

data/fields

5 NEW MEDIA INSTALLATION WORKS

CALEB **COPPOCK**

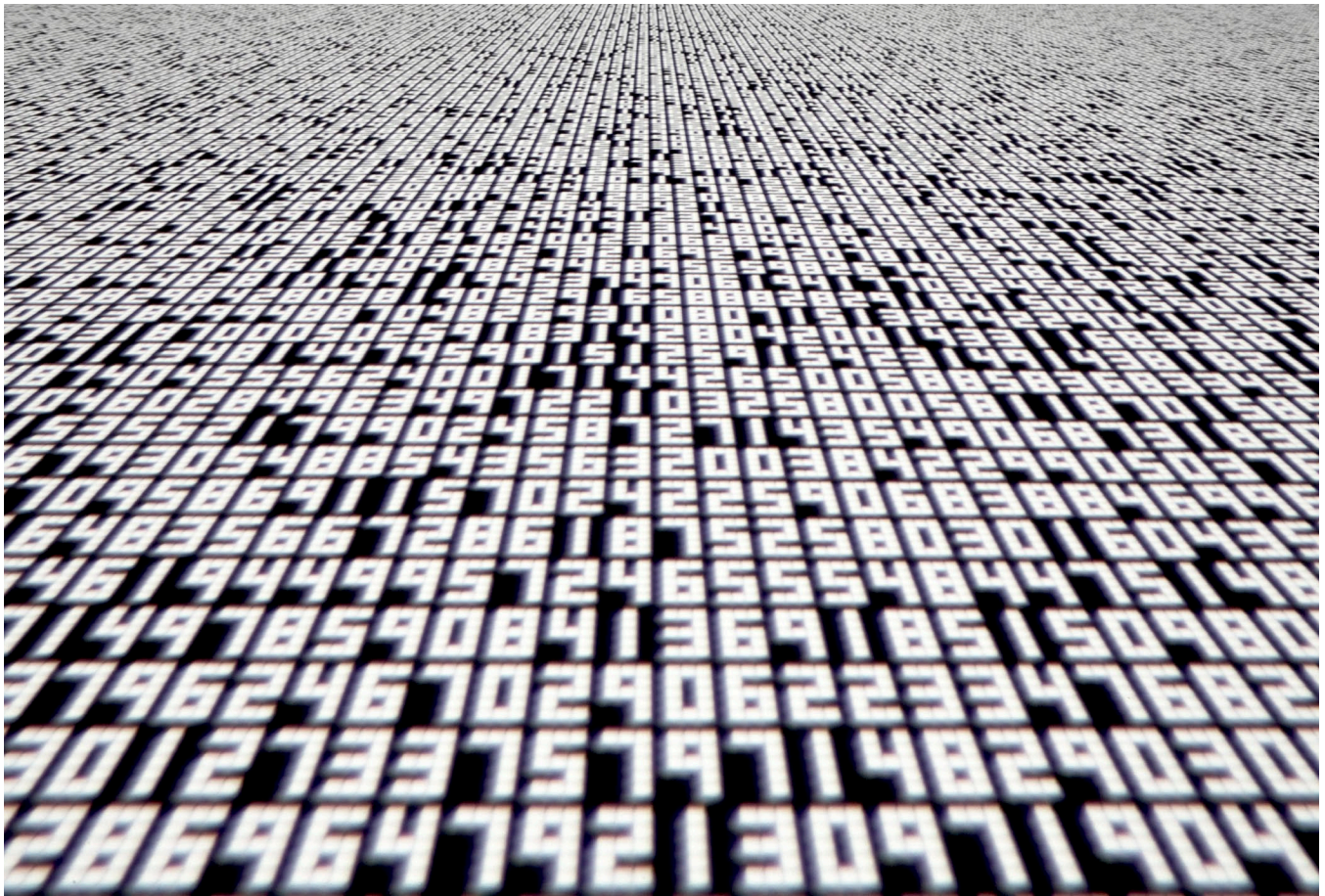
MARK **FELL**

ANDY **GRAYDON**

RYOJI **IKEDA**

FRANCE **JOBIN**

curator: Richard **Chartier**



Data can be considered proof that we experience the world;
as evidence of that experience; and as the experience itself.

