# Collision Seven, Chance*

## MIT Stata Center Gallery

32 Vassar Street, Cambridge MA USA

Curated by jackbackrack, Dan Paluska, and Brian Knep

Exhibit: Apr 23 - May 8, 2005 10-5pm
Opening Reception: Friday, April 22, 2005, 6-9pm

## Introduction

The Collision Collective and Art Interactive present *Collision Seven, Chance*, an experimental exploration of art and technology. Collision Seven, the seventh event in the Collision series, will showcase art from artists from MIT and beyond who use new technologies in their work. Ten pieces of art are presented by Rob Gonsalves, Eric Gunther, Steve Hollinger, jackbackrack, Jeff Lieberman, Josh Lifton, David Merrill, Michael Mittelman, Gretchen Skogerson, Elisabeth Sylvan, Hayes Raffle, Sajid Sadi, William Tremblay, Noah Vawter, Garth Zeglin, and Orit Zuckerman.

This show offers glimpses at the potential of technology based art. First, this artwork introduces novel ways to perceive our environment. Next it provides us with new perspectives on a future technology based society. Finally, technology based art suggests unique ways of acting on our environment. In Collision Seven, we provided the theme of "chance" and chose work based on their relation to the notion of chance in science, robotics, artificial intelligence, art, the human condition, modeling, games, religion, philosophy, approximation, true reality, etc.

In general, Collisions are a showcase of envelope-pushing artwork in an interactive workshop/laboratory format. The artwork often involves never before tried technologies, concepts and installation approaches. It is an opportunity for Collision colluders to experiment and show new ideas and techniques and to discuss their work with and gather feedback from the public. Artists will be available during the opening and weekends to speak with the public.

*http://www.collisioncollective.org

## Exhibits

### Applause (2005)

Jeff Lieberman, Josh Lifton, David Merrill, Hayes Raffle
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hayes@media.mit.edu

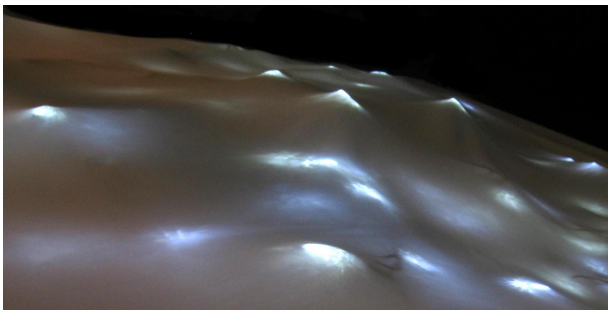
Mini movie theater, archival film footage, electronics

approximately 8'x12' enclosure

An interactive video installation draws on classic film archives to explore contemporary issues surrounding images, advertising, and group participation.

### Bodies of Light (2005)

Elisabeth Sylvan
Somerville, MA USA
sylvan@media.mit.edu
http:://www.media.mit.edu/~sylvan



Light and motors
59”w x 63”h

How can life be drawn from a machine? In “Bodies of Light” servo-controlled white lights push against white fabric. They writhe and contort, creating kaleidoscopic patterns.

## House of Style (2004)


### Steve Hollinger
Boston, MA USA
mail@sjh.com
www.sjh.com


mixed media sculpture
13.5 x 7 x 4.5”

House of Style randomly selects and presents fashion suggestions from an array of styles. In its normal environment, House of Style is placed in a window and operates during the day, drawing energy from sunlight. Courtesy of Chase Gallery, Boston.

## Influence (2005)


### Orit Zuckerman, Sajid Sadi
Cambridge, MA USA
orit@media.mit.edu
sajid@media.mit.edu


Digital portraits, projection, glass
50x50”

We are all individuals that are unique and different from each other. There are no two people alike. Nevertheless, other people around us affect our behavior, thoughts and emotions in the most simple and unconscious way. This work shows 16 portraits of 16 individuals. From time to time, one of the individuals is yawning, smiling or coughing. Other individuals in the portrait will be affected by that behavior in different ways according to their own personality, resulting in different social behavior patterns and different spreading rates.

