Digital Art
and the
Urban Environment

International Symposium
and
Art Exhibition

Friday, October 4, 2013
9:00 AM – 6:00 PM

Pace University

1 Pace Plaza
Multipurpose Room (B - level)

Sponsor

Pace Digital Gallery

Welcome

The purpose of the *Digital Art and the Urban Environment* is to formally appraise the ways new media and digital artists engage urban ecology. It gathers together contributions from artists, architects, computer scientists, designers, urban planners, social scientists, critical theorists, and others to consider these new modes of seeing, representing, and connecting within the urban setting. By highlighting the work of seventeen artists and scholars in the symposium and art exhibition, it provides a snapshot of the current conceptual context and the on-going work by practitioners in this field.

The *Digital Art and the Urban Environment* symposium and exhibition was conceived when the chair was a Faculty Fellow (2012 – 2013) at the Pace Academy for Applied Environmental Studies. He gratefully acknowledges its support. The symposium would not exist without the generous financial assistance of Pace University's President, Stephen J. Friedman. Finally, thanks go out to the members of Pace University departments from security to special events that have facilitated this symposium's organization and execution. Individuals of particular note are: Ms. Cindy S. Heilberger, Chief of Staff, Office of the President; Mr. Wilfredo Pena, Program Manager for External and Internal Administration, Seidenberg School of Computer Science and Information Systems; Mr. Sasenarayan Ramkumar, Manager of Educational Media (NYC Campus); and Ms. Catelin M.Blowers, Special Events Manager (NYC Campus).

October 4, 2013

Dr. Francis T. Marchese
Professor and Symposium Chair

Dept. of Computer Science
Pace University
163 William Street, 2nd Floor
New York, NY 10038

http://csis.pace.edu/~marchese
fmarchese@pace.edu
212 346-1803

Co-director, Pace Digital Gallery
http://www.pace.edu/DigitalGallery

Symposium Schedule

Time		
9:00 AM	Doors Open	
9:15 AM	Welcome	
9:30 AM	Grisha Coleman, Daragh Byrne,Vita Berezina-Blackburn, Katelyn Parady, John Oduroe	Panel: Transdisciplinary collaboration on urban desert ecologies in *echo::system*
11:00 AM	Break	
11:15 AM	Vaughn Whitney Garland	Participation in the Digital Public: New Media Art as Online Community
11:45 AM	Tega Brain & Jodi Newcombe	Mediating Environmental Stewardship through Public Art: An Emerging Practice from Down Under
12:15 PM	Brian A. Brown	The Work of 'Street Art' in the Age of Digital Reproducibility
12:45 PM	Lunch Break	Stop by the Pace Digital Gallery to View the Exhibition
2:15 PM	Alice Arnold	Movie: ELECTRIC SIGNS
3:30 PM	Pedro Silva Marra & Carmen Aroztegui Massera	Mobile Maps on Chamaleonic Cities: Urban Cartographies, Methodological Procedures and Experiences
4:00 PM	Break	
4:20 PM	Lynn Cazabon	Uncultivated - a Public Art Project
4:50 PM	Malin Abrahamsson	Solar Cycle 24 – An Urban Art Installation
5:20 PM	Closing Remarks	
5:40 PM	Adjournment	

Abstracts

Panel: Transdisciplinary Collaboration on Urban Desert Ecologies in Echo::System

Grisha Coleman[1], Daragh Byrne[1], Vita Berezina-Blackburn[2], Katelyn Parady[3], John Oduroe[4]

[1]School of Arts, Media + Engineering, Arizona State University, Tempe, AZ
[2]Advanced Computing Center for the Arts and Design, Ohio State University, Columbus, OH
[3]School of Human Evolution & Social Change, Arizona State University, Tempe
[4]Independent Architect

This panel presentation will examine intersections of art, environmental sciences and technology, information and place, performance, and public engagement, through the practical realization of the artwork echo:system, a hybrid work of interactive installation and performance, that explores socio-cultural and ecological aspects of natural/urban biomes. The panel will emphasize discussion of cross-collaboration; which integrates complimentary practice to explore and make manifest the relationship between the urban and the natural environment in the context of the echo::system project.

