

SYNTHESIS AND DISTRIBUTION: EXPERIMENTS IN COLLABORATION

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CURATED BY WM. PAPPENHEIMER, RON JANOWICH AND MERIJN VAN DER HEIJDEN

PACE UNIVERSITY ART GALLERIES



PACE DIGITAL GALLERY

SYNTH AND DISTRIBUTION THESIS TION

PETER FINGESTIN GALLERY

1 PACE PLAZA
NEW YORK, NY 10038
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OPENING NOV 5TH, 4-7PM THROUGH DEC 16TH

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PACE DIGITAL GALLERY

163 WILLIAMS STREET
NEW YORK, NY 10038
914.779.4947, DIGITALGALLERY@PACE.EDU

OPENING NOV 15TH, 6-8PM THROUGH DEC 16TH

Synthesis and Distribution: Experiments in Collaboration

Curated by:

Will Pappenheimer, Artist, Pace University

Ron Janowich, Artist, New York, University of Florida

Merijn van der Heijden, Artist, Ohio State University,

Notions of synthesis and distribution in collaboration represent a coming together of multiple identities into a new and highly invigorating investigation. As a pre-requisite, participants must question or set aside familiar rules and tools to open up a particular problem in art and visual language from different perspectives. The process is likely to encompass dialogue, brainstorming, overlay, distribution, collective practices, geography, hybridization, network activities, and new forms of cooperative invention. This way of working is not necessarily shaped by personal language or personal concerns. It can be understood as a third language. It is a way of working that is based on mutual respect, risk-taking and expansive inquiry that allows a team or group to venture into new and unknown directions.

“Synthesis and Distribution: Experiments in Collaboration” is an concurrent series of exhibitions featuring the unexpected results of artistic and interdisciplinary collaboration. The artists, writers and thinkers were invited based on their willingness to explore and transform each other’s work. They may have already established an existing collaborative body of work or they may be encouraged to uncover this latent interest within the purview of this exhibition.

Artists from over five countries will exhibit work in new media, photography, painting, drawing, sculpture, video, digital printing, and musical performance. Interdisciplinary collaborations will include visual arts, musical performance, criticism, writing, architecture and the social sciences. They will be exhibited simultaneously in all three of Pace University’s Fine Arts Galleries.

The exhibition is intended as an ongoing exploration of this growing mode of cooperative creativity and has been held in different forms at the previous venues:

Axel Raben Gallery, 526 West 26th St., New York, July5-aug5 04

Grossman Gallery at Lafayette College, PA., October 18-November 29, 2003



LIST OF ARTISTS IN THE PACE DIGITAL GALLERY

JULIE ANDREYEV AND JORDAN BENWICK
WITH SIMON OVERSTALL, SEAN ARDEN
AND DANIEL MIRER

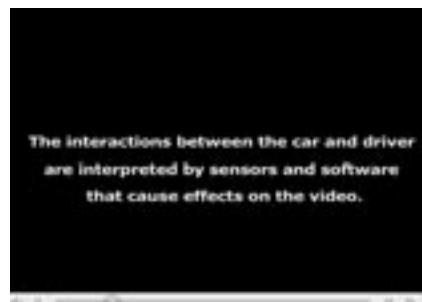
LYNN CAZABON AND HASAN ELAHI

MICHAEL MANDIBERG AND JULIA STEINMETZ

JILLIAN MCDONALD, KELTY MCKINNON
AND BECKLEY ROBERTS

JOHN MILLER AND TAKUJI AND KOGO

SAL RANDOLPH AND GLOWLAB



JULIE ANDREYEV AND JORDAN BENWICK
THE TEAM: JULIE ANDREYEV, SIMON OVERSTALL,
SEAN ARDEN AND DANIEL MIRER

FOUR WHEEL DRIFT (remix) 2005

Four Wheel Drift (remix) is site-specific in that it relies on the unique urban qualities of the host city. In preparation for the *FWD (remix)* performance, cameras and microphones provide video imagery and sound of the car's environment that is manipulated by the interaction of the car and driver to provide an audio/visual storytelling of the city's street culture. These records become the playlist used by software and the DJ and VJ (visual jockey) to generate live video panoramas and a soundscape during the *(remix)* performance. Each time it is performed, *Four Wheel Drift (remix)* involves collaborative processes that provide audio and video data unique to the host performance city. Originally produced in 2004 by Julie Andreyev in technical collaboration with Jordan Benwick, the project involves additional modes of collaboration, such as those between the car and driver, between the production team and a local participant, and between the *(remix)* performers.

