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TAKING CARE HEXAGRAM@AECAMPUS

SEPTEMBER 6 TO 10, 2018
KUNSTUNIVERSITÄT LINZ
DEEP SPACE, ARS ELECTRONICA CENTER
ATELIERHAUS SALZAMT

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curator
Anna Kerekes
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PRESS TOUR

WEDNESDAY 5 SEPTEMBER, 6:30 PM - KUNSTUNIVERSITÄT LINZ
IN PRESENCE OF THE ARTISTS, THE CURATOR AND THE CO-DIRECTOR.

ANNA KEREKES, Exhibition curator
CHRIS SALTER, Project initiator, co-directeur of Hexagram

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PRESS RELEASE

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 hexagram

FOR IMMEDIATE RELEASE

Hexagram, the largest network for research and creation in media art, design, technology and digital culture in North America will host the 2018 Ars Electronica Campus Exhibition "Taking Care". The exhibition will take place in three Ars Electronica venues: the Kunstuniversität Linz, Ars Electronica Deep Space and the Atelierhaus Salzamt from 6-10 September, 2018.

"Taking Care" is a large scale exhibition of twenty diverse and compelling works from graduate student members of the Hexagram network from five Montreal universities. The works explore the ideas and visions of the next-generation as they grapple with the dramatic transformation of contemporary society and culture through technology and an increasingly uncertain future.

Featuring games, VR, performance, installation, biological art, textiles, sound, video and photography, the exhibited works all involve the use of contemporary technologies yet, their focus goes beyond the technological into the ethical, the political, the economic and the aesthetic. Issues of the anthropocene, migration and post colonial conflicts, newly emerging human-machine interrelationships, the role of history in the face of forgetting and expanded experiences of the senses and perception mark the twenty projects in the exhibition.

Hexagram brings together 40 faculty researchers and over 200 graduate students from its founding universities, the University of Quebec in Montreal (UQAM) and Concordia University, along with the University of Montreal, McGill, École de Technologie Supérieure and the University of Quebec at Chicoutimi. The network has established partnerships with academic and cultural organizations in Quebec, across Canada, and around the world.

Since 2001, Hexagram has been the anchor for research-creation in Québec and Canada. Research-Creation is interdisciplinary approach that bridges faculty and students from the arts, humanities, social and natural sciences. Students and faculty from around the world are attracted to Hexagram for its cutting edge research infrastructures - studios, labs, black boxes - and the vibrant cultural scene of Montreal and the province of Quebec, a centre for digital arts and culture in North America. Within Montreal, Hexagram provides an intra-university environment for collaboration through public seminars, events and publications that transcend disciplinary silos and the isolation of university departments. Within Quebec, it also enables structured mobility and exchange between French and English research cultures in art, science, technology and society.

