Exhibition

Carbon Meets Silicon

Liggett, S. et al

This is an exhibition held at Oriel Sycharth Gallery, Wrexham Glyndŵr University, Wales, UK, 8 – 11 September 2015.

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ITA(15)

CARBON MEETS SILICON

Oriel Sycharth Gallery
8th-11th September 2015

ITA15
Sixth International Conference on
Internet Technologies & Applications

north wales school of **art** & **design**
ysgol gelf a dylunio gogledd cymru

PRIFYSGOL
glyndŵr
UNIVERSITY

CARBON

CERYS ALONSO

ANDREW BRACEY

WILLIAM CARD

STEVE CARRICK

LESLEY HALLIWELL

RORY HICKFORD

PAUL R JONES & GUY MAYMAN

SUSAN LIGGETT

ANDREW LOWE-SMITH

JOHN MCCLENAGHEN & SIMON HALL

ANNIE MORRAD & IAN MCARTHUR

TRACY PIPER-WRIGHT

CORYN SMETHURST

ESTELLE THOMPSON

JILL TOWNSLEY

JONATHAN WEINEL

MEETS SILICON

This exhibition is in association with ITA(15), the 6th International Conference on Internet Technologies and Applications. The conference will draw together researchers and developers from academia and industry across all fields of Internet computing, engineering and art and design.

The inspiration for the title of the exhibition comes from the work of Alan Turing and his exploration of artificial intelligence versus cognitive psychology. The key questions surrounding whether thoughts and consciousness can be produced by a mechanical systems have fascinated computer scientists, mathematicians, cognitive psychologists and artists since the 1950's. Many thought that the difference between these two fields was concerned with whether the mechanical system in question was carbon based brain or silicon based computer (Sternberg, R.J. and Kaufman, J, C. (2013). How do we begin to explore these questions? According to Michael Polanyi (1962) 'aesthetic insight motivates the early stages of much scientific research'. The exhibition offers tacit knowledge embodied in the artwork that questions to various degrees the above and explores the concept of carbon and silicon as metaphors for the changing face of art practice over the last fifty years. Carbon references the materiality of the art object, the tradition of art materials such as paint, bronze etc. and silicon references how this materiality is questioned in the light of new media utilizing the digital or the virtual bringing artists closer to scientists and engineers. When carbon meets silicon it creates silicon carbide, a compound that exists as artificial diamonds and star dust, a transformative process that is akin to the alchemy of making art.

Artwork in the exhibition explores a range of working practices including video installation, film, printmaking, painting, jewellery and sound installation. Artists included range from the internationally significance to early career artists, academics and recent graduates. It includes Cerys Alonso, Andrew Bracey, Steve Carrick, William Card, Simon Hall, Lesley Halliwell, Rory Hickford, Paul R Jones, Coryn Smethurst, Andrew Lowe-Smith, Ian McArthur, Guy Mayman, Annie Morrad, Susan Liggett, John McClenaghen, Estelle Thompson, Jill Townsely, Tracy Piper-Wright and Jonathan Weinel.

The exhibition has been curated by Dr Susan Liggett.

- **Carbon meets Silicon** runs from 8-11 September 2015
- **Expo Event** 9 September 2015
- **Workshop Event** *"Art, Design, Science, Technology and Applications – Interface Issues, Challenges and Opportunities"*, 9 September 2015.

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THE IMPORTANCE OF ARTISTS, DESIGNERS AND PUBLIC EXHIBITIONS

"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web", **Pablo Picasso**

"Art has to move you and design does not, unless it's a good design for a bus", **David Hockney**

According to tradition, an art exhibition is where audiences meet works of art that are themselves a form of exposition. In the past, such exhibitions have been static and for a particular time period and therefore had to be viewed by visitors within that time frame. They have also been mainly works of art such as pictures and drawings, sculptures, or installation art which contained various object components.

With the rise of new media and digital art forms there has been increasing scope for a wider variety of art objects, particular those that are able to interact with audiences. Such interactions may change the art work, or the perspective of the viewer, or both. In addition, time-based media such as video may be used in exhibitions either in free-standing mode, or be able to receive input from viewers to change the content of the video being displayed.

This raises the concept of exhibitions which both change over time resulting from interactions with audiences, and which may no longer be constrained to a particular fixed time period. In particular, a virtual exhibition can be open to global audiences which can result in a sharing of cultural and ethical experiences across national and international boundaries. This introduces the concept of exhibition spaces that are borderless with respect to time, space, and audiences.

Any artist who wishes to exhibit their work in this rapidly changing environment faces two principal challenges. The first is to demonstrate the relevance of the art to today's audiences and the rapidly changing environment. The second is to articulate forms of art which are capable of transcending the boundaries of past traditions and demonstrate new horizons and new opportunities.

A conference such as ITA2015 offers the opportunity to showcase modern works of art in the context of a state of the art conference on communication technologies.

This represents an important occasion for artists. It allows them to exhibit to an international audience and it enables experts in modern communications to see the ways in which art is able to transcend the traditional, and provide insights into new ways of thinking, perceiving, and communicating. We thank all the artists for rising to this important challenge.

Rae Earnshaw
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Cerys Alonso

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I.   IMBUING HAND-MADE OBJECTS WITH DIGITAL NARRATIVES

Digital technologies are moving beyond the screen. The 'Internet of things' will expand the potential of objects as sites for sensing and processing information. Objects may take on a life of their own, interacting with people and each other. The intrinsic nature of these objects may change in response to digital augmentation. This body of work focuses on implications related to hand-crafted objects, especially jewellery. This collection had two parts: firstly in collaboration with digital media designer Liz Edwards, it explores Digital Memories triggered by RFID-augmented handmade objects, particularly jewellery, focusing on the potential to store memories of the maker and the ability to add ongoing memories of subsequent owners. A dressing table trinket bowl, transformed by an RFID reader becomes a trigger to access memories and narratives associated with items of jewellery. Ownership, readability, innate nature and translation of media are amongst the issues inherent to the project. Lockets are traditionally holders for memories. Protected from unwanted examination by close proximity to the body they symbolise and emotional closeness. The second part of the collection examines how the tactile nature of the hand made craft object can be utilized in play through digital connections. This body of work incorporates sensors that encourage interaction to reveal to the viewer new experiences and playful surprises.

