

Hunter Brown

Awry Perceptions (for Leah)

Awry Perceptions (for Leah) takes digitized VHS videos found on YouTube and manipulates them using analog video processing feedback. The original clips are work out videos that present conventionally attractive women performing exercises that are meant to improve the viewer's physique. Hunter's work highlights sections where the exercises seem less about health and exercise, and more about drawing attention to the women's hyper sexualized and toned bodies. Hunter criticizes these videos by suggesting the paradox that these videos are supposed to help viewers improve their health by watching these women, and instead alienate them to make them more self conscious about them.

Andres Cuervo
[Another World]

These images are screen shots from Cuervo's 360 degree digital environment. The computer-generated space, constructed from a 360 degree photograph, contains 3D objects rendered by Cuervo. One feels as if they inhabit the environment by wearing the smartphone-equipped eyewear available on opening night. The eyewear contains an iPhone displaying a webpage that shows the digital landscape. Cuervo's work allows the viewer to escape the physical world and enter into a virtual space.

Mary Fischer
Body (is) Water

Body (is) Water explores the trope of women bathing in water as it represents the female body as pure and virginal. In these moments the woman becomes less sexualized – she is made stylized and untouchable, symbolizing a forbidden desire. The containers of water, which evoke bathing and ritual, are filled with objects that symbolize the weight of the body in water. On the opening, videos showing a body in water were played.

Please bathe your hands in the water, pick up the objects, and listen to the track on the iPod.

Gabriel Hawes*Nocturnal*

Nocturnal merges dead wildflowers, once life forms, with plastic, a cheap machine-made form, in a sculptural installation. The work re-contextualizes the flowers and plastic as it aestheticizes and objectifies them to focus on the materials' delicacies. The plastic is soft and tactile, but rich with sound when touched. The installed sculpture pushes the viewer to focus on their physicality in relation to it. By putting these juxtaposing flowers and plastic, Gabriel queers expectations about how to view these materials.

Judy Jackson

...for 5 gestures...

On the opening night of the exhibition, Judy Jackson and Christiana Rose performed, *...for 5 gestures...*, a performance that used Touch OSC technology as a media interface for Judy to analyze and represent Christiana's movement in sound. Touch OSC is an app that reads the accelerometer in an iPhone. An accelerometer responds to movement so that if the person holding the phone swings it in a certain direction, the data recorded by the accelerometer can be analyzed to recognize the movement as a unique gesture. Judy programmed Touch OSC to take the accelerometer data and convert it into waveforms sent to the software, MaxMSP. During the performance, Christiana wore an iPhone around her arm while performing a series of five gestures. Through Touch OSC, the iPhone sent data to Judy's computer in five distinct waveforms corresponding to the five movements Christiana made.

Judy created sound that reacted directly to the waveforms generated by Christy's movement. The data Judy programmed turns movement from a natural human instinct or artistic choreography into a mathematical and calculated piece of data. Strapping the iPhone against her body, Christiana allows the iPhone to become her body.

Displayed is a score Judy wrote to accompany the performance performed by Christiana and her on 4/21.

Sage Jenson

Bleach 4

Bleach 4 depicts a 3D model of computerized coral cells in the shape of a human head. On the computer, the coral cells grew from the size of a baby's head to the size of a human head. The head shows what happens to the form as the computerized coral cells grow over time and react like actual coral cells do. The human form is made up of thousands of digital coral particles and therefore mimics a biological and evolutionary process. The work is uncanny for it is a print of a digital rendering of a biological form, it is therefore both digital and real. The work is also 3D with the glasses, allowing the viewer to interact with a human-like form, although it is a digital print. The work is a reaction to four massive coral bleaching events that have taken place since 1998. The main cause of bleaching is high sea temperatures triggered by global warming. *Bleach 4* imagines an inversion of the current global bleaching event: instead of man destroying nature, coral imposes its own designs into a human host. The resulting form is rendered in anaglyph 3D, simultaneously projecting a different image into each eye to simulate depth.

Please turn on the light on the top left corner of the box and wear the 3D glasses when viewing this work.

Satchel Lee
Head to Head

Content warning: this work contains nudity

Satchel's video *Head to Head*, is a rhythmic montage that forces the body to be a subject and an abstract form. By lifting up the cloth, the viewer enters into an intimate space with the video.

Mimi Leggett

Good Boy Good Boy

In *Good Boy Good Boy*, Mimi critiques the gendering of garments by painting “GOOD BOY” on a lace skirt and athletic shorts. The work challenges gender norms and expectations for how specific types of clothing function as gender signifiers. Mimi's on-going project, *Official Rebrand*, alters discarded clothing and reintroduces them as free of preordained gender connotations. To Mimi, selecting a piece of clothing is based on performing self as opposed to performing gender.