CURATORS' BIOS

ANNA KEREKES

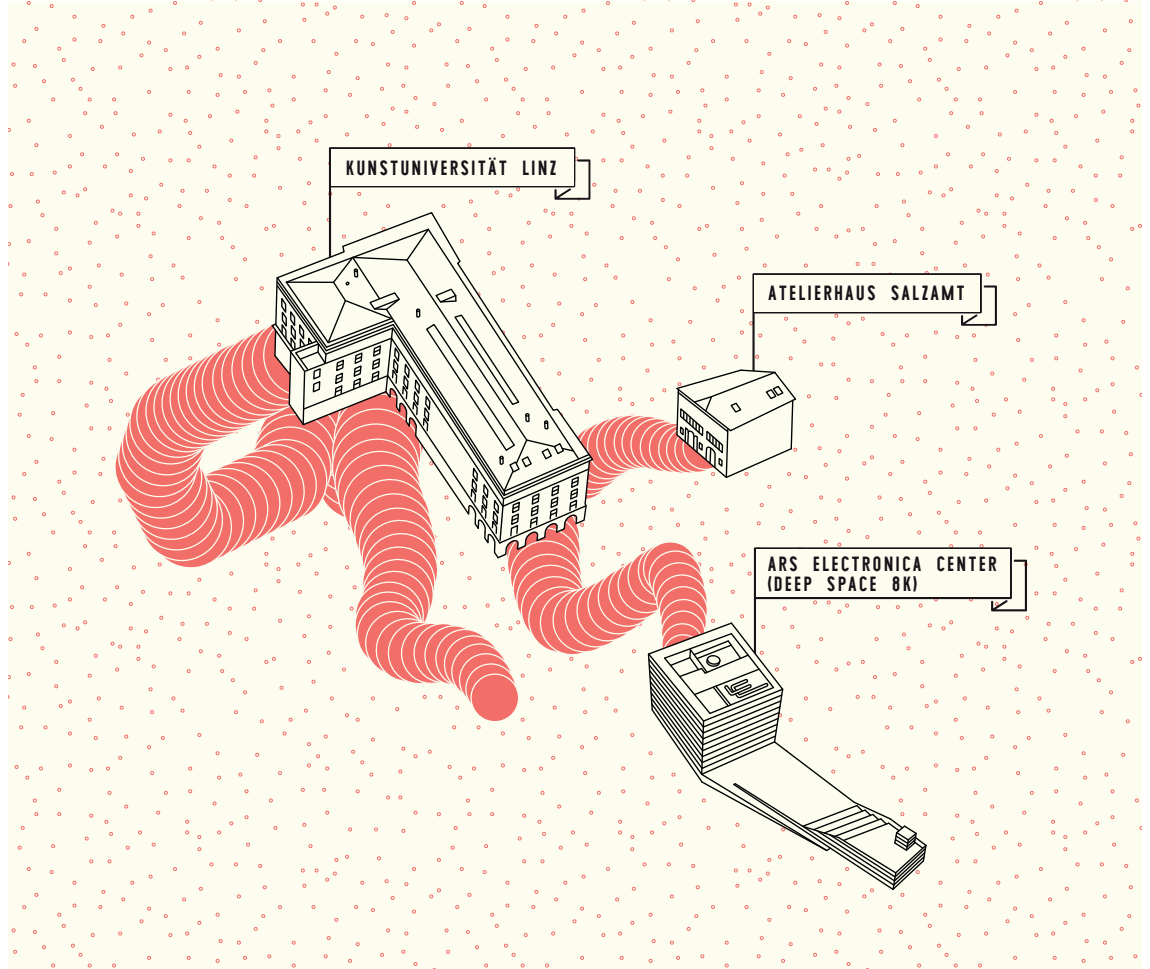
Anna Kerekes works as a curator, artist and researcher. She focuses on media arts and collaborates on various projects in the international art scene. After receiving a masters in curating at the University of Sorbonne-Paris IV, her interest in the making of art led her to pursue a PhD in art studies and practices at the University of Quebec in Montreal, where she specialized in research-creation. Her collaboration with Jonas Mekas transformed how she associates notions of memory and everyday life through artistic practices, making these subjects the focal point of her current work.

CHRIS SALTER

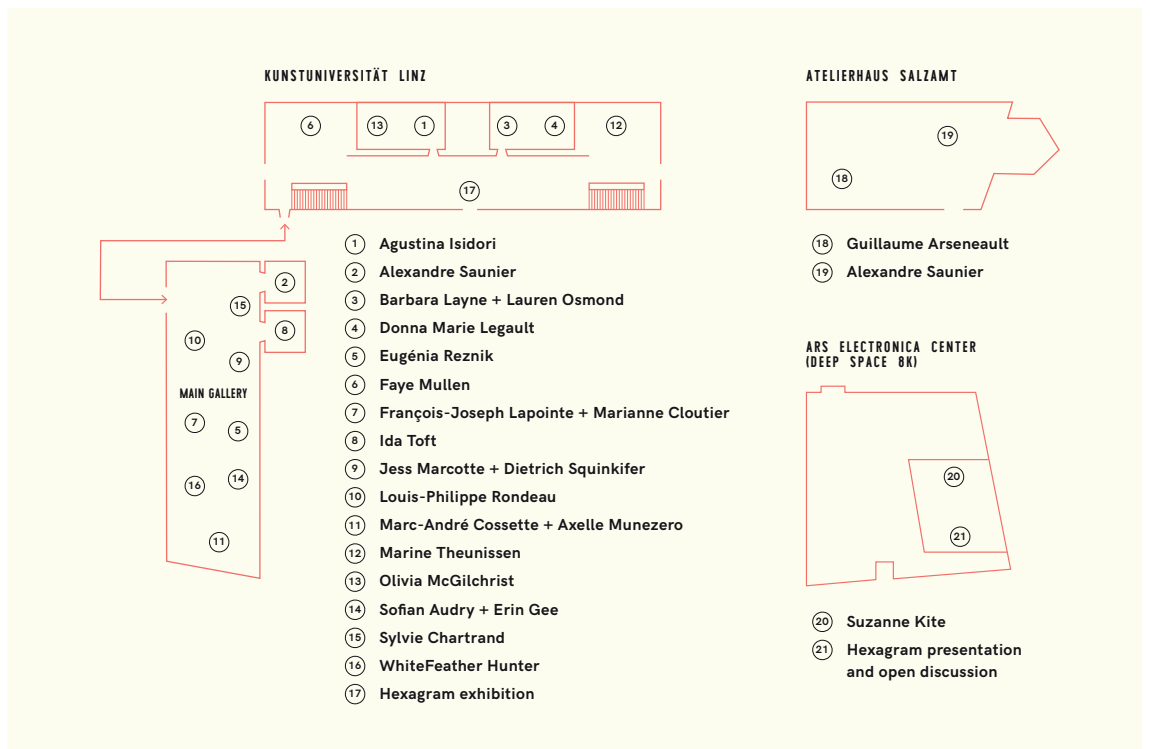
Chris Salter is an artist, University Research Chair in New Media, Technology and the Senses at Concordia University and Co-Director of the Hexagram network for Research-Creation in Media Arts, Design, Technology and Digital Culture, in Montreal. Salter's performances, installations, research and publications have been presented exhibitions, festivals and conferences around the world including the Venice Biennale. He is the author of *Entangled: Technology and the Transformation of Performance* (MIT Press, 2010) and *Alien Agency: Experimental Encounters with Art in the Making* (MIT Press, 2015).