II.   BIOGRAPHY

Cerys Alonso is based at The North Wales School of Art & Design, Glyndŵr University, and practices in the areas of Applied Arts, specifically jewellery/Silversmithing. Her collaboration with Liz Edwards a multi-media designer currently completing her PhD at Lancaster University has led to research that explores issues related to the digital extension of hand-made objects.

Cerys Alonso, light sensor ring.

Andrew Bracey

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I.   (detail)

'In the studio I have found my own relationship to working on a painting is up close to it, with only occasional glimpses of the whole as I step back. This focus on this particular painter's viewpoint of the painting provoked the idea for this exhibition. This exhibition is an attempt to bring this studio mentality to the gallery. There is a power in the detail, it offers up fresh possibilities for viewing painting.'

(detail) was a touring exhibition that developed from the scrutiny involved in looking at paintings, both in person in the studio or gallery or in varied forms of reproduction. It engages with concerns I am working through as an artist that subsequently folded into the curatorial. (detail) collected together a wide range of painters, from the well established to recent graduates with the objective of creating an exhibition that through its installation: a) explores the notion of the reproduced painting, b) investigates the close up or detail of (reproduced) paintings and c) explores the paradox of choice in a mass image culture. Their work encompasses myriad subjects; spans abstraction, landscape, figuration and conceptually driven practices; and includes a wide variety of mediums associated with painting. 118 artists were invited to select a close-up from one of their paintings; which painting and what constituted a detail were left for the artists to decide. These details were printed and displayed en-masse in the gallery. The exhibition was both a group show of 118 artists, and a room-sized collage created from 118 photographs of details of artworks. It can be seen as a collection, or more accurately a snapshot, of contemporary painting. The exhibition brought together diverse paintings and repositions them with other works; the connections between the images are simultaneously deliberate and serendipitous. The exhibition launched at H-Project Space, Bangkok in June 2014, and toured to Transition Gallery in London (Sept-Oct 2014) and The Usher Gallery, Lincoln (December 2014-April 2015). For 'Carbon meets Silicon' at Oriel Sycharth Gallery a group of 8 artists who are also academics have been selected, to create an exhibition within an exhibition. The artists are: Andrew Bracey & Steve Dutton (University of Lincoln), Fiona Curran (Royal College of Art), Simón Granell (Arts University Bournmouth), Lesley Halliwell (MIRIAD, Manchester Metropolitan University), Sarah R Key (Staffordshire University), David Manley & John Rimmer (Bishop Grosseteste University).

II.   BIOGRAPHY

Andrew Bracey is an artist, curator and lecturer, who is based in Waddington, Lincolnshire. Bracey graduated with an MA in fine art in 2001 from Manchester Metropolitan University and has since exhibited widely in the UK and Europe. Solo exhibitions include; Usher Gallery, 2014, Nottingham Castle, 2014; Manchester Art Gallery 2009; Transition Gallery, London, 2007; Wolverhampton Art Gallery, 2007; and firstsite, Colchester, 2006. He has exhibited in group exhibitions, in the UK, Europe, USA and Thailand. Curated exhibitions include Re-Unpacking, Nottingham Castle, 2014; (detail), H Project Space, Bangkok and touring, 2014; Misdirect Movies, Royal Standard, Liverpool, and touring, 2013 and Unspooling: Artists & Cinema, 2010, Cornerhouse, Manchester, 2010. Bracey is currently Programme Leader of MA Fine Art and MA Contemporary Curatorial Practice at The University of Lincoln, England.
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Installation H-Project Space, Bangkok, July 2014 (Credit: Shen Wei).

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I. A POST-CINEMATIC UNCANNY WITHIN CONTEMPORARY ARTS PRACTICE

My work seeks to create and explore the post-cinematic uncanny within contemporary arts practice. Visual effects technologies and techniques are now ubiquitous, being well established and commonly used in film and television production. While 3D animations and graphics are an established art form in their own right, there has been, however, a more limited exploitation of the potential of some of these technologies in the visual arts in general and in gallery-based installation art in particular. Through the exploration of the use of visual effects technologies in a fine art/gallery art context, these site-specific installations create certain eerie or uncanny qualities that engender affect in the audience as a consequence of distorting perceptions and viewing habits in the art situation. Visual effects and Computer Generated Imagery (CGI) are now part of a fully digital workflow that is distinct from analogically filmed imagery, and has a more distant and problematic relationship to the profilmic event (Rodowick, 2007). Imagery rendered on a computer may be 'perceptually realistic but referentially unreal' (Prince, cited in Ndalianis, 2005. p169) and yet have no connection to the profilmic event. In this respect, CGI visual effects imagery may be like Freud's uncanny 'double', but a double for which, paradoxically, there is no original referent. CGI imagery is now pervasive, ubiquitous and commonplace. Technologies and techniques such as 3D animation, 3D motion tracking (matchmoving), set extension, matte painting, CG character animation and compositing are well established and frequently used in film and television production. These technologies are usually intended to be as seamless and close to invisible as possible within the frame. 'Photoreal', a loaded and highly problematic term, is often used in this context (Rodowick 2007). Here, the ideal is that the audience should be unaware of the technology and should find the result as convincing and 'realistic' as possible. Rather than CGI becoming more 'realistic', perhaps instead the cinematic and photographic image has been 'sucked through' into the hyper-real realm of the digital? This is an aspect of what Rodowick (ibid) identifies, characterises and defines and Shaviro (2010) further conceptualises as the 'post-cinematic'. My work makes extensive use of 3D tracking in live action video shots. This allows for the reconstruction of a 3D scene from video or filmed footage. This can include recreating the movement of the original camera in space. CGI can then be placed into the scene, giving the illusion that it is part of the original footage. The video is presented in close proximity to the location in which it was originally shot, allowing the audience the unusual experience of comparing a real location to a digitally altered one. This has an uncanny and disconcerting effect, problematising the audience's relationship both to the work itself and to the space in which they find themselves, raising questions about our relationship to contemporary post-cinematic moving imagery.