Data are points that flow through fields. We can pause in these fields and extract the information. If data fields are those set boundaries in which we place, consider, and collect information, then a gallery might be a great plane of these fields. Or, leaving the natural world for the subjective, it could become an index, compiled by artist and viewer together.

The works in *Data/Fields* utilize the thematic implications of the data field as they transform gallery space into hubs of sensory information: sites of signal, noise, presence, and absence. The viewer/listener becomes another connection, another point, in the flow and transferral of data.

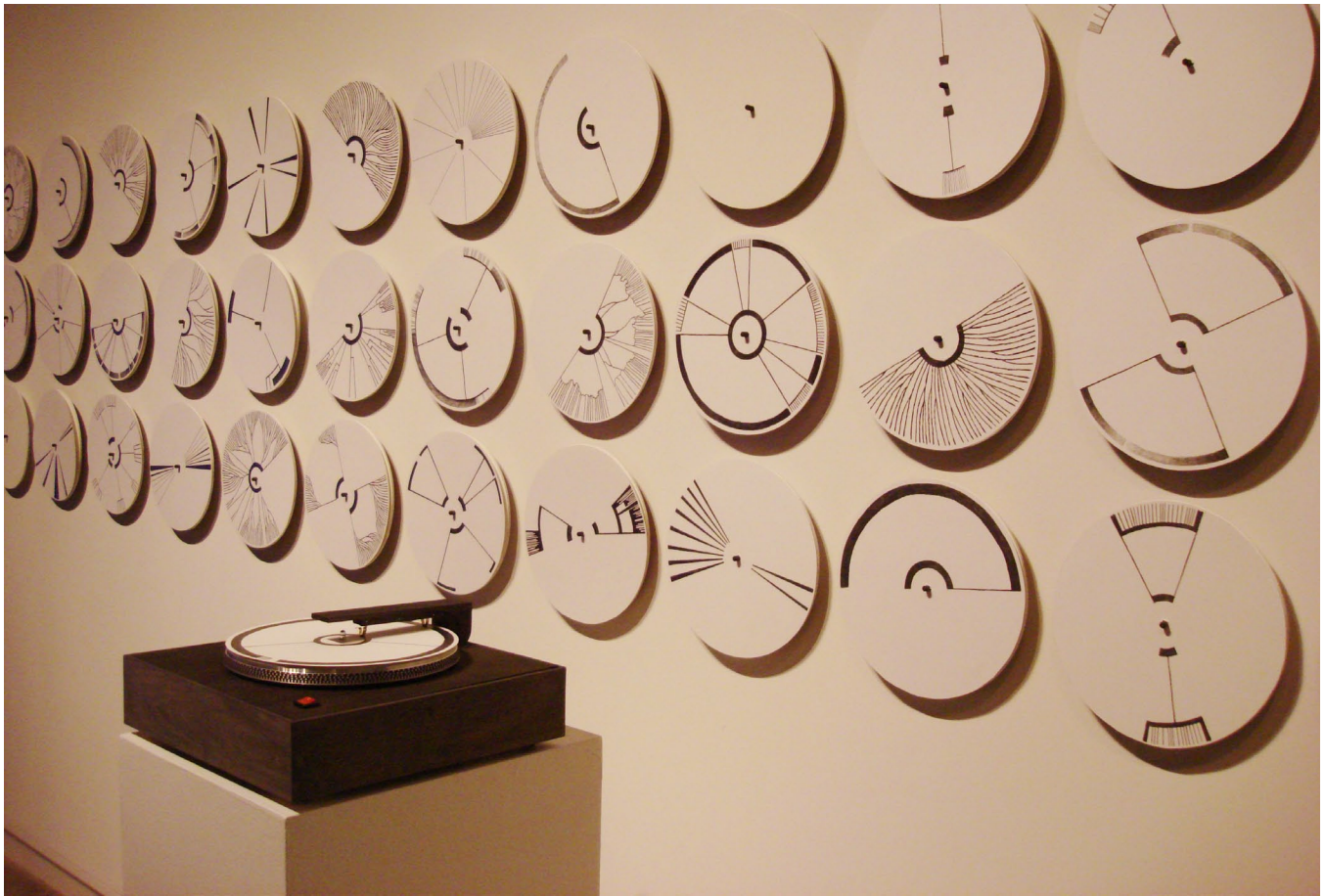
Data/Fields presents new media installations by five noted international artists. These selected and commissioned works at Artisphere are the artists' gallery debut in the Washington, DC area and include two premiere exhibitions in the United States. Curated by renowned sound artist Richard Chartier.