MAP AND EXHIBITION VENUES

EXHIBITION VENUES



EXHIBITION MAP



PROGRAM

KUNSTUNIVERSITÄT LINZ

5.09

6:30pm Press Tour
& Official opening of Ars Electronica 2018
Vernissage of "Taking Care" by Hexagram

6.09

3pm *We Guide You Expert* with curator Anna Kerekes

8.09 & 9.09

4pm *Generative Chorus* by Marine Theunissen

6.09 , 7.09 , 8.09

6pm *Microbiome Rebirth Incubator* by
François-Joseph Lapointe & Marianne Cloutier

6.09 , 7.09 , 8.09 , 9.09 , 10.09

5pm *Of wall to ground* by Faye Mullen

Exhibition hours

6.09 , 7.09 , 9.09 11am - 9pm

8.09 & 10.09 11am - 7pm

ATELIERHAUS SALZAMT

6.09 , 7.09 , 8.09 , 9.09 , 10.09

2pm *Feedback Cycles for Oscillographs*
by Guillaume Arseneault

Exhibition hours

6.09 , 7.09 , 9.09 12pm - 8pm

8.09 & 10.09 12pm - 6pm

ARS ELECTONICA CENTER - DEEP SPACE 8K

5.09

8pm *Listener* by Suzanne Kite

6.09

11am *Listener* by Suzanne Kite

11:30am **Hexagram Panel**

7.09

10pm *Listener* by Suzanne Kite

EVENTS' DETAILS

WEDN 05.09 - 6:30PM (EN)

PRESS TOUR & EXHIBITION'S OPENING

Opening speeches :

Cultural Councilor of the City of Linz, Doris Lang-Mayerhofer

Delegate General of the Québec Government Office for Germany, Austria and Switzerland

Marie-Ève Jean

Dean of the University of Art and Design Linz, Univ.Prof. Dr. Reinhard Kannonnier

Artistic and Managing Director Ars Electronica, Gerfried Stocker

Hexagram co-director, Chris Salter

Curator of Taking Care, Anna Kerekes

The artists will be present

Where : Kunstuniversität Linz - Hauptplatz 6, Postfach 6, 4010 Linz Austria

THURS 06.09 - 11:30AM (EN)

HEXAGRAM PANEL

Hexagram is a Montreal based International network dedicated to research-creation in media arts, design, technology and digital culture. Led by Chris Salter, co-director, this event will showcase the unique practices the network supports and fosters. A panel of international collaborators will be invited to engage in a discussion on research-creation.