II. BIOGRAPHY

William Card is a graduate of Wimbledon School of Art's Fine Art programme. He is currently a lecturer at the University Centre Blackburn College, teaching design and fine art and is also a postgraduate research student at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD). His interests include the uncanny, affect in art and visual effects technologies.

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ITA Railings, 2015
Digitally composited video and CGI, LCD television, lasercut foamboard.
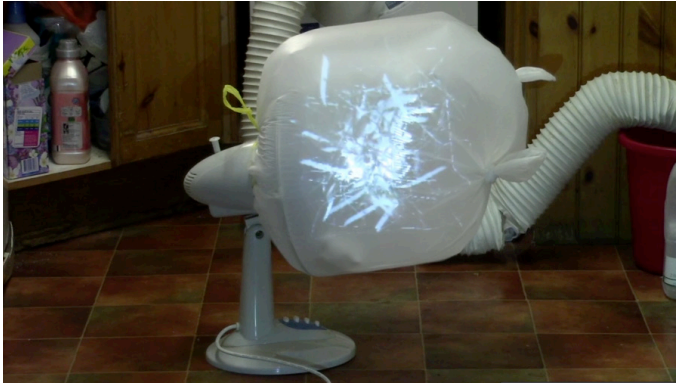
Steve Carrick

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I.   KITCHEN COLLIDER

My work looks to take a playful and lighthearted approach to science and technology by proposing works that are an imaginative reworking of technological devices or scientific phenomena. The works also reference the low tech, early depictions of science fiction within films such as Fritz Lang's Metropolis or the serial episodes of Flash Gordon. At the same time the work utilizing aspects of the language of Naum Gabo's constructions in space and the scientific imagery employed in the photography of Gyorgy Kepes. Very low level materials such as discarded plastic bottles, bin liners, polystyrene packaging and cardboard boxes are juxtaposed with high technology in terms of projectors and 3D animation software. I make reference to extremely high level technological devices such as the Hadron collider, within a context of the domestic and the ad hoc that purposely opposes any grandiosity contained in the reference, yet remains rooted in some notion of the magical. Similarly I use all sorts of materials to mimic the operation of television screens and computer monitors undercutting the 'smartness' with a 'lo-fi' sense of making do. The projectors are often housed in purpose built constructions that become part of the work as some low-tech foil to the precision of scientific apparatus. I use projection as a means to interrogate the nature of the screen and what might constitute such a surface. I often use objects made from translucent materials to allow the light from the projector to bounce around inside them promoting a sense that the projections are actually within the objects rather than simply sitting on the surface. Essentially the animations attempt to propose a sense of movement within the stationary materials onto which they are projected. I use 3D animation software to produce animations that are made by using particle systems with geometry attached to each particle to produce dense, complex animated forms. I also use the camera clipping feature of the cameras present within the software to wear away the surfaces of a series of intertwined and juxtaposed virtual objects to produce complex animations that are in fact the result of simply moving the virtual camera through the objects. I use particular sounds to suggest an electronic/machine like quality to the projected animations, further enhancing their relationship to technological devices. The works exist as both the actual objects and projections themselves, to be placed within a space, and as videos that document their operation within a particular context and their presence within the proposed exhibition could take the form of either or both.

II.   BIOGRAPHY

Steve Carrick is a Senior Lecturer at Chester University and his research occupies a wide range of territories including; virtual worlds, computer enhanced painting and drawing and interactive environments. He has an MPhil from Glasgow School of Art, an MA in Art and Design from Leeds Metropolitan University, a Diploma in in Fine Art from Leeds College of Art and Design and a BSc. in Zoology from Leeds University.

Steve Carrick, Kitchen Collider . Particle animation projected onto a plastic
bag fitted to an electric fan and containing small pieces of polystyrene

Lesley Halliwell

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I.   IF YOU PRICK US DO WE NOT BLEED?

If You Prick Us Do We Not Bleed? focuses on the sound of a child's laughter as a colourful parachute rises and falls from above. While the laughter sounds entirely 'normal', the child in the film has a rare genetic brain malformation which has caused severe developmental delay; the 13 year old lying beneath the parachute has the cognitive, physical and conceptual abilities of a four month old baby.

The work is concerned with exploring the limits of human perception and understanding, both in terms of a severely disabled child responding to a sensory stimuli as well as in how we, as onlookers, relate to those with different cognitive abilities to ourselves.

The title is taken from Shylock's speech in Shakespeare's The Merchant of Venice;

> If you prick us do we not bleed?
> If you tickle us do we not laugh?
> If you poison us do we not die?   (III.i.49–61)

While Shylock reminds the Venetians that everybody despite their differences is human, Halliwell draws attention to a basic human attribute shared by us all. Over the years the little boy in the work, and Halliwell's son, has become far less vocal so smiling and laughing, when they happen, are to be savoured. You can pocket Patrick's laughter by using the QR code to download the film onto your mobile phone.

