Catalog
of the Art Exhibition about "Body"
for the Stanford Multidisciplinary Multimedia Meeting of
Arts, Science and Humanities... SMMMASH!
held at Stanford University’s Cubberley Auditorium
on January 17 @ 6:30pm-9:30pm

v Robert Edgar
v Shelly Xie
v Ben Burke
v Tamara Albaitis
v Ingrid Wells
v Cory Clinton
v Casey Cripe

www.smmash.com
http://continuingstudies.stanford.edu/

Curator: Piero Scaruffi (www.scaruffi.com / scaruffi@stanford.edu)
Art Show Coordinator: Sofia Lozano
To contact the artists through their websites: http://www.scaruffi.com/stanford/artex4.html
EYEMASK : MERGEEEMERGE is an installation for computer and your face. A computer is positioned BEHIND a half-silvered mirror. Your face is positioned an equal distance in FRONT of the mirror. The virtual image of your face is positioned at the same focal plane as that of the monitor's image. On that plane are my flickering images of faces and sur-faces, with which your reflected face merges and emerges. This is my portrait of your face. Hello.

Robert Edgar works at Stanford University. He has been creating and exhibiting digital artwork since the early 1980s. Edgar started and owned two companies that made interactive marketing and learning materials; worked at Commodore Business Machines as Interactive Media Specialist; designed award-winning learning materials for Computer Curriculum Corporation; taught video art, filmmaking and aesthetics at Syracuse University, University of South Florida, University of Central Florida, New College of California and The California Art Institute of Silicon Valley. Edgar published a column on Art and Technology for Art Papers, an article Animating the Memory Theatre in 2012 for the peer-reviewed journal Performance Research: A Journal of the Performing Arts, and has work featured online on Videoart.net, muni.com, and IMDb. His work includes Simultaneous Opposites (2008 - present), Complementary Opposites (2012), The Duchamp Explorations (2006), Memory Theatre Two (2003), Sand, or How Computers Imagine Truth in Cinema (1994), Living Cinema (1988), and Memory Theatre One (1985).

http://www.robertedgar.com/
"Neglected" is a sand animation performance telling a personal story about people affected by schistosomiasis in Ghana. Schistosomiasis rivals malaria in prevalence and socio-economic impact in the tropical countries. While the disease infects 200 million people in 74 countries, only fewer than 10% are treated.

Schistosoma haematobium is the most prevalent schistosome worm in the world. It is commonly found in contaminated water of dams, ponds, and other stagnant bodies of water. The larvae penetrate the human skin and develop into pairs of male and female adult worms that lay thousands of eggs per day, inducing symptoms like bladder tumor formation and bloody urine. People who are infected experience spontaneous and severe urogenital pain that prevents them from doing daily work. Even though treatment with praziquantel, a drug that only costs 8 cents a pill, can significantly improve people's health, it is still too expensive for African healthcare providers, and the amount of donated drugs is 10 to 20 times below the amount needed. Even for those who are lucky enough to be treated, they will go back to the water again because it is essential for life.

"Neglected" attempts to shine light on the struggle of those who constantly battle with schistosomiasis, with the goals of expanding public knowledge of the disease and encouraging people to take action toward eliminating schistosomiasis.

Shelly Xie recently graduated from Stanford University with Honors in Biology. Since middle school, she has explored various art media, including oil, acrylic, charcoal, watercolor, and now sand, with special love for working with light and colors. She was a student researcher for two and a half years in the lab of Michael Hsieh, MD, PhD, working on schistosomiasis research. Shelly participated in the Senior Reflection program, which is a year-long program for students to create projects combining science and art, and created the sand animation piece. Shelly is currently applying to medical school and hopes to serve as the bridge that connects clinical medicine, research, and art.

https://vimeo.com/44576276
BODY AS ASSEMBLY:
Ben Burke's kinetic sculpture "Every Body Needs Some Body"

(An Orphan of Orphans)
This is Sally. Sally was constructed from the guts of a discarded homemade animatronic Santa Claus. All her pieces are from things found at the San Francisco dump during my time as the artist in residence there, where I exhibited and performed a show entitled "The Uncanny Valley Orphanage - Home for Creepy Things." The Uncanny Valley is a theory of robotics which states that figures which are attempting to appear human are cute when they are not very life-like and likable when they are very life-like and in between lies The Uncanny Valley, a dip in the graph of our approval of such things. The place where "creepy" is born.