Chris Salter, Hexagram

Samuel Bianchini, ENSAD Paris

Takashi Ikegami, Univeristy of Tokyo

and Hexagram participants TBA

Where : Deep Space 8 K, Ars Electronica Center : Straße 1, 4040 Linz, Austria

THURS 06.09 - 3PM (EN)

WE GUIDE YOU EXPERT WITH CURATOR, ANNA KEREKES

The guided tour, led by the exhibition's curator Anna Kerekes, will provide you with a unique opportunity to get to know closer the artworks and artistic practices, namely re-search-creation within the Hexagram Network. The artists will also be present to exchange with the public and share insights about their artistic approach.

Exhibition's curator, Anna Kerekes

Where : Kunstuniversität Linz - Hauptplatz 6, Postfach 6, 4010 Linz Austria

ARTISTS' BIOS AND EXHIBITED WORKS

AGUSTINA ISIDORI

Agustina Isidori is an Argentinian-Italian visual artist and researcher based in Montreal. Agustina has a Bachelor in Film Studies, a degree in Digital Technologies in Art and Design and a Master of Design (Concordia University). Her work engages through constant dialogue in looking at ways to reflect on difficult knowledge, such as gender-based violence, feminicide, and violation of human rights.

DON FEDERICO

Don Federico is an experimental video installation that juxtaposes YouTube footage of kids playing a hand game with an actual case of feminicide. It creates an unsettling dialogue that reflects on the naturalization of gender-based violence.

"Don Federico killed his wife/he chopped her in little pieces/and put her in a frying pan/ people walking by/ smelled something stinky/it was Don Federico's wife, dancing cha cha cha"

ALEXANDRE SAUNIER

Alexandre Saunier is a French artist and researcher. His work brings together light art and digital craft to explore human perception and to forge sensory links with abstract processes. His background encompasses sound engineering, physical computing, and research in art and design. He is currently pursuing an interdisciplinary doctorate at Concordia University focused on the creation of instruments for light-based performance.

VITRA

Vitra is an ensemble of lively light sculptures that modulate the atmosphere of the space. It plays with rhythms of color and intensity that fluctuate from barely noticeable to nearly blinding. Both as an installation and a performance, *Vitra* unfolds a poetic of presence and absence to convey an experience of both spatial openness and temporal suspension.

LOUIS-PHILIPPE RONDEAU

Louis-Philippe Rondeau's research is focused on exploring the outskirts of photographic portraiture. His interactive installations compel us to reconsider the conventions employed in the mediation of images, specifically those regarding the representation of space and time. He is a PhD student in research-creation at University of Quebec in Montreal and teaches at the NAD school of UQAC, and his practice stems from working in the area of visual post-production in Montreal.

SOLA

SOLA is a video game that embodies the climate of tension, discomfort and fear that can be experienced walking alone at night in cities where gender-based violence is embedded in everyday life. *SOLA* builds on the concept of play to explore a video game as an instrument for conceptual thinking and a tool to work through social issues.

SENSUM

Sensum is an instrument to experiment with the sensory effects of LED light. It consists of a helmet that triggers the sense of sight through dynamic patterns of color, intensity, and movement. The work explores how digital technologies offer new algorithmic possibilities to effect light that alters our physiological condition and generate new sensations. *Sensum* provokes lived experiences that range from visual illusions to complex cross-modal effects, haptic hallucinations, and time distortions.

REVOLVE REVEAL

REVOLVE/REVEAL is an interactive installation based on slit-scan photography, a marginal process which transposes temporality and spatiality within the image. Through distorted representations of the interactors, it seeks to transgress the photographic portrait's conventions of fixity and single vantage point. Slit-scan stretches and spatializes time within a paradoxically static representation, requiring innovative modes of interpretation by the viewer.

BARBARA LAYNE & LAUREN OSMOND

Lauren Osmond holds a MA in Art Conservation (Queen's University), BFA in Fibres & Material Practices (Concordia University), and Fashion Design diploma (Blanche MacDonald), and is currently a Samuel H. Kress Conservation Fellow at the V&A Museum. Lauren has exhibited textile and performance-based artwork in Canada and abroad, feeding into her interest in the ethics and challenges of exhibiting and caring for interactive objects.

Barbara Layne is Professor Emeritus in Studio Arts at Concordia University where she maintains a research-creation lab, Studio subTela at the Milieux Institute. She works with graduate students and collaborators in the development of smart textiles garments and interactive environments.

