 is part of a larger initial series of works exploring the nature/culture dichotomy started in 2001. You see a limited palette of patterns some from human cells and some from decorative historical motifs. The emergence of new technologies specifically genetics, psychopharmacology has brought us to a point where we will soon be consciously blurring the lines between nature and culture. Buddhists have always suggested this dichotomy to be illusory but perhaps they hadn't envisioned our particular future one in which it become difficult to pinpoint what constitutes the natural. The Cell Structure series is Fran Trainor's initial attempt to explore these ideas.

## Pulling Pears from the Pond (2005)

Erica vonSchilgen

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mixed media

3'x 2.5'

This mechanical collage is part of a series of works that incorporate found images and movement, creating an environment where the viewer can step into a place of child-like discovery. When the viewer triggers a push button the motor starts and a crank shaft turns, which makes each character in the collage move. A story is told in the movement.

## Viewing Port 1 (2006)

Deb Todd Wheeler

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babel.massart.edu/debtoddwheeler/



Wood, brass, glass, pigment, feathers

12in x 12in x 3in

By lifting a brass rod on the viewing port, the viewer can play with perspective, depth and focus on a miniature drawing composed of feather parts and pigment.

Deb Todd Wheeler builds intricate interactive machines which function to view and examine the natural world. Her work draws on the vernacular of 19th century scientific instrumentation to explore issues of wonder and desire in modern scientific discovery.

In 2006 she received a LEF Foundation grant from the Contemporary Work Fund for The Endurable Velocipede, her current project exploring alternative energy sources for power. In 2005 she was awarded the commission to create the Commonwealth Award of Excellence, in 2003 she received the Massachusetts Cultural Council Artist Award in Sculpture and Installation, and in 2002 the Artist Resource Trust Individual Artist Grant. Her work was featured on PBS WGBH Greater Boston Arts in 2002, and was the cover article in the Fall 2001 issue of Metal-smith Magazine.

Her work has been exhibited widely throughout the United States including most recently her solo exhibition, The Ludicrum Machines, at the John Michael Kohler Art Center, as well as in China and the UK. When not teaching in the 3D department at Massachusetts College of Art, or in the Graduate Program at the Art Institute of Boston, she can be found in her studio in Hyde Park, MA working madly on her work for her upcoming exhibitions.