"Sharply installed and smartly edited mini-survey of cutting-edge contemporary art... the works in *Data/Fields* sharpen your senses, even as they blur the boundary between sight and sound."

– *Washington Post*

"*Data/Fields* installations challenge data's unexciting reputation."

– *Patch.com*



CALEB COPPOCK

Graphite Sequencer

2007-2011

graphite, paper, tone generator, wire, wood, custom housed turntable

Graphite conducts electricity. The *Graphite Sequencer* converts this inherent quality of graphite into sound by joining the surface of a drawing with the circuitry of a simple tone generator. The project enables a tactile participation in sound production. A drawing on paper becomes a hand-rendered interface for creating sound. The circular compositions contain electrical and visual information, forming a rotating field of data.

Over time, a lexicon of drawing techniques develops, producing both direct, correlated results and surprising glitches. The graphite speaks an invisible language as drawn lines are translated from their original, hand-made origins.

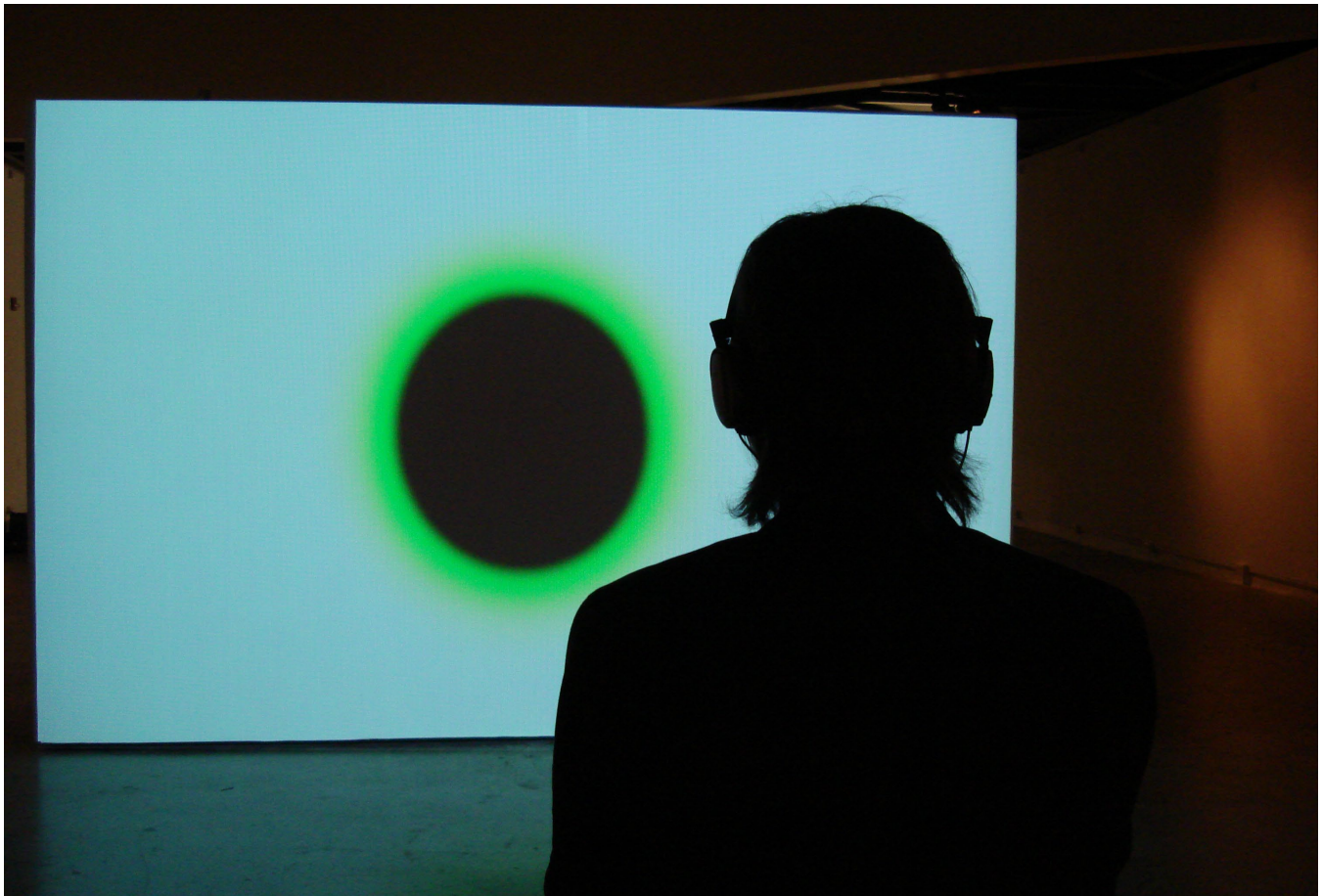
In this work, the viewer/listener can make the direct correlation between action/connection and sound. Line and form become a language of the electrical transposed from its original human gesture/expressions. The drawing and drawer and listener become part of the same circuit.