Participation in the Digital Public: New Media Art as Online Community

Vaughn Whitney Garland
Media, Art, and Text Program, Virginia Commonwealth University, Richmond, VA

Nam June Paik claimed the birth of media art occurred with John Cage's 1951 radio performance of Imaginary Landscape IV. For Paik, Cage's remediation of the widespread applications of the radio, its stations, shared radio waves, and receivers into materials for the production of art, associated media art with the technological applications developed through active group utilization of a shared technology. In a reevaluation of Paik's initial assertion, an argument is made for a closer examination of online art, which employs collaborations between online and offline communities, artists, and technologies. It calls for a better understanding of new media art that seeks to understand the creative re-formations of technologies integrated and developed through public social collaborations and use.

Mediating Environmental Stewardship through Public Art: An Emerging Practice from Down Under

Tega Brain[1] & Jodi Newcombe[2]

[1] College of Fine Arts, University of New South Wales, Sydney, Australia
[2] Queensland University of Technology, Australia

Several Australian public artworks are discussed that employ environmental data to construct and disseminate representations of local environmental conditions that usually escape everyday perception. Artists surveyed are associated with the Australian curatorial organization Carbon Arts, which actively commissions, produces and curates creative work that responds to complex environmental challenges, and facilitates engagement among the disciplines of science, engineering, arts and policy in order to bring new perspectives and means of public participation to environmental issues. This presentation highlights an emerging practice Down Under which is seeing artists play a key role in setting the sustainability agenda.

The Work of Street Art in the Age of Digital Reproducibility

Brian A. Brown
Department of Communication, Media and Film, University of Windsor, Ontario, Canada

This presentation argues that 'street art' is a mode of artistic expression reliant on the vagaries of the urban environment as its canvas and, as a result, is ultimately dependent on digital technologies to document, disseminate, and reproduce the inherently ephemeral artworks themselves. It is this inherent ephemerality that requires the original piece be digitally documented and preserved. The digital camera and the Internet in particular, then, serve to preserve the work of street art that, in their absence, would otherwise be lost to time.

Electric Signs - Movie Premier
Alice Arnold
Filmmaker, A2 Studio

ELECTRIC SIGNS is a poetic documentary about signs, screens and the urban environment. The film's narrator, a city observer modeled on the critic Walter Benjamin, takes us on a journey thru a variety of urban landscapes, examining public spaces and making connections between light, perception and the culture of attractions in today's consumer society.

Mobile Maps on Chameleonic Cities : Urban Cartographies, Methodological Procedures and Experiences
Pedro Silva Marra & Carmen Aroztegui Massera
New Media Convergence Centre - UFMG, Belo Horizonte, MG, Brazil

Since 2003, we have been researching citizens' everyday practices in the urban spaces of Belo Horizonte, the capital and largest city in the Brazilian state of Minas Gerais, in order to determine their role within the city's spatial configuration. Recently, economic prosperity and the projection of mega events, such as the World Cup and the Olympic Games, provoked adaptations of the city center, resignifying Belo Horizonte's urban space, under the sign of urban requalification, gentrification, and realestate speculation - dramatically changing the city's image. Traditional academic fieldwork and artistic projects have difficulties capturing both features - these chameleonic city's characteristics, and the continuous growth of urban images and representations. This presentation discusses some of the strategies we have devised - inspired by contemporary urban arts - in order to deal with those questions.

Uncultivated, a Public Art Project
Lynn Cazabon
Visual Arts, University of Maryland, Baltimore County, MD

Uncultivated is a public art project consisting of geo-referenced photographs, a website, commercial displays (billboards, transit posters, banners), public 'plant walks', and exhibition prints representing wild plants within urban landscapes over time. The project draws attention to tiny pockets of wildness within the urban environment and reflects upon how urban landscapes are evolving due to the effects of climate change.

Solar Cycle 24 – An Urban Art Installation
Malin Abrahamsson
Digital Artist, Brooklyn, NY

"Solar Cycle 24" is a digital public art installation in a "non-art" venue with a focus on place-making and aesthetics in the urban environment. It draws attention to an actively occurring astronomical event, solar cycle #24: the recurring phenomenon of solar storms and resulting spectacular activity of aurora borealis, or northern lights, which ebb and flow on eleven-year cycles but is only visible around the North and South Poles.