II.   BIOGRAPHY

Lesley Halliwell originally trained as painter (Nottingham Trent University, BA Hons Fine Art) and has gone on to gain an MA in Twentieth Century Art History (Goldsmith's College,1995) and an MA in Fine Art (Manchester Metropolitan University, 2001). She is currently undertaking a practice-led PhD (AHRC NWCDTP Award holder) at MIRIAD, Manchester Metropolitan University.

Lesley co-curated the group show Slippage: The Unstable Nature of Difference at CASC (2015) and has exhibited her work throughout the UK; (detail), H-Space, Bangkok and Transition Gallery, London (2015/14); Beauty is the First Test, Pumphouse Gallery, London (touring 2012-14); The Drawing Project, Castlefield Gallery, Manchester (2014); The Infinity Show, NN Northampton (2013).

She has been selected for the Jerwood Drawing Prize (2010), New Contemporaries (2002) and nominated for Beck's Futures (2003). Lesley is Director of Suite Studio Group, Salford and a Visiting Lecturer at the University of Chester (2002 - to date). **www.lesleyhalliwell.com**

Lesley Halliwell, If You Prick Us Do We Not Bleed?, screen shot, 2015.

Rory Hickford

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I. POLYGONS AND VIDEO PERFORMANCE

My work heavily features themes from early pioneering three dimensional gaming. At the dawn of this new era, models were heavily influenced by the processing power of the units and thus they featured a low amount of polygons. I have been re-creating this style using an out-dated computer modelling program and making video performance pieces. I like to make my work with absurd and comical connotations because I like to make people laugh. This is in direct inspiration from Bedwyr Williams who makes interesting points in hilarious ways.

My other artist inspirations include Patricia Piccinini. She makes incredible morphed and grotesque forms based on the human body. These creations inspired me to blend in my own digital sculpture. Gavin Turk inspired me to make social comments about popular culture. I was especially inspired by his artwork "POP" blending Sid vicious in the famous Elvis Presley pose made famous by Andy Warhol.

Drawing from popular culture and the YouTube aesthetic I have created two characters Dogbot and Minatron. Dogbot has been made with a computer paper modelling program and Minatron has been made using 3D printing. These are two ways that you can produce a 3D model in real life and they produce very different results. Paper craft has more a late nineties aesthetic whereas 3D printing creates a more futuristic and polished style. Both of these styles complement each other as they can be derived from the same computer modelled images. This is why I displayed the two models together in the same installation.

My video performance piece is heavily based upon the YouTube generation and video game culture. Borrowing popular memes and jokes from internet comments sections the overall feeling is one of a lesser understanding. Imagine yourself as a parent trying to understand your teenager's text language. Anything can become viral. I want to overstimulate the senses and overload what the viewer can see on screen. The performance can be seen as a metaphor for our ultra-fast paced lives and our ability to watch anything that appears on a screen with moving images.

II. BIOGRAPHY

Rory Hickford graduated from Glyndŵr University with a BA(Hons) in Fine Art in 2015.

Rory Hickford, Green Head, digital 3D print.

Susan Liggett

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I. PAINTING IN THE DIGITAL AGE

With the ubiquitous nature of mobile phones, digital cameras and computers our relationship to photography and painting is being challenged thus creating new opportunities and working methods for artists. Liggett's recent work transforms digital photographs into paintings in order to understand a more intimate inner experience of what is depicted. She works from family snapshots, usually including her daughter in order to re-live moments that she felt she was too busy to fully experience at the time. The engagement with the physicality of paint, its materiality, its messiness and smell connects her to something that feels grounding and instinctive. 'The act of painting is often finding out something that cannot be completely visualised except through its making' (Talbot, E. 2015). Liggett argues that painting is perhaps a more truthful medium than photography because its surface reveals the truth of its construction; it cannot edit out its imperfections as Photoshop can do for photography. Like the palimpsest it always bears the traces of its earlier forms. Liggett has empathy with Artist Emma Talbot when she writes that painting can depict 'unphotographable inner experience and subjective reflections of everyday life' in a way that cannot be done through a camera lens (Talbot, E. 2015).

In this technological age of email, social media, digital photography and gaming, much of our everyday interactions and experiences are being mediated through a screen. Liggett feels that painting can initiate a more intimate experience of subjectivity in ways that other mediums do not lend themselves. Painting is seductive, it can repel or move us in unexpected ways, it roots ourselves in the word and brings the subjective into the objective. The painter Dan Hays claims that 'the relationship between digital photography and painting has become more fluid and complementary thank to digital photography' and through 'image compression and paint simulation, a profound reverence for painting is manifested' (Heys, D 2007). This is good news for painters. Painting has clearly been rejuvenated by the digital age and can transform screen based images back into physical objects to offer a different and challenging view of the world.

II. BIOGRAPHY

Susan Liggett is the head of the Media Art and Design Research Centre and a Reader in Art and Design at Glyndŵr University. She has a PhD from the University of Wales (2008), a Post Graduate Diploma in Painting (MA) from the Royal Academy Schools London (1994) and a BA(Hons) Fine Art from Nottingham Trent University (1989). Recent exhibitions include: Slippage, CASC, University of Chester (2015); Lynn Painter-Stainer Painting Prize, Mall Galleries, London (2014); In-Between-ness Oriel Sycharth, Wrexham, (2013); The Vending Machine, Serra dei Giardini and the Contemporary Art Galleria Perela, Venice (2011).

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Susan Liggett, Hut Series Continues (2015), egg tempera on gesso board

Andrew Lowe-Smith

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I.   AUDITORY PRINTS

In this series of screen prints I create imagery depicting an adult world through a child's eyes to express how the mundane can be quite magical. The work is a study of human nature that culminates in an exploration of an individual's life which can be divided into four age groups (young child, early twenties, middle age, old age). I believe that in these periods there are great shifts in how we evolve characteristically. The prints and music together embody an imaginary situation where for one evening, an individual, meets themselves at four different ages and objectively swaps advice on what they have learnt in their lives so far. For example what would it be like to meet my younger self now?

