

jackbackrack

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www.jbot.org

Impalpable (2005)

Video camera, projector, pc, inkjet stills, “Gooze” original video processing software

3' x 5' and 22" x 25" and 2' x 2' x 4'

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

Dancer: Mindy Zarem

Georgina Lewis

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<http://www.birdfur.com>

Panel Discussion (2005)

Painted wood, electronics, motion sensors, and audio playback.
roughly 8' x 8' x 8'.

Viewers trigger the playback of sounds as they navigate the space, resulting in a constantly mutating and evolving composition. The sound samples are of processed human speech and unprocessed contact mic tree recordings. Special thanks to William Tremblay, Rob Gonsalves, Jennifer Lim, and the Bard College MFA program.

Heidi Kayser

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Fragment (2005)

LCD screen, interactive 3d animation, sensors

18" x 14" LCD screen, 2' x 6' mat with sensors, pc

My relationships with many people of different backgrounds, ages and interests continually cause my personality to fragment into multiples, seemingly in stages as I let people get close to me personally. As the viewer approaches the animation, the woman splits into 3 people. Four states occur while the viewer takes steps forwards and backwards, causing the animation to play in stages of fragmentation. Sometimes the woman may struggle in the breaking apart of her selves, sometimes she may return to a singular state if no interaction occurs. But it is only when the woman is alone, undisturbed by others, that she then returns to a true self.

Vincent Leclerc

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<http://uttermatter.com>

FatJab (2005)

a super expressive inkjet printer

12x8x10cm

Twisted little people go out every day and deface this great city. Leaving their idiotic little scribbles, invading communities and making people feel dirty and used. They just take, take, take and they don't put anything back. They're mean and selfish and they make the world an ugly place to be. We call them advertising agencies and town planners. -BANKSY

Orkan Telhan and Wilfried Hou Je Bek

East Cambridge, MA USA and Utrecht Netherlands

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Selkirk: Jabberwocky Cartography of/as a Little Mind (2005)

Interactive computer graphics, projection.

3x5x5'

Selkirk is an interactive visualization that uses neural networks to interpret urban patterns for building new cartographies. It works with a data set (photos, street names and spatial annotations) to render new connections among the streets of the city suggesting alternative relations between walking, thinking and perception of real and imaginary spaces.

Andy Zimmermann

Lexington, MA USA

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A flying dream (2005)

digital projection & sound, white foamcore panels, welded bronze

12' x 9' x 2'

Ben Dalton

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the popcorn sculptures (2005)

parchment paper origami, needle work, popcorn, microwave
flat packets inflate up to 10 cm in height.

Instant sculptures to fit your fast paced modern life style. Ready in under three minutes. Popcorn propelled - simply microwave on HIGH until popping slows to 2-3 second intervals. Take care not to burn. Caution, microwaves contain science. Quick and easy creation. Remove newly formed sculpture from the microwave and enjoy. High quality art work - guaranteed fresh.

Burak Arikan and Ben Dalton

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Micro Fashion Network: Color (2005)

Software, print

14in x 11in, 9in x 12in

Exploring the effect of the fashion system by creating a network with the basic elements color and time. A fixed camera and the custom software processed and stored dominant colors of moving bodies in Cambridge's busy neighbourhoods. Similar colors connected to each other and formed a large color network over time. Thanks to Carlos Rocha for his help with this project.

Dan Roe

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Dragonfly With Leash (2005)

steel, solar engine

17 x 11 x 8"

Rob Gonsalves

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<http://www.deepdevices.com>

ChromaScape HSL (2005)

Video Camera, Computer with Custom Software, Video Projection

3' x 6' x 3'

You can change the amount of distortion by adjusting the lever. Thanks to William Tremblay for construction of the two steel frames.

Steve Hollinger

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Supercollider (2004)

mixed media sculpture

9 x 11 x 14 in

In its normal working environment Supercollider operates in daylight, drawing power from sunlight. Courtesy of Chase Gallery, Boston.

John Crowley

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Falsa Obscura (2005)

Sharp colored television, oil on plexi glass

29in(W) x 62in(H) x 17in(D)

Jeff Lieberman

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<http://bea.st>

Lightbulb (2005)

lightbulb, custom electronics, wood and metal framing, sand
1'x1'x1.5'

A lightbulb employs an electromagnetic levitation feedback system and a coupled resonant power transmission system, to float in the air, yet receive electric power and illuminate. Many thanks to Mark Feldmeier, Josh Glazer, Matt Hancher, Jack Holloway, Yael Maguire, Dan Paluska, Amanda Parkes, James Patten, Hayes Raffle, Danielle Smith, Dan Stiehl, Zoz, Professors Bales, Paradiso, Perreault, and Lang, and to CollisionCollective.

Nell Breyer

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Fenway 2005 (I & II) (2005)

2 Digital / Ink Panoramic Prints

26 x 10in and 36 x 10in

Red Sox Frenzy at Fenway Park.

Daniel Paluska

Somerville, MA USA

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plainfront.com

The Holy Toaster (2005)

bread, toaster.

2' x 2' x 6'

The Holy Toaster was found in the back of a thrift store in summer of 2005. Miraculously, it produces a perfect image of holiness on every piece of toast that emerges. Scientists have not yet been able to determine what has happened to the toaster but believers are flocking from all around for peak at what the toaster has to offer. Please place a piece of bread in the toaster and kneel beside it as you wait for your vision to arrive.

Brian Knep

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Drip Ticker (2005)

Computer, Projector, Custom Software

8'x1'

Three rows of organic shapes drift across an architectural crossbeam. The shapes begin as simple blobs and grow into organic letter-like figures. Each row generates blobs at a different rate and size and the drift occasionally reverses direction. The piece is generated in real time and does not repeat.