Presenter Bios

Malin Abrahamsson
425 Grand Street, Brooklyn, NY 1123
646.662.9287
malinbabrahamsson@gmail.com
http://malinabrahamsson.com/

Malin Abrahamsson is a former painter who now works exclusively with digital animation and public art. Her animations were screened at MoMA's Abstract Currents Interactive Video Event earlier this year, and she recently presented two public site-specific digital works: "Night Diving" at LUMEN: Video and Performance Art Festival and "Solar Cycle 24: 15 Nightly Public Projections" at chashama 1351. Public art commissions include *Re:Construction - Downtown Dogs,* awarded by Alliance for Downtown New York (2011), and MTA Arts for Transit Permanent Arts Award (2009). Her work has been included in one and two person exhibitions at Sara Nightingale Gallery, Watermill, NY, Gallerie Bel'Art, Stockholm, Sweden, and RoCo: Rochester Contemporary Art Center, Rochester, NY, and in group shows at New York Transit Museum, and Noble Maritime Collection Museum, New York. She is recipient of several grants and earned her BFA with an honorable mention from the School of Visual Arts in 1998. She now lives and works in Brooklyn.

Alice Arnold
Filmmaker, A2 Studio
alice@a2studio.org
http://www.a2studio.org/

Alice Arnold is a non-fiction filmmaker, designer and an educator. Her films and photography work explore the urban environment and visual culture. Her most recent film is ELECTRIC SIGNS, which explores signs, screens, public space issues and visual culture. Her work has been screened at the Museum of Modern Art, among other festivals and venues, and she is a recipient of a Fulbright Fellowship (Film, Hong Kong) and a New York Fellowship of the Arts (Photography).

Tega Brain
tega.brain@gmail.com
www.tegabrain.com
Adjunct Faculty
College of Fine Arts
University of New South Wales, Sydney

Tega Brain is a media artist and researcher whose work reimagines infrastructures, technologies and institutions that facilitate our interaction with the biophysical world. With qualifications in environmental engineering, her practice is inherently interdisciplinary as it explores issues central to science, ecology and engineering in the anthoposcene. Her work involves the creative and experimental use of technologies, across a wide range of time based media, sculpture and installation.

In 2013 Tega was awarded an Australia Council for the Arts Fellowship for early career artists that will enable her to complete several international residencies including one at the Environmental Health Clinic, New York University where she is currently based. She has won public art commissions from the City of Sydney and the City of Brisbane as well as having attracted project grants from the Australia Council for the Arts. Tega teaches across the School of Design and the School of Media Arts at the College of Fine Arts, University of New South Wales, Sydney, as well as within the Faculty of Engineering at the University of Technology, Sydney.

Dr. Brian A. Brown
Assistant Professor
Department of Communication, Media, & Film
University of Windsor
Windsor, Ontario, Canada
email: bbrown@uwindsor.ca

Dr. Brown's research and teaching is focused on New Media, Digital Culture, and the interface between them and Street Art.

Daragh Byrne
Assistant Research Professor,
Arts Media and Engineering
School of Arts, Media and Engineering
Arizona State University
daragh@daraghbyrne.me
http://www.daraghbyrne.me/

Daragh Byrne is an Assistant Research Professor at the School of Arts, Media + Engineering at Arizona State University. He defended his PhD at Dublin City University in August 2011. During his research career, he has published over 30 scientific papers and has been deeply engaged with the life logging community to explore the capture of personal experience through digital means. His doctoral work represented a first of its kind exploration where long-term multimodal lifelog collections were established to explore the creation of personal digital stories. This research interest continues with a current focus on experience capture, participatory documentation, and community curation. He leads the Reflective Living Research group with Hari Sundaram, David Tinapple and Aisling Kelliher to explore thoughtful use of experiential multimedia. He has chaired the Irish Human Computer Interaction Conference and co-organized the SenseCam Symposium in 2010. He currently manages the NSF Funded XSEAD project which support interdisciplinary collaboration by bridging arts and design perspectives with science and engineering to foster innovation and advance outcomes.

Lynn Cazabon
Associate Professor of Art
University of Maryland, Baltimore County
1000 Hilltop Circle
Baltimore, MD 21250
443-622-8380
lynn@lynncazabon.com
http://lynncazabon.com/

Lynn Cazabon is an artist who works in photography, web, mobile applications, video, and installation. Cazabon received her MFA from Cranbrook Academy of Art and undergraduate degrees from the University of Michigan (B.A., B.F.A.).