The work is to be viewed whilst listening to the music on the MP3 player to enable a conversation to be had between the music and the print, creating a sonic link between an auditory and visual experience. The music is recorded digitally so the internet is as much as a tool for the creation of the work as the ink and paper of the silkscreen. I am a traditionalist when it comes to creating the prints, using hand drawn images and manual processes, however the creation of the music which I do myself includes digital technology only when there is no other alternative to a solution. Presenting the work together in this format means that it can only be fully appreciated through a synergy of new technologies and traditional art materials to create a more immersive experience of the work.

II.   BIOGRAPHY

Andrew Lowe-Smith graduated from Glyndŵr University with a BA(Hons) in Fine Art in 2015. He one of the founder members the Chester/Llangollen based band called Campfire Social and has performed at Focus wales and the Edinburgh Fringe Festival 2015. His practice is multi-disciplinary and includes photography, video, sound and print.
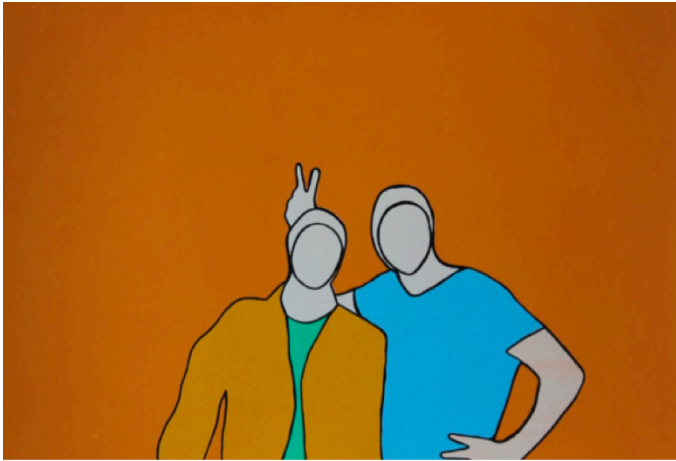
Image from work by Andrew Lowe-Smith.

Paul R Jones

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I.   DATAMOSH

Using their extensive archive of educational slides and audio cassettes as a starting point, DATAMOSH create digitally distorted montages which in conjunction with green screen technology, immerses the audience in a constantly evolving feedback loop of collage, performance and sound. DATAMOSH develop these hallucinatory visuals and ritualistic performances while attempting to reanimate the large archive of material they rescued from destruction. As a process of exploration; data mining- responding to an excess of visual and audio material through deconstruction and re-contextualisation DATAMOSH create new narratives through unexpected combinations- finding links between previously unconnected images.

II.   BIOGRAPHY

Guy Mayman is a Visiting Lecturer at Chester University and at Central St Martins. He has a MA Fine Art, University of Chester, De Ateliers Amsterdam Fine Art study program and a BA (Hons) Fine Art Sculpture, Central St Martins College of Art and Design.

Paul R Jones is a Lecturer at Glyndŵr University. He is currently undertaking a PhD at Aberystwyth University. He has a MA in Fine Art from Chester University and a BA (Hons) Graphic Arts From Liverpool John Moores University.

Paul R Jones and Guy Mayman. DATAMOSH sample 2015.

John McClenaghen and Simon Hall

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I. niuR

As Buren reminds us, artworks are frozen, while practice would seem to be in a constant state of flux, synonymous with movement and change, dialogues rather than discourse. The prevalent use of the term Art Practice promises, but seldom delivers, an encounter with the processes through which strategies are formed and ideas are tested through actions in materials or mediated through the use of technologies.

niuR explores how technology might stimulate an audience experience of practice as a process of playful speculation, action and reflection, rather than the "frozen" realization of concept as form.

The work employs painting, assemblage digital scanning and 3D digital mapping to explore the decision making process within the practice of painting. It seeks to discuss painting as a verb, ironically displacing the uniqueness of the original painted surface while suggesting the layers of decisions that define it as a practice. The digital piece niuR appears to recall actions and decisions on the part of the artist. The visual integrity of each momentary convergence would seem to rely upon a ruined and re-appropriated painterly language established in another place and time, fragmented and allowed to form new relationships within the digital environment. The identification of a viable set of relationships has been separated from the original studio context and is presumably being made by the audience. Practice if it exists here is actuated by audience experience.

Actions on the part of the maker are re-appropriated, taken out of context. And yet they formed the elements of language that now enable new relationships to emerge. The artist is somewhere else. They have left this simulated studio, if indeed they were ever there.

This work is part of an ongoing series of projects by John McClenaghen, some individual, like the assemblages, some collaborative. niuR is a collaboration with digital artist Simon Hall.

II. BIOGRAPHY

John McClenaghen is Programme Leader for Fine Art at Glyndŵr University. He has an MA in Fine Art from the University of Liverpool (2008), a BA(Hons) in Fine Art from the Glasgow School of Art (1987) and is a Fellow of the Higher Education Academy. His practice explores time and change within landscape predominantly through painting and assemblage. Recent Exhibitions include: Facing North (2013), Storey Institute Gallery Lancaster Play Serious, Research Exposition 20-22 NW, Manchester (2012), Distance 2 Sofia, Academia Gallery, National Academy of Art, Sofia, Bulgaria (2011), Y Lle Celf, Visual Arts Exhibition of the National Eisteddfod of Wales (2011), Wrexham Print International (2011) Oriel Wrecsam (Touring Exhibition).

Simon Hall is currently Lecturing and Demonstrating in Animation, VFX and Film at Glyndŵr University. He studied Graphic Design at Matthew Boulton College in Birmingham (1993) and graduated from the Film & Television course at Glyndŵr University (1995). He has a background in film and television, notably working on Television Productions such as "Peak Practice", Lynda La Plante's "Trial & Retribution" and "Teletubbies".