This is the first showing of Coppock's work in the DC area.

Caleb Coppock (b. 1977) works in a variety of mediums including sound, installation, painting, sculpture, and video. Much of Coppock's work explores subtle potential embedded in both digital and natural processes. He takes a jeweler's loupe focus to the deafening availability of data with a minimalist, yet often playful, approach. Whether found on a walk in the forest, city street gutter, or meandering internet search, these often-overlooked sources become a catalyst for abstractions, patterns, forms and compositions.

He earned a BFA in sculpture and new media from the Minneapolis College of Art and Design in 2007. His work has been exhibited nationally and internationally including Open Source at raum500 in Munich, Germany; Litter Compositions at SLOT in Lubiaz, Poland; Summer Invitational IV at Thomas Barry Fine Arts in Minneapolis, Minnesota; and his first solo show Soft Rot (remix) at the Bemis Underground in Omaha, Nebraska.

→ calebcoppock.com



MARK FELL

Tone Pattern Transactuality

2011

computer generated sound and image

Tone Pattern Transactuality is the newest piece in a series of works by Mark Fell entitled *Attack on Silence*. The series uses intense colour and sonic forms that are direct outcomes of the same elementary mathematical process.

Fell is influenced by the visual and sonic structures present in both sacred geometries and technological interventions in mind control. Through the early stages of the series, Fell's central concern was to examine and aestheticize such structures using computational methods. However, as the series developed, Fell's concerns have shifted away from the sonic and visual forms found in mystical and scientific practices, to explorations of change and attention, and the interplay between psycho-neural and technological process. These later works feature a constant radial form whose boundary blurs into its background with spectral change of varying magnitude and duration. The central ambiguity of the work—the temporal and spatial condition of the object—foregrounds the percipient's 'internal' process. In asserting the impossibility of a 'passive' perceptual state the viewer is prompted to consider if the perceived form—its shifting color fields, and transitional status—exist on the screen or retina, or ultimate synthesis.

Tone Pattern Transactuality calls into question the boundary between the self and the world asserted by many Western theoretical traditions. It asks: which data is the viewer responding

to, the computational data evident in sound and image, or the data encountered within its perception?