MAXWELL'S EQUATIONS

Maxwell's Equations consists of three garments that incorporate unique antenna designs that wirelessly connect the garments to one another. The designs draw inspiration from 19th century fashion and from physicist James Clerk Maxwell's pioneering theories of electromagnetic fields. When physically aligned, the strength of the connection will change the texts, poetry and mathematical formulas scrolling through the LED panels. The antennas on the front of the dresses portray one of Maxwell's diagrams.

DONNA LEGAULT

Donna Legault holds degrees in Art History (Carleton University), in Visual Arts (University of Ottawa) and is an MFA candidate in Intermedia at Concordia University. Her research is disseminated through modalities of motion and sound via electronic installation, sculpture, drawing, and performance. Current engagements include Open Codes at the ZKM in Karlsruhe ; Il Suono in Mostra in Udine ; and BIAN2018 in Montreal.

DRONE

DRONE draws on research into the physical dynamics of insect flight and behaviour. The installation video merges documentation images of live bees with their robotic counterparts that are currently being developed by micro-robotics labs in the U.S. and Japan. In collaboration with participants movements, the projected light generates a live soundscape that is tuned to bee flight and communication behaviours, offering a speculative engagement with the tangible sonic experience of bee activities.

EUGENIA REZNIK

Born in Ukraine, Eugenia Reznik lives and works in Quebec since 2005. She obtained two master's degrees in visual and media arts at the University of Quebec in Montreal where she is currently a PhD student. Her research focuses on issues of uprooting, the transmission of memory and its loss. Based on the collection of testimonials, she creates installations in galleries and public spaces that integrate recorded media, drawing, writing and plants.

UN-WEAVING

Un-weaving takes its origin from a linen fabric made by the artist's Ukrainian grandmother in the 1930s, a period of great famine in Ukraine. It was sent from Ukraine by mail with a letter explaining how it was made: from picking the plants and separating them into filaments, to spinning and weaving. For a long time the fabric remained in a drawer until the day when the artist decided to unweave it in order to make it disappear. Why? For it to be reborn in another form: that of the moving image where its threads become plants once again.

FAYE MULLEN

Of a sculptural sensitivity, Faye Mullen works through the performative gesture in a variety of media, including publications, site-specific interventions, sound installations, image-making both moving and still. Through a mixed Indigenous / settler perspective, Faye Mullen she holds a position in her approach that considers horizontality, queer imaginings and decolonial ways of being. Faye holds a BFA from OCAD (Toronto) + ENSBA (Paris), is a recipient of master's degrees from both the UofT (Toronto) and Fresnoy (Tourcoing). She is a current Phd candidate at UQÀM and she situates her practice between Tiohtiá:ke/Montréal and Tkaronto/Toronto.

OF WALL TO GROUND

Vestige of colonization and political instrument since the Anthropocene, we have never been faced with more walls than today. Faye Mullen proposes the experience of reimagining that which seems to be an imposing limit as an accessible threshold. By way of architectural and especially political and psychological semantics, she navigates the state of the wall in the hour of multiculturalism, access to information and international communication by placing value on deconstruction.

FRANÇOIS-JOSEPH LAPOINTE & MARIANNE CLOUTIER

François-Joseph Lapointe is an arts scientist from Montréal with a PhD in evolutionary biology and a PhD in dance and performance studies. As a scientist, he has published 120 papers ranging from population genetics to metagenomics. As an artist, he is currently sequencing his microbiome (and that of his wife) to produce microbiome selfies. His work has been exhibited in Canada, France, Germany, Denmark, Australia and the USA.

Marianne Cloutier is an art historian specialized in bioart. She is currently working as a postdoctoral fellow in the Department of Biological Sciences at University of Montreal. As part of her research, she is interested in the ethical, political, social and philosophical issues that emerge from the integration of the living in art, and the appropriation of the scientific tools, techniques and knowledge by the artist.

MICROBIOME REBIRTH INCUBATOR

The *Microbiome Rebirth Incubator* is a device designed to seed babies born by emergency c-section with vaginal bacteria and breast milk essential to infant growth, either by dipping the newborn in the incubator, or by soaking a sterile compress in the probiotic cocktail to wash the baby's mouth, face and body. The project symbolically explores the possibility of repairing the microbiome, as a way to re-empower the mother and her child, and to erase the traumatic experience of caesarean birth.