John McClenaghen, Avenue Shuffle, assemblage.

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I. PARADOXICAL (DATA DRIVEN) SPACE

This paper takes the form of a twenty-minute performative audio/visual presentation that explores and plays with the thematic of sound disruption and the puncture of a linear visual. It seeks to involve the audience with the intent to present instants of sound across a social landscape that also includes paradoxical sounds that juxtapose a dichotomy of tangled engagement.

In using data from day to day activities based on the above Morrad and McArthur produce-interwoven compositional structures from which sound and image projects are produced. These sonic experiments are formed from the interplay of live and electronic sounds placed with images; projects exploring urban crowds (Canetti 1962) and their movement through structured and architectural urban space. This will be combined together with social noise interspersed with blank silence - this noise spread across into the silence a continuous rhythm that changes only through layering and an improvisational process of adding to or subtraction. The rhythms that are imbued within a social structure that create a time based pattern, are consonant with ideas referenced in Lefebvre (Lefrbvre 2004) with his understanding of daily rhythm the social pattern of time with opening and closing of places, the structure of time in the work place and within visual frames such as television and cinema. This includes the part rhythm plays in society through work and the very involvement of our bodies in keeping us alive. This method also echoes the approach of jazz saxophonist Steve Coleman who writes about rhythm and improvisation (Coleman 2007, Coleman 2011).

As we are affected cognitively, emotionally and aesthetically by our temporal experience of all the myriad modalities of sound, natural, urban, musical (Fonseca, 2014) our awareness of time shifts – compressing, expanding, each conscious and unconscious moment or event reflexively re-making and narrating the self.

II. BIOGRAPHY

Ian McArthur is a designer and research active Senior Lecturer at UNSW Australia (The University of New South Wales) working in the domains of experimental and speculative multidisciplinary practice, transcultural design collaboration, metadesign and education change. Annie Morrad is a Senior Lecturer in film, fine art and photography at the University of Lincoln. She is currently studying for a PhD at Lincoln University and also has studied at the School of the Art Institute Chicago, has an MA from Westminster University and a BA in Fine Art from Reading University.

Annie Morrad and Ian McArthur collaborate to produce interwoven structures that seek to regenerate intervallic forms and define architectural spaces in sound. An uncanny dichotomy occurs when live saxophone meets digital drones and processed guitars, casting a pronounced affect through the juxtaposition of field recordings, unpredictable angularity and expansive ambience. The pieces are developed and refined through online conversations between Sydney and London, the artists speaking through this dialectic and their personal approach and style of expression to produce each piece.

Still image from 'Soundcloud', 2015
https://soundcloud.com/morrad_mcarthur
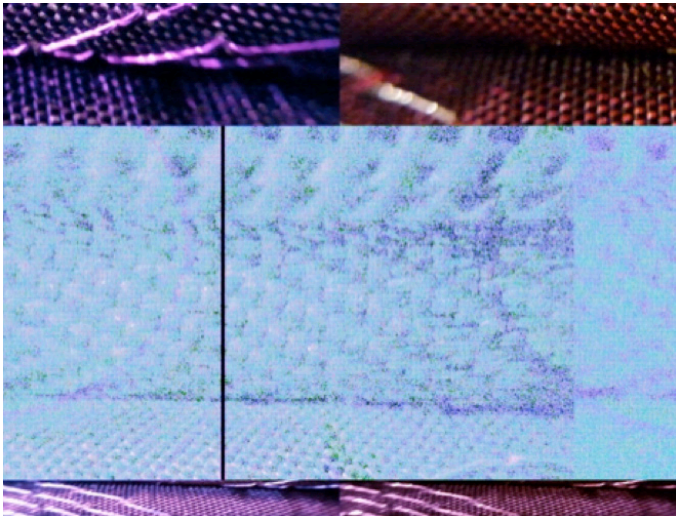
Tracy Piper-Wright

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I.   IN PURSUIT OF ERROR

My research explores the cultural significance of failure in the context of photography. In this exhibition I will be showing a video work which combines photographs drawn from contributions from a collaborative project entitled In Pursuit of Error along with my own photographic responses to the concept of failure. The research explores two main themes with regard to photography and technology. Firstly the promotion of digital photography culturally has implicitly and explicitly linked digital imaging with increased reliability, accuracy, and validity. The ease of use of digital cameras and the intuitive scene rendering capabilities of the camera in 'Auto' mode means that potential for error is all but eliminated in most cases for most users. Thus in terms of a culture of photography, transparency and certainty become linked to digital practices, leaving analogue photography to revel in an experimental aesthetic. However, due to the nature of humans and the nature of technology, gaps appear in this seamless armoury of perfection, and it is these points of departure that the project seeks to retain. Secondly, the research explores the potential of photographic seeing which does not involve the operator of the camera to any great extent. Benjamin's comment 'it is a different nature that speaks to the camera than speaks to the eye' is taken to its logical conclusion to suggest that the camera does indeed 'see' differently and that its mode of seeing is governed by rules which are not necessary under the control of the operator but which occur without our full knowledge and understanding. Indeed the distance between operator and camera in digital photography is magnified by the technological complexity of contemporary camera design, a distance which is compounded by the gap between what we understand and refer to as a physical product of our actions (a photograph) and what it actually is (organised data). What the camera sees - at that moment when the shutter is pressed, inadvertently - permits a different perspective to emerge which is governed by the optical characteristics of light and lens at a given moment and the simultaneous technological translation of that data into a recorded image. Capturing images in this way opens up digital photography to the potential of uncertainty and it is this potential for 'not-knowing' that the research seeks to investigate. More information can be found here: **http://inpursuitoferror.tumblr.com/**

II.   BIOGRAPHY

Tracy Piper-Wright is a Senior Lecturer at University of Chester. She is interested in the 'expanded field' of photography and explores the photograph as a physical object in installation contexts and as an ephemeral digital presence with the potential for endless manipulation. She is drawn to the meeting point between still and moving images and in exploring the limits and failures of analogue and digital imaging. She has a PhD from the University of Wales, A BA(Hons) in Fine Art from Glyndŵr University and a BA(Hons) in English and Philosophy from the University of Hull.