Grisha Coleman
Assistant Professor
School of Arts, Media and Engineering
Arizona State University
480-965-3447
grisha.coleman@asu.edu
http://ame.asu.edu

Grisha Coleman is an Assistant Professor of Movement, Computation and Digital Media at the School of Arts, Media and Engineering and the School of Dance at Arizona State University [http://ame.asu.edu]. A dancer, composer and choreographer in performance and experiential media systems, she is the recipient of a 2012 National Endowment for the Arts in Media grant for the development of her current project, echo::system, recently presented at ISEA 2013, ArtxScience in Los Angeles and the New Media Art Triennial at the National Art Museum in Beijing, China. An invited research fellow/artist in residence at Carnegie Mellon University's STUDIO for Creative Inquiry [2008], she was commissioned by the Robotics Institute at CMU to create a public, site---specific robot in Pittsburgh's downtown. Reach! Robot, a public sound sculpture, a kinetic installation and a domain for public interaction and participation inspired by the conduction techniques of Butch Morris. A graduate of the College of Letters at Wesleyan University, with an MFA in Composition and Integrated Media from California Institute of the Arts, she danced as a member of the acclaimed dance company Urban Bush Women [1990---1994], and subsequently founded the music performance group HOTMOUTH, which toured extensively nationally and internationally, and was nominated for a 1998 NYC Drama Desk Award for "Most Unique Theatrical Experience." She is a member of the Board of Directors for Society of Dance History Scholars.

Vaughn Whitney Garland, M.F.A
Doctoral Candidate
Media, Art, and Text PhD Program
Virginia Commonwealth University
http://www.vaughngarland.com/
Garlandvw@vcu.edu

Vaughn Whitney Garland received his M.F.A. in Painting and Printmaking from Virginia Commonwealth University in 2003. He is a multimedia artist, independent curator, and PhD candidate at Virginia Commonwealth University in the interdisciplinary Media, Art, and Text (MATX) program. His dissertation is currently titled *Place, Participation, and the Digital Collective.*

Pedro Silva Marra
New Media Convergence Centre - UFMG,
Belo Horizonte, MG, Brazil
http://buscatextual.cnpq.br/buscatextual/visualizacv.do?id=E8942369
pedromarra@gmail.com

Pedro Silva Marra is a journalist who graduated from the Universidade Federal de Minas Gerais and Master by Ppgcom at the same university. He was a PhD student by Ppgcom at the Universidade Federal Fluminense. Currently he works as Professor at Centro universitário Izabella Hendrix and Centro Universitário Newton Paiva. Centro de Convergência de Novas Mídias – UFMG researcher.

Jodi Newcombe
jodi@carbonarts.org
www.carbonarts.org
Founding Director of Carbon Arts
Doctoral Candidate
Queensland University of Technology

Jodi Newcombe is a creative producer generating innovative projects at the intersection of art, technology and sustainability. Trained as an engineer (BChE, University of Sydney) and environmental economist (MSc, University College London) Jodi sees trans-disciplinary modes of thinking and collaborating as the way out of the current ecological crisis. After a 15 year consultancy career in natural resource management to public and private sector clients in Europe and Australia, Jodi set up Carbon Arts to bring a stronger creative voice to these challenges. She is currently developing a number of significant public artworks in partnership with leading artists and arts organisations, developers and government that seek to influence the public's stewardship of the environment. Use of real-time data, sensing technology and social media are key features of this work. Together these features create a new legibility for the oft-invisible forces of nature and generate playful and rewarding experiences of environmental leadership.
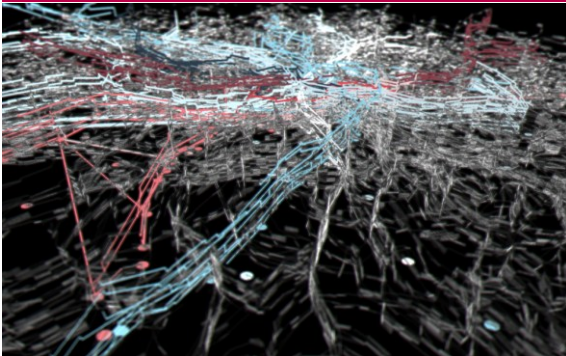
Digital Art and the Urban Environment
Engaging Urban Ecology through Digital Art and New Media

Exhibition

Opening: October 4, 2013
Closing: October 25, 2013
M – Th : 12:00 PM – 5:00 PM
163 William Street

Syncronicity (2013) - Stanza

Syncronicity manipulates London real time bus and subway data to re-interpret the city fabric as an organic pattern based system. *Synchronicity* becomes a hybridized maze, a cellular and organic system pictured on the screen. In drawing all subway lines, each train is matched to one of the lines, its speed is estimated, and movement drawn as an animated colored circle. Five to six hundred trains are shown during the day, about sixty at night, and over one thousand buses are visualized in this integrated tube and bus map.

