

COLLISIONten

This show is dedicated to Kevin McCormick.

He inspired, taught, and encouraged us.

He was a true innovator.

He is missed.

Nell Breyer

Cambridge, MA USA

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Underground (2006)

video projection, dvd player, mirror, vellum, viewer

18in x 18in

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

Roy Pardi

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<http://www.roypardi.com>

Evaporation (Tipping Point) (2006)

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

36in x 36in

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

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The Constant Demands of Necessary Labour Grew Irrksome (2006)

Interactive video projection

640x480 pixels

This study explores the relationship between the human form, time, and space, inspired by Zbig Rybczynski's 1988 short film "The Fourth Dimension".

Kevin McCormick and Bayard Wenzel

Boston, MA USA

dustin@sub-zero.mit.edu

Tensor (2003)

LED art

8'x10'x9' (free standing) or 8'x10'x2' (wall mounted)

Kevin McCormick - Hardware

Bayard Wenzel - Software

Jonathan Bachrach

Cambridge, MA USA

jackbackrack@gmail.com

www.jbot.org

Follow the Leader (2006)

LCD panel, PC, custom programming language called Proto.

24in x 36in x 3in

Leader following structured improvisation formed over 200 simulated robots. Each robot runs an identical program and communicates only with nearby robots. Orange circles depict robots, red and blue dots designate leaders, and green lines designate local communication. Movement occurs through distributed and collective decision making: leaders are elected, chains are formed, and personal space is maintained. This is the second in a series of social studies where collective behaviors are distilled and rendered within a dance framework. Thanks to Jake Beal for collaboration on Proto and to Jake Beal and Tony Grue for assistance on the algorithms.

Fran Trainor

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Human Cell Structure Story #1 (2006)

digital prints

66in W x 7in H

Michael Epstein

Cambridge, MA USA

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Paperless Post (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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Touch Me/Fur Cubes (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

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<http://www.deepdevices.com>

ChopShop (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 and Vanessa Harden

Cambridge, MA USA

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Lady Coy (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

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Coasts (2006)

glass, video, sound

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

Chris Fitch

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Bubbles (2003)

Wood, spring belting, washers, electric motor

24in x 32in x 5in

On loan from Sperry Product Innovation.

Hayes Raffle and Ruibing Wang

Cambridge, MA USA

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Jabberstamp (2006)

pens, paper, computer, wacom technology, stamps, etc
16in x 13in x 0.5in and computer inside

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.

John Slepian

Brooklyn, NY USA

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Caged (2006)

interactive sculpture

15in x 12in x 18in

(please approach)

Jeff Lieberman

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<http://bea.st>

Unraveled, Marissa Floating at the Beach, and Acrylic Dive (2006)

3 photographs

3 * 24in

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.