Tracy Piper-Wright, Broke It Digital image using Samsung Galaxy
1phone camera + macro lens attachment, January 2013.

Coryn Smethurst

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I.   SONIC ARTS FORUM - CONCERT

The Sonic Arts Forum was formed 12 years ago to bring creative people together who were working with sound as a significant element in their practice. The group holds regular meetings for open discussion of new sonic arts projects from a wide spectrum of artists, musicians, technologists and noise-makers. SAF is not tied to any institution. In addition to meetings it organises concerts and installations, both individually and in collaboration with other organisations, for example the University Departments of Salford (Sonic Fusion Festival) and Manchester (MANTIS Spring Festival). We have also worked with and supported locally-based arts collectives. In the past 12 months, for example, Sonic Arts Forum has been involved in the production of 12 concerts of great diversity, both in terms of programme and settings. These have included events at nightclubs, cafes, upstairs rooms in public houses, dedicated concert halls, Art Centres and Art Galleries.

The works in this concert will use recordings, either of recognisable 'real world' sounds, which have been manipulated to create musical forms and environments, or synthesised versions thereof. These works will be 'live mixed' from a computer across 8 loudspeakers which will be arranged around the gallery space. The activities are representative of carbon life forms mediated by silicon. This will allow musical phrases to be articulated in space and sound environments to be realistically recreated within the confines of the gallery.

Programming will include pieces by local artists working within the Wrexham area and works from internationally regarded and emerging artists.

II.   BIOGRAPHY

Coryn Smethurst is a composer, improviser, multi-award winning wildlife recording engineer, philosopher, photographer and film maker. He gained his MA in Philosophy and Visual Arts from Essex University and his PhD on the Philosophy of Music from Warwick University. Recent papers include 'Movement as perception: Bergson, Deleuze and hybridity between electroacoustic and intelligent dance music' read at the Embracing Rhythm, Welcoming Abstraction conference held at Salford University (publication in Contemporary Music Review forthcoming) and The derivation of temporal musical structures from wildlife vocalisations read at the Sonic Fusions Festival March 2014.

He is the co-founder and administrator for the Sonic Arts Forum (SAF) (**https://www.facebook.com/groups/sonicarts/**). SAF organises meetings which provide a platform for practitioners to introduce their works to their peers in an informal environment, in addition to staging concerts and promoting the work of UK based composers.

Coryn Smethurst (Sonic Arts Forum co-founder)

Estelle Thompson

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I.   FOUR COLOUR SEPARARATION ETCHINGS

The four colour separation etchings Floating World 2002 (edition of 10) and Micro 2002 (edition of 15) were part of a series of colour etchings produced in collaboration with master printer Pete Kosowicz at Hope (Sufferance) Press, a print studio in London between 2002 to 2003.

A series of water/oil separation drawings/paintings were made to explore colour fusion and separation, image control and chaos. These drawings were then scanned, the colours separated using a computer, the size of images dramatically reversed and according to these separations the etching plates were photographically exposed and bitten with acid. Finally the ink was wiped, and the print produced. This four colour separation process was technically innovative – being the first time a print using this technique/process had ever been produced. The prints were made using cyan, magenta, yellow and black inks on four etched plates to produce a final four colour separation etching.

The CMYK four colour model is a subtractive model, used in commercial colour printing, using cyan, magenta, yellow and key (black). Though it varies by print house and press run, ink is typically applied in the order of the abbreviation. The CMYK model works by partially or entirely masking the colours on a lighter, usually white, background. The ink reduces the light that would otherwise be reflected. Such a model is called subtractive because inks "subtract" brightness from white. In additive colour models such as RGB, white is the "additive" combination of all primary coloured lights, while black is the absence of light. In the CMYK model, it is the opposite: white is the natural colour of the paper, while blacks result from a full combination of coloured inks – cyan, magenta, yellow.

The optical experience and process was key to both colour and image manipulation. Visual structure and order was pitched against disorder, control was considered against the incidental, chaotic and random. Scale and size were instrumental in terms of perception.

II.   BIOGRAPHY

Estelle Thompson (b. 1960) Studied at the Royal College of Art, London 1983–1986. Thompson has exhibited nationally and internationally including solo exhibitions at Oriel Sycharth Gallery, Wrexham (2014) Purdy Hicks, London, (1989 - 2009), Wetterling Gallery, Stockholm, (2004), The New Gallery, Walsall (2001), Rosenberg and Kaufman Fine Art, New York (2001) and Angel Row Gallery, Nottingham (2001). Selected group exhibitions include; Drawn Together: Artist as Selector, Jerwood Gallery, Hastings (2014), Head to Head, Standpoint Gallery, London (2014) detail, Usher Gallery, Lincoln (2015); Transition Gallery, London (2014); H-Gallery, Bangkok (2014), Colour as Material, Kuvataideakatemia, Helsinki (2013), Do You Believe in Angels? Mo space, Manila (2014); Equator Art Projects, Singapore (2014), Small is Beautiful XXXI Who's Afraid of Red, Yellow and Blue?, Flowers Gallery, London (2013), The Theory and Practice of the Small Painting, Equator Art Projects (2013), Back and Forth, B55, Budapest (2012).