Similar distinctions are addressed in Fell's use of sound. Here a process known as 'convolution' is used to map the acoustic fingerprint of real spaces onto synthetic sound. In this piece, the synthetic sound, and therefore listener, is placed within those spaces.

In *Tone Pattern Transactuality* sensory data can change our situational relationship with a space or field of vision. The single viewer is, in a sense, drowned in visual and aural data.

This is the first gallery exhibition of Mark Fell's installation work in the U.S.

British artist **Mark Fell** (b. 1966) explores the relationships between geometry, color, and waveform. His works have been shown around the world as performances, installations, and in print. For the past decade Fell has been one of the leading innovators in the fields of experimental electronic music and sound art. Combining interests in experimental music, contemporary art, computer technology, and philosophy, his work has been performed and exhibited internationally to wide critical acclaim. Fell is one half of electronic music duo SND.
→ markfell.com



ANDY GRAYDON

Untitled (band pass Arlington)

2011

sculptural video installation

In *Untitled (band pass Arlington)*, a single white line of video light moves slowly over a pile of stones and debris. It is unclear to the viewer whether the pile is made from the raw materials for future building, or if it is the remains of a demolition or a structure's decay. Whether pre- or post-construction, the pile represents a position near the bottom of the arc of becoming: an entropic assembly of material either to be composed or decomposing. Across this, the white line of light cuts a kind of index mark, a way of traversing the material's topography in time.

The line of light operates dually, at once "playing" the rough material texture and form that it glides across (as if it were the long white cursor ubiquitous in audio software interfaces), while simultaneously being deformed by that very material's texture and form. This dual functioning of the line reflects upon the material it describes: if the line is a cursor, the pile becomes the elements of a composition-in-process, while if the light forms a line of topography, the pile is its field, its given environment.

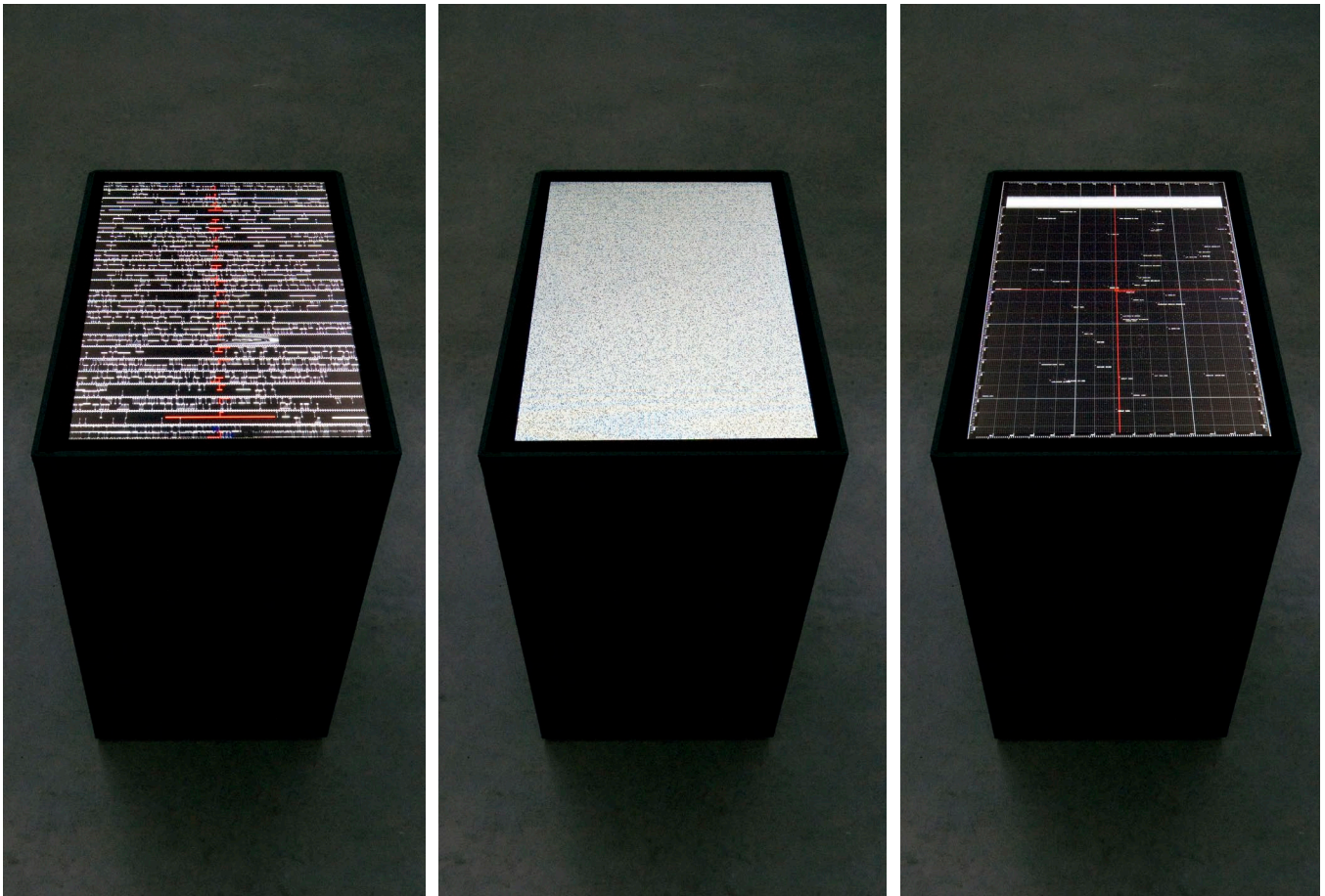
The work finds its balance, its simulation of data collection and visualization, in this space of oscillation between composition and environmental art—as if scanning data of the past while reforming some future.