The preparatory drive in the city relies on the participation of a local passenger to direct a route, and on the interaction between the car and driver. The passenger's role as a guide for the production of the audio and video archive is a key aspect of the collaborative process. Their local knowledge determines the specific visual mapping of the city and its vernacular highlights. As the car cruises the city, sounds from different areas in the car are recorded for use in generating the *(remix)*. Conversations, the choice of music played on the car's stereo, directions, and the team's responses to the route are recorded. Cameras provide video imagery of the city that is manipulated by the interaction of the car and driver using VJ techniques. The movement and engine functioning of the car are interpreted by sensors and software patches that cause effects on the video reflecting the choices made during the drive. During the *(remix)* performance, these video records become the visual playlist used by the software and VJ to generate panoramas.

The performative aspect of the project is informed by collaborative DJ/VJ culture. During a *(remix)* installation/performance, the audio archive of the drive is treated via software and the DJ to create a new, live, musical soundscape. Each sound source has a particular role; the engine sound is used to create the baseline, conversations - the vocals, etc. As the soundscape plays, the VJ uses software to select, 'tune', mix and project the video archive to reflect qualities of the sound. Each time the project is performed the interpretation of city space and experience is unique, and elements of perception are localized to each site. Creation takes place "on-the-fly" in a public setting rather than in the isolation of the studio.



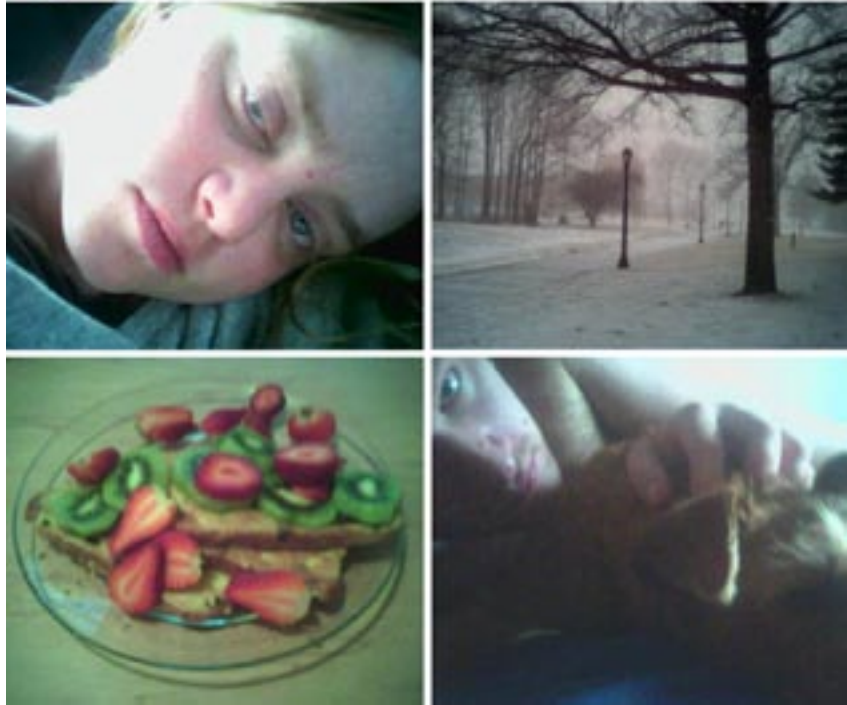
LYNN CAZABON AND HASAN ELAHI

MARSEILLE/BALTIMORE
2005

Marseille/Baltimore is a multi-media, bi-lingual installation consisting of video portraits of people of these two post-industrial port cities. Between 2003-04, approximately fifty residents of these cities were asked to speak about the most significant technological device in their lives at that moment. The objects chosen are often predictable (cell phone, laptop), sometimes surprising (metro pass, highlighter pen), but invariably provide insight into the ways in which everyday technological items become entangled in our lives. Each interview represents a portrait of that person via the complex connection to their chosen object. The color of the installation is designed to evoke both sky and water, referencing the fact that both Marseille and Baltimore are port cities. The overall audio experience as one first enters the space is a murmuring of voices, as if one is entering a crowded party. However, once the viewer decides to commit and sit down at one of the viewing stations scattered within the gallery, they can experience what is more like a one-on-one conversation.

<http://www.research.umbc.edu/%7Ecazabon/>

NETWORK



MICHAEL MANDIBERG AND JULIA STEINMETZ

IN NETWORK

2005

IN Network is an extended cell phone life-art performance about distance, communication, intimacy, telepresence, and living together while apart. In August 2004 artist Michael Mandiberg moved to New York; Julia Steinmetz remained in Los Angeles, postponing her move for a year because of commitments to her job and her collaborative art practice. Faced with a year apart, and the prospect of a long-distance relationship, the two artists got their frequent flyer numbers handy, and switched both of their cell phones to a provider with free "IN Network" service.