## Janken (2005)


### William Tremblay, Rob Gonsalves
Allston, MA USA
w.tremblay@comcast.net
deep_devices@compuserve.com
http://www.williamtremblay.com/art/janken/

Interactive computer graphics, projection, video camera, plexiglas, sensors, rock, paper and scissors
8’ (tall) * 8’ (wide) * 10’ (deep)

Janken is the Japanese word for the common game known in the US as “Rock-Paper-Scissors”. Roughly translated, it means “hand game” but also implies fist, strike and gambling. Janken presents two aspects: when interacted with, it engages the viewer with a very familiar hand gesture game. Without human interaction, it reverts to the performance of a random and unfamiliar sign language.

## Performance 0405 (2005)


Michael Mittelman
Boston, MA USA
mmittelman@expandedfield.com



Sound
Variable

A mixture of live, delayed, and pre-recorded sound creates a quadraphonic soundscape that is individual to each listener and each moment.

## Protochoice (2005)


jackbackrack
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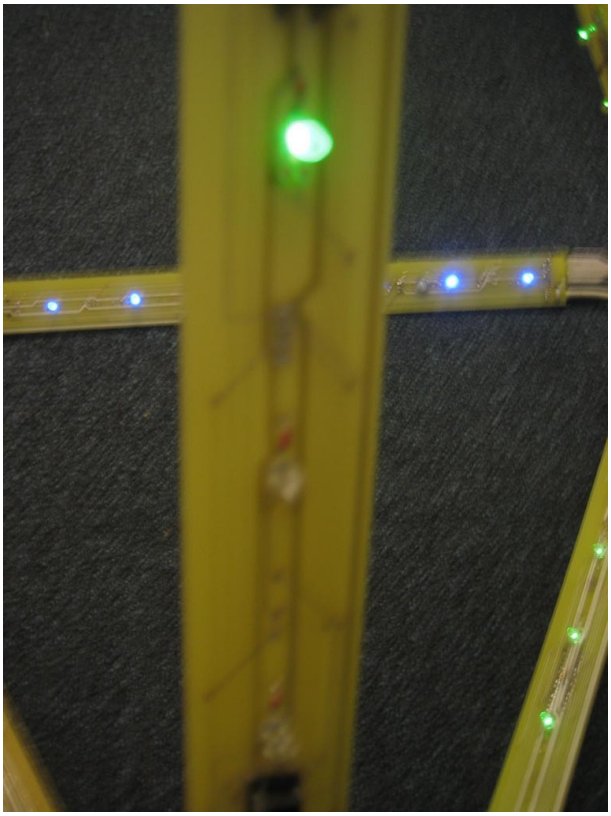
www.jbot.org



Modular light: 1x16" PCBs, microcontrollers, LEDs, and USB cables and connectors.
6'x6'x6'

Protochoice is a modular lighting prototype which computes a lifetime of chance decisions. It is comprised of 26 1x16" printed circuit boards with two USB connections on each end providing both structural and electical glue. A collection of protochoice boards permit the construction of a wide range of wireframe sculptures. Boards can be reconfigured while running. Protochoice is the first in a series of modular electronic sculptures by the artist.

In Protochoice, sparks travel along the sculpture making chance left or right decisions at each juncture. Boards communicate with their neighbors passing along each spark. Sparks have limited lifespans and are spontaneously regenerated after a period of inactivity. Finally, sparks can also be introduced using a board mounted button.

Protochoice was inspired both by Eric Saund's Markov cube (which was built at MIT a dozen years ago and mesmerized folks until the sad day when it was stolen) and by XTC's "Complicated Game" song asking the profound question of whether I should part my hair on the left or right, which eventually forced me to decide to not part my hair at all. Collisional art is greatly dependent upon techknowledgeable friends and I humbly thank Mark Tobenkin, Jeff Lieberman, Kevin McCormick, James Patten, and Hayes Raffle for the many hours of teaching me to fish. Making any art is inspired and nutured by a community of artists and believers and for them I am truly indebted; I want to thank Brian Knep, Fran Trainor, Dan Paluska, and Mindy Zarem specifically and Collision Collective more generally. Finally, Protochoice was partially funded by the MIT Council for the Arts.

## PS (2005)


### Gretchen Skogerson, Garth Zeglin
Somerville, MA USA and Pittsburgh, PA USA
skogerson@gmail.com
www.publicsecrets.net


mixed media (mirror, electronics)
14 1/2" x 22 1/2" x 2"

PS is a talking mirror installation. The mirror engages potential participants by calling out, "Psst." Upon leaning in close, the mirror whispers a secret. The mirror only reveals a single secret at a time. Once the participant walks away, the mirror returns to soliciting.