Nia Owen

Hiraeth

Nia's photographs show her friends and family obscured by landscape in Wales, where she is from. The series is titled "Hiraeth," which she explains as a "Welsh word that describes feelings of homesickness tinged with a sadness over what I have now lost". The bodies slip into the landscape while simultaneously attracting attention as sculptures or monuments obscured by the greenery. There is tension between the landscape and the people within it – tensions that represent Nia's strange and uprooted feelings of not belonging. She is not in the landscape, but her friends and family are, representing her past and what she could be.

Kirk Pearson

Ozymandias or The Irony of Obsolescence

Kirk's *Ozymandias or The Irony of Obsolescence* is a sonic installation in which an analog television recites lines of a Percy Shelley poem. Written in 1818, the poem describes a fictional statue of the ruler Ozymandias – once towering, but now broken and decaying in the sand. The statue of the once godlike king lies forgotten – a dismal icon of time's impact on power and relevance. The television, a now-obsolete icon of mass media, recites the poem in its display of cultural dominance. It will some day be forgotten, like the statue itself, left as a king with no kingdom.

Please sit and enjoy.

Olivia Reed
The Living Room

The Living Room metaphorically depicts the connection between the mind and body in relation to feelings of restlessness and yearning to escape. The body stays in the living room while the mind wanders to escape from reality. This is depicted in Olivia's painting where the body floats from the bottom left corner to the top right. As the body rises, its head disappears, or metaphorically escapes into another world, leaving the mind no longer present in the living room. Bubbles are dispersed across the painting and represent the other world, the bubble, that one escapes into outside of reality. The bubbles are the fun and surreal, but are endangered by the cacti, which threaten the dream world in their ability to pop the bubbles and bring the mind back to reality.

Sarah Snider

I just wanna look good for you

On the opening night of this exhibition Sarah performed an ambient sound piece using a drawing tablet and MaxMSP. When Sarah performs she tries to de-emphasize her body in order to draw the listener's focus to the sound she creates. As an Asian woman in the predominately male experimental electronic music field, Sarah is constantly made aware of her own body and identity. By creating sound with a foreign or inaccessible process, Sarah claims agency over her work and over the male gaze.

Sophia Attebery, Leah Newman, Kierra Nguyen, Louise Wurzelbacher, Emily Young with Karl Henry
Fold me

Through the south-facing window, *Fold me* was performed on the opening night of this exhibition. The dance piece used an approximately 40 foot cloth as a material to obscure the dancers from the audience, to divide space, and to affect the weight on the dancers' bodies. As the audience stood inside the gallery space and listened to accompanying music, the dancers performed outside and on the street. Framed by the gallery's window the dance appears as a discrete work of art. The performance challenges traditional notions about designated stage spaces.

Leah Newman

Content warning: discussion of sexual assault

I never said yes.

In this work I process the confrontational conversation I had with someone who sexually assaulted me. The elements in my work express feelings and ideas I had pre, during, and post this conversation. In my tapestry, *X and Y: Conversation, Confrontation, and War*, I write out an excerpt from the actual conversation I had. In my video, *Getting Stronger*, I gain strength, assert my power, and make my processing visible in relation to this event. The objects and sculptures I use evoke themes such as gaining physical and mental strength, consent, communication, domination, and passivity. At first glance the work may seem playful, sweet, innocent, fun, and feminine with its bubblegum colors. This is ironic given the subject matter. It acts as a reclamation of power in the communication between the work and the viewer. The irony is a tool to violate your expectations.

You and me: Peridot (155, 228 102) and Sapphire (15, 82, 186)

On aa/bb/20cc I confronted my assaulter, which resulted in a 1 hour and 31 minute recording of our conversation. This sound is a 5 minute excerpt from it that I deem most significant. The recording is proof of what happened in contrast to the fact that I lack proof of what this person did to me. If you listen to the sound you cannot hear what was said because I manipulated the material. You just have to take my word.

The video shows green and blue rectangles that represent my assaulter and me. The green rectangle is peridot (RGB: 155, 228, 102), his birthstone, and the blue rectangle is sapphire (RGB: 15, 82, 186), my birthstone. The rectangles have a conversation just like he and I did.

Please listen with the headphones.

Women's Self Defense or how I am told to never let this happen again

Women's self defense is often recommended to cis-women who have been sexually assaulted. I was recommended this. At Oberlin College I just finished a women's self defense class. I do not think women need to take self defense, I took it to investigate how I am told I am supposed to process. I took this with the critical awareness that "women's self defense" is inherently racist, sexist, and gender phobic. This video shows some of the moves I learned in the class.