Michael and Julia started out having normal conversations, giving each other updates about their days, and sending cameraphone pictures back and forth, etc. As they switched to using hands-free microphones, they began using the phone differently. They started doing things together at the same time, 3000 miles away, via cellular connection: driving to/from work, eating dinner, giving lectures to students, going for a walk, having a cocktail, reading books in silence, falling asleep and waking up.

What began as a pragmatic attempt to make their relationship last the year of separation through good communication, turned into something less about communication and more about intimacy through (misuse of) technology, and sharing (sonic-virtual) space.

<http://Turbulence.org/Works/innetwork>



JOHN MILLER AND TAKUJI KOGO

**LIFE SUCKS: 17 PERSONAL ADS FROM
THE YAMAGUCHI REGION**
2001

Our collaboration began gradually and casually. Takuji routinely collaborates with other artists. He also organizes shows and web projects as well. In 1998, he invited me to show digital projections of game show sets at his project space in Yokohama, at the Candy Factory. For these, I used a video grabber to take scenes from *The Price is Right* off tv. Then, I removed all the figures from the set with Photoshop. Takuji responded to this work with a series he called *Non-Broadcasting Time*. Here, he photographed sets for Japanese game shows from oblique angles, emphasizing the façade-like nature of the set. Then, using Macromedia's Flash, he would squeeze the images horizontally or vertically to produce the allusion of a camera tilt or pan. This created a tension between the flatness of the image and the space it suggested.

Takuji and I have never discussed long-range goals for our collaborations. Rather, we work on the basis of a tacit understanding. I suppose we are both interested in the way people and institutions *misrepresent* themselves to themselves. We both know, however, that no representation is transparent. Rather, it is the façade-like nature of representation that interests us.

<http://www.trans.artnet.or.jp/candy/john/index.html>



JILLIAN MCDONALD, KELTY MCKINNON AND BECKLEY ROBERTS

IVY LEAGUE
2002

Ivy League, a hypertext project is a 2002 interdisciplinary collaboration between Jillian McDonald, a Canadian visual artist based in Brooklyn, and Kelty McKinnon, a landscape designer based in Vancouver, BC. *Hedera helix* (English Ivy) has simultaneously been glorified for its abilities to rapidly anchor erosive soils and filter polluted air, and vilified as an invasive plant which can rapidly dominate native ecosystems, out-competing other plants for nutrients, sunlight and air. The project documents ivy research and encourages visitors to wander the city streets, scattering seed as they walk. *Ivy League* was made into a public art performance by Jillian McDonald and Beckley Roberts in 2005, where the two performers took opposing roles of anti-ivy activist and gardener / ivy lover. They invited passersby in a public mini-park to enter their garden and engage in dialogue.

On collaboration: "As a landscape architect, my approach to the creative process is first and foremost site and research based. Much of my work explores the possibilities of art and design as a catalyst for interaction and memory by emphasizing the physical interface with social, ecological, cultural and geomorphological history. My field tends to be spatial, focusing not on objects, but on the relationships between things. Perhaps because of this, collaboration has been an intrinsic part of site based work. The dialogue formed with governmental agencies, community members, engineers, and architects necessitates a simultaneous letting-go and a corresponding active engagement that, with all parties focused on the project, often results in something much greater than the original intention. *Ivy League* was developed through a similar double take of 'letting go' and 'grasping-on' that pushed us into new territory. For me, pushing the process outside the boundaries of professional or academic practice allowed the work to become playful and humorous, while maintaining a seriousness of intention."

<http://www.jillianmcdonald.net>



SAL RANDOLPH AND GLOWLAB

LISTEN NOW: ADJACENT

2005

The Listen Now project is an ongoing series of environmental recordings. They invite a displacement in the act of listening, from one person to another, one time and place to another. Listening always takes place in the present but sounds are also tied to the moment of their making. By now we take the displacements of sound recordings for granted, but there is still something uncanny about them. A sound environment is an unrepeatably composition, continuously unfolding whether we give it our attention or not.

For the “Adjacent” series, I’m focusing on streets outside of where my friends live and work. Beginning at my own front door, and spiraling outward, I’ll be gathering recordings of street sounds throughout May and June. Each site will be marked by a Listen Now sticker, with a number that links to the recording from that site.

New recordings will be added weekly to the site throughout May and June, 2005. Listeners are invited to carry the sounds back into public space and listen to them either adjacent to where they were made (a displacement in time) or outside the living and working spaces of their own friends (a displacement of space and social network).

<http://salrandolph.com/>

GLOWLAB is a Brooklyn-based community exploring psychogeography as it relates to contemporary art. They publish a bi-monthly web-based magazine and produce events, lectures, projects and exhibitions.

Psychogeography includes just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape. In 2004 Joseph Hart wrote that “psychogeography” was “a slightly stuffy term that’s been applied to a whole toy box full of playful, inventive strategies for exploring cities.

<http://www.glowlab.com>