This is the first gallery exhibition of Graydon's work in the DC area.

Andy Graydon (b.1971) is an artist and filmmaker based in Berlin. Born and raised in Maui, Hawaii and originally trained as a filmmaker, both experiences have been influential on Graydon's current work, which is focused on the interaction of media and environment in the forming of personal and social subjectivities. Taking the form of projected light and video installations, photographs, sound works, and architectural interventions that are attuned to site and context, Graydon's work explores the interplay of phenomenal, ecological, and social constructions that make up our composite notion of place.

Exhibitions include *Unmonumental*, The New Museum, New York; *You Are Free*, Kunsthalle Exnergasse, Vienna; *Untitled (plate tectonics)*, Program, Berlin; *Room Works*, Portland Art Center, Oregon; and *Untitled (fault)*, Marian Spore, New York. Graydon has released sound works on numerous labels, including Nonvisual Objects (Vienna), mAtter (Tokyo), Winds Measure Recordings (New York), White_Line Editions (UK), and Leerraum (Switzerland).

→ andygraydon.net



RYOJI IKEDA

data.scan

2009

digital audio & video: computer, monitor, loudspeaker, wood plinth

data.scan is an audiovisual installation composed from a combination of pure mathematics and the vast sea of data present in the world. Each single pixel of the visual image is strictly calculated by mathematical principle. Visitors to the exhibition will experience the vast universe of data in the infinite between 0 and 1.

As part of Ryoji Ikeda's *datamatics* series of works, *data.scan* presents an audio-visual relationship relating to large sets of data from two recent meta-scientific investigations that have mapped the human body and the astronomical universe. The horizontal field of the monitor-based *data.scan* is registered intimately in relation to the viewer's body. The dialogue of sound and image in *data.scan* addresses notions of randomness, extremities of scale, and binaries of the visible/audible and invisible/in audible.

concept, composition: Ryoji Ikeda
programming: Tomonaga Tokuyama
commissioned by Surrey Art Gallery / co-produced by Forma

This is the first gallery exhibition of Ikeda's work in the DC area.