GUILLAUME ARSENEAULT

Guillaume Arseneault is a transmedia digital artist. He completed a master's degree in communication, research-creation concentration in experimental media (University of Quebec in Montreal). He hijacks technologies to create novel interactive experiences. Driven by a desire to provoke reactions and dialogue toward ourselves in the digital era, his pieces investigate kinetic feedback and sustainability in interactive audiovisual environments.

FEEDBACK CYCLES FOR OSCILLOGRAPHS

Working on the distinctiveness of sound signals such as phase, frequency and amplitude, *Feedback Cycles for Oscillographs* produces an audio-driven synesthesia of hypnotic lines drawn from the stereophonic disparity. Activated by movement on two wheels, this installative action seeks to reveal the ungrasped between void and short circuit.

IDA TOFT

Ida Toft is an artist and PhD candidate at Concordia University working on the intersections of digital games and media art. Growing up in Copenhagen, Ida has been involved with underground and experimental game communities across Europe since 2007. In Montreal, she especially explored digital games that make little use of screens.

PROMISES

While consumers of mainstream culture have developed refined literacies in screen-based media, the modality of vibration is less coded with meanings. Promises explores what local multiplayer games might look like when using algorithmically-driven vibration as primary material for expression. In Promises, objects circulate between the hands of the visitors. Objects and promises replace one another via the acts of trading, making attachments, and letting go. Preferences and meanings emerge.

JESS MARCOTTE & DIETRICH SQUINKIFER

Jess Marcotte & Dietrich Squinkifer are designers who have collaborated since 2015 on intersectional feminist game design projects related to embodiment, physicality, and queer themes, with a particular interest in the areas of autobiography and autoethnography, alt controllers and physical-digital hybrid games, and alt games. They are doctoral students at the TAG Research Lab.

RUSTLE YOUR LEAVES TO ME SOFTLY

In this screenless physical-digital hybrid game, the main interaction is caressing and stroking a plant gently. Using the natural conductance of both humans and plants, a soundscape with Autonomous Sensory Meridian Response (ASMR) poetry is generated. Since conductance varies from human to human, and with the moisture in the plant and earth, each human has a unique relationship with their plant partner. This game asks questions about what it means to design from the perspective of an «other» that we cannot know the mind of.

MARC ANDRÉ COSSETTE & AXELLE MUNEZERO

Marc André Cossette is a trans-disciplinary artist working on the relation between technology and performing arts. Marc-André holds a Bachelor's degree in Interactive Media (University of Quebec in Montreal) and is currently pursuing a research-creation master's degree in Experimental Media (University of Quebec in Montreal). *Temporalité expressive* is the third creation in collaboration with the dancer and choreographer Axelle Munezero.

A dancer, choreographer and event organizer, Axelle Munezero has been immersed in the world of urban dance for 10 years now. She has collaborated with many artists, including Arcade Fire, Corneille, Poirier, Rime Salmi, and AfrotroniX. She also completed a Bachelor's degree in Contemporary Dance (University of Quebec in Montreal) as a choreographer.

TEMPORALITÉ EXPRESSIVE

Temporalité Expressive questions the relationship between movement and sound on stage by created a choreography which is composed and expressed musically. The three performers were chosen for their diversity and mastery of the musicality in their movements in order to enrich the melodic research. In order to create this relationship, sensors positioned on the dancers influence in real time a musical generation algorithm and sound synthesis parameters which influences their expressivity.

MARINE THEUNISSEN

Marine Theunissen is a performer and a PhD student in visual and media arts at University of Quebec in Montreal since 2016. Engaged in a research-creation process, her work is influenced by her MA in Theatre (Esact) and in Communications (ULG). Her research values the laboratory as an iterative art form, and focuses on the transdisciplinary creation of performative apparatuses, improvised movement and collective intelligence.

GENERATIVE CHORUS

The *Generative Chorus* project is an artistic research laboratory on the role of chorus in movement. Acting as a «collective body», 15 performers move in an interactive apparatus that interprets its «states». The creation iterates its analysis with each experimentation, creating a kind of endless experiment. This choral approach values horizontal relationships between individuals and seeks leadership-less organizational strategies in a constantly changing environment.

OLIVIA MC GILCHRIST

Olivia Mc Gilchrist is concerned with new forms of immersive storytelling and how they can subvert racial, social and gender based categorization and discrimination. She draws on performance, poetry and submersion to design VR experiences and video installations where the lines between user experience and co-creation are blurred. She completed a MA in Photography (London College of Communication), and received a Grad. Cert. in Design and Computation Arts at Concordia University; where she is pursuing an Individualized PhD.