Sally is an orphan, made of orphans. And given life, she now gives life herself, operating a small elephant marionette as she moves. This little pachyderm dances under the brass welcome sign, wriggling and bolting, his outstretched arms expressing the following sentiment - "Hooray! You're here!" - to those just now arriving.

Things, people, ideas which are deemed useless become forgotten. But given a chance, given new life, they often pass that life, that chance, on to something else, which passes it on even further, and so on and so on, and this is the way of all things. Every body is made up of tiny bodies.

Ben Burke is a writer, performer, designer and fabricator who has been creating a wide variety of work in a wider variety of venues at home and abroad for over 15 years. As a writer, his creations combine fantasy, philosophy, humor and a bit of the macabre. As a designer and fabricator, his preferred medium is junk, his favorite creations being boats and automatons. He co-founded both the Stars and Garters Theatre Company and Apocalypse Puppet Theater in San Francisco. He was helmsman, then director, for the two art raft projects/performances known as the Swimming Cities in New York City and in Venice. Upon his return to San Francisco, he was Recology's artist in residence at the San Francisco dump. He designed and built floats and puppets for the Dream Community in Taiwan and was granted a TED fellowship for 2013.

http://www.benjaminperkinsburke.com/
BODY AS PROTECTION:
Tamara Albaitis 's sculptural sound costume "Armor"

Fashioned as a technological breast-plate of armor, 'Armor' evokes protection while embracing natural dichotomy (black and white/yin and yang) that makes up all things. I see this strive for balance, safety and identity as a Universal journey we are all on. I will be sitting on a seat of stereo amplifiers (the power source) in a deep-state of meditation (my mental 'tool' that helps me achieve balance) while the sound of my heartbeat and of my Tibetan Singing Bowls (another 'tool') sound loudly from my breast plate of armor. This will in-turn create a field of sound around my body - a sonic shield - from all the disturbances of the folks in the lobby. A massive pile of black and white audio wire will be jumbled in my lap, portraying the chaotic bits of 'extremes' that weave in and out of each other, that will always remain unordered (embracing uncertainty.) I encourage anyone in the space to sit and meditate with me.

The deliberate/sculptural use of man-made technology (digital audio technology) is a fundamental aspect of the work. We often try to mimic something natural within our technological world which is sometimes very beneficial and sometimes very detrimental to our daily lives. A common thread beneath good and bad however is "need." I like to shine a light on the need and desire that is deeply rooted in our contemporary society for all things machine. How is this changing us as a species?

Tamara received her BFA from the San Francisco Art Institute in 2002. She studied Chinese Landscape Painting and Theory at the International School of Art in Hanghzou. It was in China that major themes pertaining to nature and balance became the basis of her professional work. In 2003, she was invited to start the first experimental sound department at the School of the Art Institute of Chicago and graduated 2005 with the first MFA in sound art in the United States. Tamara has shown extensively nationally and internationally at prestigious institutions such as the 9th International Istanbul Biennial, The European Sound Delta in Paris, France (in collaboration with the Collectiv MU), Project Creo in St. Petersburg, Florida, The Digital Media Centre in Bracknell, England, artTransponder in Berlin, Germany, V2 Institute for Unstable Media in Rotterdam, Netherlands, ParaSite in Hong Kong, China, The Soap Factory in Minneapolis, Minnesota, Stanford University in Palo Alto, Headlands Center for the Arts in Marin, California, Intersection for the Arts in San Francisco, California and G2 Gallery in Chicago, Illinios. She was the recipient for the Eureka Fellowship 2011-2013 from the Fleishhacker Foundation, Elizabeth Skinner Award, The James Irvine Fellowship and has received scholarships to the Vermont Studio Center and the Djerassi Foundation.
http://www.burnthebox.org/
BODY AS FANTASY: Cory Clinton's installation "Fantasy Factory: Art On the Body, and the Body"