Stanza is an internationally recognized artist, who has been exhibiting worldwide since 1984. His artworks have won twenty international art prizes and art awards including: Vidalife 6.0 First Prize, SeNef Grand Prix, the Videobrasil First Prize, and have been included in over fifty exhibitions globally, including the Venice Biennale, Victoria Albert Museum, and Tate Britain, to name but a few. Educated in fine art at Goldsmiths College in the early eighties he later went on to study at Greenwich University and Central Saint Martins Art College London. He is a pioneer of net art and was one of the first to use internet art as a medium. His websites and net specific artworks have been online since 1995 and these online projects have reached an audience of over four million visitors. Recurring themes throughout his career include the urban landscape, surveillance culture, privacy and alienation in the city. The purpose of his work is to communicate feelings and emotions that we encounter daily which impact on our lives and which are outside our control.

http://www.stanza.co.uk/

## *Discovering Columbus Part I: Cities* (2011) - Robert Ladislas Derr

City streets and parks are two components of the urban environment where different movements and activities are permitted. *Discovering Columbus* explores these spaces of our urban environment by blending the environments of ten towns in the United States named after Christopher Columbus. Acknowledging Christopher Columbus' use of the stars for ocean navigation, Robert Ladislas Derr employs the constellation that appeared above each town on the night it was incorporated, in a quest of discovering the 15th century explorer. Constellations are transposed to the streets to provide Derr's route through each town. Recordings of vocalists from each town who sang Guy Mitchell's Christopher Columbus are combined with footage layered from the ten towns to present a chimerical landscape. Viewing the footage of towns blending with one another, demonstrates that the towns have more in common than just a name. Wanderlust by nature, the iconic explorer was Derr's point of departure.

Robert Ladislas Derr is Associate Professor of Art at The Ohio State University. His exhibitions and performances of his work include the Mendel Art Gallery, Schirn Kunsthalle, Wexner Center for the Arts, and Irish Film Institute, to name a few. Among his awards are the Urbana Public Arts Commission, Lower Manhattan Cultural Council, and Ohio Arts Council. Lectures about his practice have been hosted by the University College Cork, Ireland; Taik - University of Art and Design Helsinki, Finland; and University of Rhode Island. Some of the collections holding his work include Loyola University Museum of Art, Miami-Dade Public Library, and Indiana University Art Museum. Derr received his MFA from the Rhode Island School of Design and BFA from the Art Academy of Cincinnati.

http://home1.arts.ohio-state.edu/derr34//

Slide Stories (2012) - Annette Weintraub
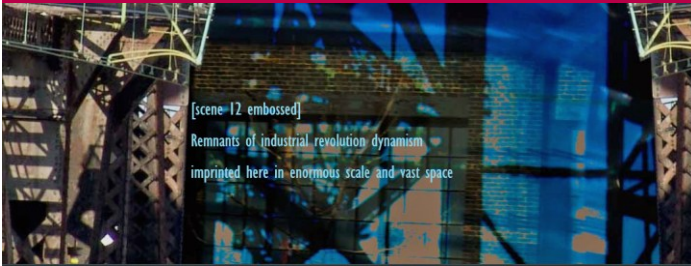
Slide Stories is a poetic exploration of the social and political construction of urban space. It is a meditation on the dominance of surface that has come to characterize an urban environment in transformation from historicized place to anonymous and generic global landscape. Through narratives, *Slide Stories* investigates the visual morphology of this urban environment in a series of movements through space in which the incremental accrual of visual incident links physical surroundings and psychological space. *Slide Stories* consists of seven sections—each with a different visual theme and underlying narrative. Brutalism explores issues of materiality and space; The Grid explores the geometries of familiar places and the patterning of urban space; Industrial Strength is a meditation on abandoned spaces; Nocturnal is concerned with the transformative effects of artificial light; Bricks explores visual repetition and the warmth of organic materials; Absence locates memory in the perception of negative space; and Blink is about transience and impermanence.