ISLAND

Islands are metaphors for a condensed physical space in which we are aware of the edges of our living environment. By transposing this notion to an immersive VR - sculptural installation, we invite participants to navigate through an archipelago of possible encounters through filmed 360 performances and deconstructed sounds, which inhabit these imaginary islands. Submerged in virtual reality, *ISLAND*'s embodied experience becomes a tool to decipher experimental practices within an immersive installation context.

SOFIAN AUDRY & ERIN GEE

Sofian Audry is an artist, computer scientist, and educator. He holds a B. Sc. and M. Sc. in Computer Sciences (University of Montreal), an M.A. in Communications (University of Quebec in Montreal), and a PhD in Humanities (Concordia University). Sofian is Assistant Professor of New Media at University of Maine. Before, he was a Postdoctoral Fellow at the MIT. His work has been presented around the world.

Erin Gee is a Canadian artist who works in performance art, choral composition, VR, robotics, and sound through the metaphor of human voices in electronic bodies. Her recent work explores communication through human emotion as articulated through biosensing technologies, data, and sound. She received an MFA from Concordia in 2014, and was a visiting Assistant Professor in Concordia's Faculty of Communication from 2015-2017.

TO THE SOOE

to the sooe re-embodies the cognitive processes and creative voices of three agents into a tangible device: a deceased author, a deep learning neural net, and an Autonomous Sensory Meridian Response performer. These agencies are materialized in the device, which transmits soft vocalizations of an AI-generated text: its vocalizations are intended to induce autonomous physiological sensations in the listener (ASMR), revealing the body as linked to the technological-sonic assemblage and initiating an intimate encounter with machine learning processes.

SUZANNE KITE

Kite aka Suzanne Kite is an Oglala Lakota performance, visual artist, and composer raised in Southern California, with a BFA from CalArts in music composition, an MFA from Bard College's Milton Avery Graduate School, and is a PhD student at Concordia University. Her research investigates the multiplicity of mythologies existing constantly in the contemporary storytelling of the Lakota through research-creation, computational media, and performance practice.

LISTENER

Listener is a site specific performance artwork that engages with Lakota epistemologies through computational media and narrative. Lakota ways of knowing tell us that hair is an extra-sensory tool, operating in physically, metaphorical, and spiritual dimensions simultaneously. How can a Lakota understanding of hair influence the design of technology? What does a Lakota data visualization interface look like?

SYLVIE CHARTRAND

A practitioner of media arts and body games, Sylvie Chartrand is experimenting with methods of capturing the human shadow. She explores the emergence of silhouettes where the familiar intertwines with the misshapen or the shapeless. She holds a Bachelor's degree in graphic design (University of Quebec in Montreal) and a diploma from the National Studio of Contemporary Arts (Le Fresnoy). She is currently completing a PhD in visual and media arts (University of Quebec in Montreal).

STUDY 1

The video triptych *Study 1* presents three figures performing an asynchronous jumping whose slow motion reveals successive states of the figures' metamorphosis. The work explores the shadow as an unpredictable doubling the body. A video capture of the sliding shadow on the moving body in contact with a translucent screen. The rebound of fabrics mixing their shadow with that of the body alters the human contours, generating these figures as labile as they are insolent at the risk of entanglement.

WHITEFEATHER HUNTER

WhiteFeather Hunter is a multiple award-winning Canadian artist/researcher based in Montreal. She holds an MFA in Fibres and Material Practices (Concordia University) and presents her work internationally. WhiteFeather positions her BioArt practice within the context of (witch)craft, via material investigations of the aesthetic and technological potential of vital materials.

ASEPTIC REQUIEM

Aseptic Requiem presents a new scientific protocol for the compassionate disposal of in vitro semi-living organisms. The 24-hour time lapse image from digital micrography shows repetitive looping of 11 compressed seconds of live NIH3T3 connective tissue cells successfully engaging with and performing vital functions on silk filaments in cell culture media. *Aseptic Requiem* is presented on a small, intimate screen, with the accompaniment of Gabriel Fauré's *Requiem Op. 48*. The installation includes a handwoven Jacquard prayer rug, entitled, *Metamaterial*.

PRESS VISUALS

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