Nell Breyer

Cambridge, MA USA

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xenia.media.mit.edu/ nbreyer

(2006)

video projection, dvd player, mirror, vellum, viewer

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Underground looks at how we "know" who and what is right side up.

Roy Pardi

Somerville, MA USA

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http://www.roypardi.com

(2006)

toys, digital audio, custom electronic hardware and software, plexiglass, wood

36

Evaporation (Tipping Point) is a response to the war in Iraq. It examines the political rhetoric through which this war has been promoted by sampling the unedited speeches of President George W. Bush. It creates a soundscape of these speeches randomly intermixed through triggering events every bit as arbitrary as the reasons presented for going to war.

Guy Hoffman

Somerville, MA USA

`ghoffman@mit.edu`

(2006)

Interactive video projection

720x480 pixels

"The constant demands of necessary labour grew irksome" explores the relationship between the human physique, time, and space. This experiment is inspired by Zbig Rybczynski's 1988 short film "The Fourth Dimension".

Guy Hoffman

Somerville, MA USA

`ghoffman@mit.edu`

(2006)

Print

24x12", 24x16" and 24x10"

Jack Backrack

Cambridge, MA USA

jackbackrack@gmail.com

www.jbot.org

(2006)

lcd panel, pc, custom programming language called proto.

24in x 36in x 3in

structured improvisation formed over 300 simulated robots with each robot running identical programs and communicating only with nearby robots.

Fran Trainor

Somerville, MA United States

frantrainor@earthlink.net

frantrainor.com

(2006)

digital prints

66in w x 7in h

Michael Epstein

Cambridge, MA USA

`m_e@mit.edu`

`www.untravelmedia.com`

(2006)

iRiver iClix mobile device, recorded voice, music, ambient sound, coincidence, and street signage.

10x7 devices (3) on neck straps

Paperless Post is a 15-minute audio/photo walk around the neighborhood told from the perspective of the Art Interactive mailman. We recommend the walk as a warm up exercise for CollisionX. Please leave a drivers license or passport with the gallery attendant in exchange for an multimedia device and map. Recommended for native English speakers. Created by Michael Epstein. Audio production and scoring by Geoff Abramczyk. Voice by Dave Giangarra. Device Platform by Maxim Antinori.

jeevan kalanithi

Cambridge, MA USA

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(2006)

Suspended objects: furry cubes w/accelerometer, microcontroller and whisper audio

approx 10' W x 10' L x Ceiling Height

The furry cubes in "Touch Me/Fur Cubes" will whisper to you if you choose to put them in motion – usually. Walk through the space and explore.

Rob Gonsalves

Wellesley, MA USA

`robgonsalves@gmail.com`

`http://www.deepdevices.com`

(2006)

Video Camera, Computer with Custom Software, Video Projection

3' x 6' x 3'

Similar to the Dada game "Exquisite Corpse", ChopShop allows you to change your head, torso, or legs by manipulating the three rollers. Thanks to Jennifer Lim for her help and William Tremblay for building the steel frame.

Leonardo Bonanni

Cambridge, MA USA

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www.leonardobonanni.com

(2006)

Mixed Media(paper mache, surveillance equipment, television)

2'x2'x6'

Lady Coy explores the threshold of male stupidity as well as the persistent sexism endured by women of western society. This experiment adopts an approximation of the female form made from wire, cloth, papier-mache and surveillance equipment.

Lady Coy can be found in the dark and remote Alleys and streets of Boston, witnessing the nightly occurrences that surround her. In the gallery, she brings you her account of a night on the street - the boredom, the car horns, and the confused harassment. Lady Coy is at once an experimental platform, a piece of performance art, and a statement on the state of the sexes. She is both a test of male perception and a system for examining the world from particular perspective. Standing alone in the city, she performs for a ruthless audience. Lady Coy illustrates an experience of harassment, and the meaning to treating someONE like someTHING

Benjamin Bray

Somerville, MA USA

`bbray@mit.edu`

`http://www.benbray.com`

(2006)

glass, video, sound

variable, depending on venue; 5'W x 2'D x 4'H minimum

Chris Fitch

Arlington, MA United States

`chrisfitch@rcn.com`

(2003)

Wood, spring belting, washers, electric motor

24x32x5

On loan from Sperry Product Innovation.

Hayes Raffle

Cambridge, MA USA

hayes@media.mit.edu

http://web.media.mit.edu/ hayes

(2006)

pens, paper, computer, wacom technology, stamps, etc

18x24x0.5 a computer somewhere

Jabberstamp is the first tool that allows people to synthesize their drawings or paintings with their voices. To use Jabberstamp, you create drawings, collages or paintings on normal paper. You press a special rubber stamp onto the page to record sounds into their drawings. When you touch the marks of the stamp with a small trumpet, you can hear the sounds playback, retelling the stories you have created. Thanks to Ruibing Wang for software.

john slepian

Brooklyn, NY USA

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`http://www.johnslep.net`

(2006)

interactive sculpture

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caged interactive sculpture (please approach)

Jeff Lieberman

Cambridge, MA USA

`lieb@alum.mit.edu`

`http://bea.st`

(2006)

3 photographs, each 24" height.

adjustable - ideally 8' or wider wide wall space from floor to c

In these photographs, the idea and capture is only the beginning of the process. Extensive retreatment allows augmentation of normal darkroom processes, allowing wider expressivity from original subject material, and allowing the viewer to see beyond our normal perceptual limitations.

Many thanks to Marissa Lee, Cha-Ling O'Connell, and Professor James Bales.