Japan's leading electronic composer **Ryoji Ikeda** (b. 1966) focuses on the minutiae of ultrasonics, frequencies and the essential characteristics of sound itself. His work exploits sound's physical property, its causality with human perception, and mathematical dianoia as music, time and space. Using computer and digital technology to the utmost limit, Ikeda has been developing particular "microscopic" methods for sound engineering and composition. Since 1995 he has been intensely active in sound art through concerts, installations and recordings: the albums *+/-* (1996), *0 degrees* (1998) and *Matrix* (2000) have been hailed by critics as the most radical and innovative examples of contemporary electronic music. With Carsten Nicolai, he works the collaborative project 'cyclo.', which examines error structures and repetitive loops in software and computer programmed music, with audiovisual modules for real time sound visualization. The versatile range of his research is also demonstrated by the collaborations with choreographer William Forsythe/Frankfurt Ballett, contemporary artist Hiroshi Sugimoto, architect Toyo Ito and artist collective Dumb Type, among others. Ryoji Ikeda received the Golden Nica prize at Prix Ars Electronica 2001 in the Digital Music category.
→ ryojiikeda.com

photo by Scott Massey, courtesy Surrey Art Gallery, Canada



FRANCE JOBIN

Entre-deux

2011

6-channel site specific sound installation. 144 minute cycles

"Between notes and sounds lie rests and silence. I have come to regard these as the most fragile parts of music." - France Jobin

Created entirely with actual field recordings from across the globe and on location around Artisphere, Montreal sound artist France Jobin's site-specific work *Entre-deux* explores acts of systemic, yet subjective, information gathering. Spaces and times are chosen for their inherent beauty, then processed and reformed as location and experience itself becomes transposed. "Entre-deux" is the re-placing of data.

This site-specific work is the first gallery exhibition of Jobin's installations in the U.S. This work is located outside on the Terrace.

Entre-Deux is supported in part by the Canada Council for the Arts.



Conseil des Arts
du Canada

Canada Council
for the Arts

France Jobin (b. 1958) is a sound / installation / web artist residing in Montreal, Canada. Her audio art can be qualified as "sound-sculpture." It reveals complex sound environments where analog and digital meet. Her installation/web art can be said to follow a parallel path, incorporating both musical and visual elements.

France Jobin has created solo recordings for bake/staalplaat (Netherlands), ROOM40 (Australia), nvo (Austria), DER (USA) and ATAK (JP). Her work appears on countless compilations. She collaborates with Tomas Phillips (sound artist) and Cédric Eymenier (visual artist). Jobin's installations as well as live performances can be "experienced" in various music venues and new technology festivals across Canada, the United States, South America and Europe.

She is currently curating the Montreal concert event/philosophy *immersion*. Her work continues to evolve as technologies enable her to create in new environments.

→ francejobin.com



Richard Chartier (curator) (b.1971), sound and installation artist, is considered one of the key figures in the current of reductionist electronic sound art which has been termed both “microsound” and Neo-Modernist. Chartier’s minimalist digital work explores the inter-relationships between the spatial nature of sound, silence, focus, perception, and the act of listening itself. Chartier’s sound works/installations have been presented in galleries and museums internationally, including the 2002’s Whitney Biennial. He has performed his work live across Europe, Japan, Australia, and North America at digital art/electronic music festivals and exhibits.

In 2000 he formed the influential recording label LINE and has since curated its continuing documentation of compositional and installation work by international sound artists/composers exploring the aesthetics of contemporary and digital minimalism. In 2007 he curated the sound/video program *Colorfield Variations*, a collection of works influenced by the Color Field painting movement. This program continues to be screened and exhibited at digital/film festivals, museums, and art galleries around the world. In 2010, Chartier was awarded a Smithsonian Institution Artist Research Fellowship.

→ 3particles.com
→ lineimprint.com

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SEPTEMBER 22 - DECEMBER 11, 2011



Terrace Gallery: 1101 Wilson Boulevard, Arlington, VA 22209
→ www.artisphere.com

Artisphere is managed by Arlington County’s Department of Parks, Recreation and Cultural Resources and supported in part by the Rosslyn Business Improvement District, individuals, corporations and foundations.



photo: Marisa Long
all other photos by Richard Chartier unless noted