The photo booth contains a backdrop installation done by Mary Ma and Kristina Guerreiro in collaboration. Participants enter the booth, to be invited to wear one of the sculptures presented. The booth is walled-in by black curtains approximately eight feet high with a sign saying: "Fantasy Factory". There are multiple sculptures from Cory Clinton and Krisztina Lazar available, with supporting cloth and garments from which the participants are free to choose, provided and styled by the artists. Participants enter the photo area and are either photographed individually or in a group, one photo per person. In the preparation area there is a webcam feeding a live video stream to a projector outside the booth projecting on an opposite wall. Participants prepare, then be photographed, and receive their photos via their email addresses. The purpose of this fantasy factory is to explore the effects of wearing an artist's creations and being immersed in the terrain of an artist, and highlight the function of art as an escape into fantasy through the perception of a storyteller, or in this case artists. The Fantasy Factory also serves to illuminate the process of creating a fantasy and all its parts, glamorous and plain. The tented booth embodies the process of separating event from the product. Exclusion, privacy, and mystery are parts of the mass produced fantasy provided by media.

Cory Clinton is a sculptor. He makes things. Established 1983 in Providence Rhode Island, encouraged by loving and creative parents, he was taught to question the world he lived in. To seek the world's answers through artwork became Cory's focus during his years at Brandeis University. After graduating in 2006 with high honors in Studio art, and a minor in Education, Cory decided that his lust for art education was not quite sated, and as so many adventure-seeking souls do, he looked to the west. At San Francisco Art institute Cory absorbed and observed social systems in the art world, the art school world and the various scenes in San Francisco, which have become the primary focus of his artwork. The connection between artwork and social life has led Cory to create artwork that can be displayed on the body, or accessory sculptures. Creating events where sculptures are worn, and wearing sculptures to the events of others have been Cory's mode of examining the relationship between art, social capital and the body.

http://www.coryclinton.com/
BODY AS SPACE:
Casey Cripe's mixed media
"Human Proportions (v.1.1)"

Human Proportions (v.1.1) is an information visualization illustrating how the human body is measured in space and time. It is just one part of a much larger body of work that is intended to be shown all together in deliberate sequence--an illustrated narrative much like a giant comic strip hung on a wall. There are currently about 25 pieces in this sequence and it is ever-growing. In fact, I seriously intend for it to be a life-long project, my one and forever magnum opus. The sequence, as it is now, begins with an information visualization of evolution and geologic time and concludes with an information visualization of life, matter, and energy as a product of the cosmos. The part this piece plays in the sequence is to introduce the viewer to a fully-developed modern human being. Subsequent pieces illustrate human anatomy, human life cycle, the human in ecological context, and so on and so on.

Casey Cripe lives by a mythology-an in-process hero-journey that is an active exploration of the infinite landscapes of Self, Life, and Universe. Casey's art is a map of that exploration. Created from symbols and motifs collected along his way, the maps that Casey crafts are meant not only to chart and guide his own path, but also the paths of all other humans. These maps are artifacts that aid others in their connection with their deeper selves and help them navigate their own personal herojourney.

http://www.caseycripe.com for OpenLab at UCSC, a network for collaborative discourse fueled by academic communities, arts and science communities, and industry.
Leslie Thompson is a developing artist interested the Mechatronics group as fabricator who specializes in sculpture. She has experience with welding, sewing, wood, and other sculptural methods. She considers herself an "on call" fabricator and is willing to do what it takes to make someone else's mental picture a reality.

http://openlabresearch.com
This work comes from a series of paintings executed in oil on panel, where aggressive marks disrupt a white surface. Research for this work draws from artists including Yvonne Rainer, Daniel Richter, Louise Bourgeois, Alexa Wright, along with Descartes' Theory of Mind---Body Distinction, Antonio Damasio's discussion on the Quest to Understand Consciousness, Freud's Interpretation of Dreams, Julia Kristeva's Concept of Original Wholeness and anatomical figure painting/drawing dating back to the 15th century. Imagery for the work stems from personal dream history, depicting the body suturing itself up in an effort not to lose its phalanges. Sewing references a traditional female craft, here treating the physicality of the body as fabric by employing a repetitive puncture that simultaneously wounds and binds. Saving fingers from slipping away, these blood red hands say keep it together. They say now is not the time to fall apart.

Ingrid V. Wells is a visual artist born in Rockville, Maryland. She holds a B.F.A. with a double major in Painting and Art Education from Arizona State University. Currently Wells is pursuing her M.F.A. in Painting from San Francisco Art Institute with an anticipated graduation date of Spring 2013.

http://www.ingridvwells.com/