Since 1986 to 2014 she was a Lecturer at the Slade School of Fine Art, UCL, St Martins School of Art and Winchester School of Art. Currently she is Professor and Head of the School of Media, Arts & Design at Glyndwr University.
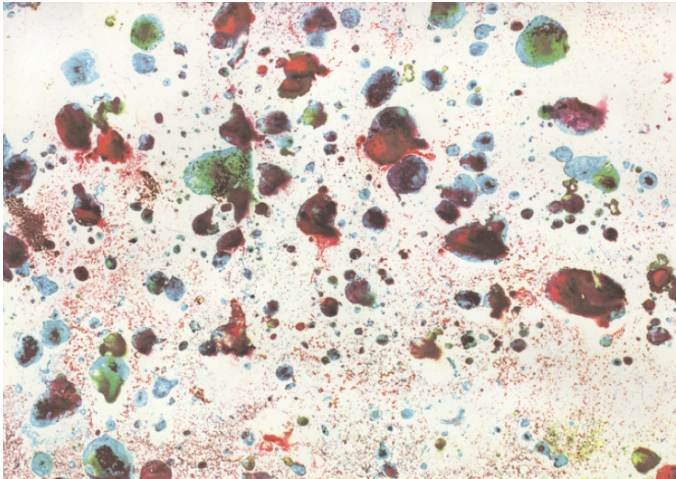
Floating World, 2002. 4 plate colour etching, edition of 10, paper size 98 x 110 cm

Jill Townsley

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I.   THE DIGITAL AND THE HAND

Jill Townsely's work considers time based media and specifically digital representations of repetitive labour utilised in the process of art production.

Time-lapse animation was first utilised as a response to making 5 drawings. Each drawing consisted of an area one-meter square, which was filled with scribbling. Using a black jell pen, the process of scribbling was carried out until the whole area was black with ink.

Five black squares, whose process was only accessible through careful study of the surface and the drawing edge, places where the continual scribbled line was barely visible. Each square stands as singular; time condensed into an object, with each individual action of scribble lost to the whole. To recapture the moments of process within the drawing, a new work, this time digital, was made: 'Scribble To The Count Of 5' using hand scribbling in just the same format, but on A4 paper. Digital scans were made during the process to record the development of the repetitive labour.

Each scan was taken after an interval of five seconds of scribbling, this was repeated 500 times. The images were then animated in sequence to make a time-lapse animation; 500 images, offering a series of 5-second insights into the development of the drawing. Five drawings were completed to the same strict process making five time-lapse animations. The format of Scribble to the Count of 5 in digital terms is multifaceted. It begins with the digital image, which is then compiled into a time-lapse animation and presented in a video installation comprising of five screens each portraying the development of a different drawing made to the same rules.

II.   BIOGRAPHY

Jill Townsley, recently won the 'Juried Press Award' at the 7th International Arte Laguna Prize held at the Venice Arsenale, Italy. She is represented by Project 4 Gallery in Washington DC, and has had her work reviewed in the Washington Post, the New York Times, the Independent and the art Journal 'Artfractures'.

She has an MA in sculpture from the Royal College of Art and has a practice based Phd from Liverpool University for which she was awarded a Gladstone Fellowship from The University College Chester.

Solo Exhitions include; TOIL at the Project 4 Gallery Washington DC USA, 'Sysiphus' at Huddersfield Art Gallery and 'Moments of Repetition' at The Nunnery, London.

She has a studio in the North of England and is a Senior lecturer in contemporary art at the University of Huddersfield.

Scribble to the Count of 5 (2006) video stills;
Scribble Square, Jell Pen on Paper, 1mtr Square drawing X 5.

Jonathan Weinel

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I. TECHNOSHAMANIC VISIONS FROM THE UNDERWORLD

My artistic work explores ways in which altered states of consciousness (ASCs) can be represented using art and music. Altered states of consciousness are perceptual states that differ substantially from those experienced during normal waking consciousness, and may include dreams, hallucinations, meditations, trance states and visionary experiences [1]. Of particular interest in my work are the visual and aural experiences that may occur during hallucinations. For example, Heinrich Klüver carried out research exploring the visual experiences of participants on mescaline, who typically perceived 'form constants': spiral, tunnel and lattice patterns produced by the visual system [2]. While such visual experiences are perceived subjectively, theoretically they can be used as a basis for works of art. Indeed, it has been proposed that such experience may have provided the basis for various pre-historic rock art, which Lewis-Williams argues depicts both the (cross-cultural) visual patterns and (culturally specific) animals forms that may be perceived during hallucinations [3].

In the works presented, I am interested in exploring this concept from both primal and modern perspectives; hence Technoshamanic Visions from the Underworld can be seen as a modern animated version of hallucinatory cave paintings created using digital technologies. Broadly speaking, the works all relate to the concept of visionary experiences, however individual works explore specific themes. Hence Tiny Jungle is based on the concept of a visionary flight through a forest setting, while Cenote Zaci and Cenote Sagrado explore the concept of visionary experiences of hallucinatory sinkholes, drawing inspiration from my experiences in Mexico.

II. WORKS INCLUDED

The Technoshamanic Visions from the Underworld collection includes Tiny Jungle and Mezcal Animations, which have previously been widely screened at various international festivals; a fixed-media presentation of Psych Dome (originally an interactive installation [4]); the recent pieces Cenote Zaci and Cenote Sagrado; and the as-yet unscreened piece Shibuya Dreamin' (Fig.1), produced in collaboration with experimental synthesizer musician Richard Scott.

III. BIOGRAPHY

Jon is a sonic artist and researcher at Glyndŵr University. He holds a PhD in Music Technology, completed at Keele University. Jon's main expertise is in audio design and composition of psychedelic music and visual music. He creates sound for sonic arts, video games, audio visual projects and carries out research broadly related to these areas.

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Still image from Shibuya Dreamin', 2015.

CARBON MEETS SILICON