Why secrets? Secrets are an established mode of communication. They simultaneously provide a release for the author while acting as an offering of sorts to the receiver.

A mirror is a codified way of seeing the self which is not the self but the other. A secret is a way of recognizing part of the self at a distance. PS' use of a mirror invites the receiver to consider the part of them tied to the secret.

Call 212-696-6638 to add your secret.

## The Vibravibe VL-12 (2005)

Eric Gunther
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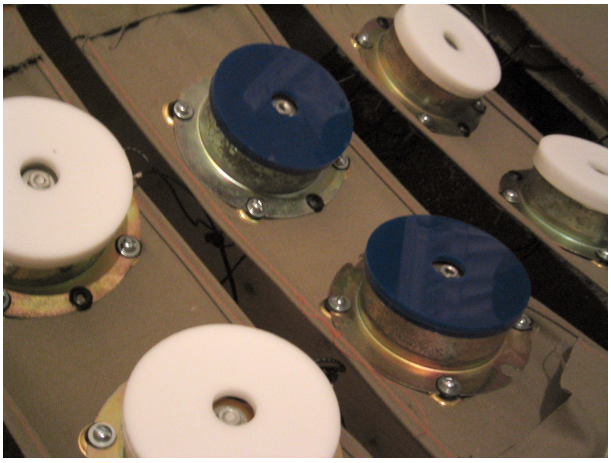

Vibrotactile lounge chair: plywood, canvas, lycra velvet, low-frequency vibrotactile transducers. Composition: music and vibrotactile compositions, control software.
8' x 6' x 4' (approximately)

Vibrotactile stimulation is often pigeonholed into the realms of pleasure and relaxation. In fact, the ability of our sense of touch to understand complex patterns - even language - has been illuminated by several decades of haptic research.

Looking at vibration as a compositional medium - with the vibrations themselves as aesthetic artifacts - we begin to see how many of the dynamic, rhythmic, and harmonic structures of sonic vibrations in music can be naturally extended to palpable vibrations. Space and motion on the vast surface of the skin are essential parameters for vibrotactile composition. The body becomes the stage for a dance that is felt rather than seen.

Given their inherent similarities, vibrotactile stimulation and music are natural partners for multimodal composition. This piece is an extension of the Cutaneous Grooves Project in which Eric explored multimodal composition between the auditory and haptic senses with a vibrotactile body suit. The nascent state of vibrotactile stimulation technology conjures images of the golden era of hi-fi audio. It is in this spirit that the Vibravibe VL-12 is unveiled. It is truly the cutting edge in hi-fidelity vibrotactilix.

Thanks to Jeff Lieberman, Justin Manor, Chris Parlato, John Rothenberg, and Small Design Firm for their help with this project.

## 1-Bit Love (2005)

Noah Vawter
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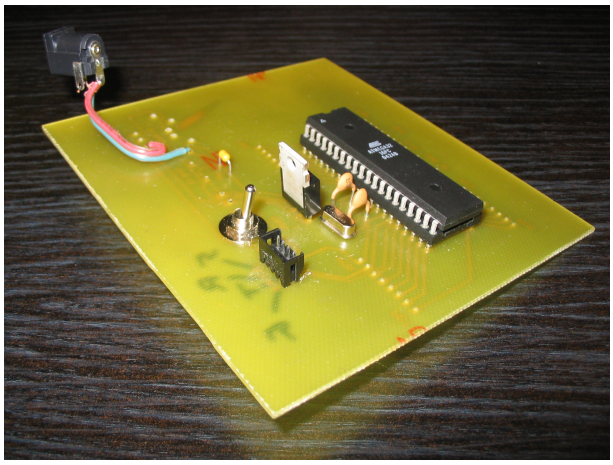

Musical altar with big, comfy knobs
1.5m x 1m foot print. 2.5m high

I would like to spread the love of 1-bit musical waveforms. They were first introduced to us in the late 1970's inside the Atari 2600, but our initial ambassadors could only produce 8 distinct ones with poor pitch control. Now, with this research, we can adore their stunning variety, in good-sounding musical scales.