Annette Weintraub is Professor of Art and Director of The Robinson Center at The City College of New York, CUNY. Her work is an investigation of architecture as visual language and the symbolism of space. It integrates narrative elements within a variety of conceptual representations of space, examines the boundary between personal and public space, and the social meanings of landscape. Her projects have been shown at venues that include: College Art Association, FILE in Sao Paulo and Rio de Janeiro, The 5th Biennial of Media and Architecture in Graz Austria; The Whitney Biennial; The International Center for Photography/ICP; The International Film Festival Rotterdam; Thirteen/WNET TV's Reel New York.Web; at SIGGRAPH and ISEA and numerous other national and international exhibitions. Commissions include The Rushlikon Centre for Global Dialogue, CEPA and Turbulence. Annette Weintraub's work has been cited in many publications, including: Aperture, Art in America, Artforum, ArtByte, Newsweek, The New Yorker, New York Magazine, The Boston Globe and Leonardo.

http://www.annetteweintraub.com/

Uncultivated (2010 - present) - Lynn Cazabon

Uncultivated is an ongoing public art project consisting of geo-referenced photographs, a website (uncultivated.info), commercial displays, 'plant walks' open to the public, and exhibition prints representing wild plants within urban landscapes over time. Commonly known as 'weeds,' the project draws attention to tiny pockets of wildness within the urban environment and reflects upon how urban landscapes are evolving due to the effects of global climate change. Each printed image in the project is displayed with a QR code, which when scanned with a mobile device connects to its corresponding webpage containing detailed information on all the plants found in the image, their location, and the date it was taken. The public displays are designed to deepen awareness of the immediate surroundings of the viewer by displaying a photograph taken in close proximity. Started in Baltimore, MD in late 2010, the project has grown to other cities, including Chicago, IL, New Orleans, LA, Washington, D.C. and Brooklyn, NY


Lynn Cazabon is an artist who works in photography, web, mobile applications, video, and installation. Cazabon received her MFA from Cranbrook Academy of Art and undergraduate degrees from the University of Michigan (B.A., B.F.A.), and is currently Associate Professor of Art at University of Maryland, Baltimore County.

http://lynncazabon.com

433m (2011 -present) - Xavier Leonard

433m is a (dis)Locative sound design. A geospatial audio portrait of a 433 meter span of public interiors/ exteriors in one place as mapped onto an analogous 433 meter span in a second place using Augmented Reality (AR) design methods. Installation audiences use headphones and AR browsers on smartphones or tablets to take a (dis)Located sound tour as they walk from site to site, experiencing a realtime audiovisual mashup of the two city spans. For the *Digital Art and the Urban Environment* edition of *433m*, the sounds of a 433 meter span adjacent to the Pace Digital Gallery will be (dis)Located with an analogous span elsewhere in New York City. The second span will be chosen to articulate historical and cultural resonance between the two spans. The designer will identify the second span in consultation with gallery staff, historians and community members.
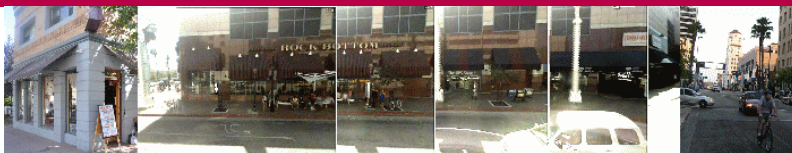
Xavier Leonard is a communications technology designer, researcher and activist. He was the founding director of Heads on Fire and the Heads on Fire Fab Lab. The program was selected as a national model in the U.S. for teaching technology in out-of-school settings. In 2010, he created Designers for Humanity, a model for delivering science, technology, engineering and mathematics (STEM) experiences through service-learning projects aimed at fostering innovation and providing an engineering solution for a specific community problem. Leonard has been honored as a Z-Fellow of the Zero Divide Foundation, an Ideas Institute Fellow of the MIT Media Lab, and a TEC Champion by the United States Congress. His design projects have been presented at the Institute of Contemporary Art, London; the Institute of Contemporary Art, Philadelphia; The Knitting Factory, NYC; the Soundwave Biennial, San Francisco, CA and the Open Knowledge Festival, Helsinki, Finland, among other venues. His work has been supported by the Western States Arts Federation; the Pennsylvania Council of the Arts; the Institute of International Education; the Pew Fellowship in the Arts and New American Radio. Leonard has spoken on the deployment of technology to empower and develop communities at the United Nations' World Summit on the Information Society in Tunis, Tunisia; TEDx America's Finest City and other national and global events. A graduate of Columbia University, he has been a Media and Communications Specialist with San Diego's Center on Policy Initiatives and a Senior Fellow in Emerging Technology at the SDSU Visualization Center

Website: www.XdotL.com

Blog: www.merelyanode.com

Directions to the Pace Digital Gallery at 163 William Street: