Digital-Material: Aesthetics in the 21st Century

Saturday, September 29, 4–11PM

In partnership with Rutgers University-New Brunswick
Part one of an ongoing series
The digital has changed the way we think about art. The rise of new media and digital culture have compelled us to reimagine aesthetics and question how technology is altering our definition of art by changing the ways in which it is made, displayed, shared, and valued. How are emergent technologies affecting material culture? Should a pre-history of the digital encompass photography and film? Is the digital building new forms of community? With access broadening, what roles can art now play outside the professionalized art world? And in what ways might new technology also limit that access? Finally, what kinds of materials does digital technology make available for methodological, practical, and creative experimentation?

“Digital-Material: Aesthetics in the 21st Century” brings artists and theorists together to generate new approaches to these and related questions.

Panel and Roundtable: Digital-Material Aesthetics Today

5:15-7:30PM
Location: 1st Floor Theatre

5:15PM
Opening Remarks and Panel Introduction: Henry S. Turner, Associate Vice Chancellor for Research in the Humanities and the Arts, Rutgers-New Brunswick

5:30–6:30PM
Intro and Panel Presentations

Panelists give short presentations about their work in relation to the theme of digital-material aesthetics in the 21st century

6:45–7:30PM
Roundtable with Panelists

BSMT Open Source Featuring New Media Residents

From medieval tapestry and Navajo weaving to the work of 20th-century artists like Louise Bourgeois and Keith Smith, textiles and language have an interwoven history. Since the birth of computing (from the technology of the Jacquard loom), the digital has come to mediate and complicate the relationship between text and image. This talk will explore the relationship between text, textile, and language in the digital age. In antiquity, Philomel’s tongue is cut out by her rapist so that she cannot tell the story of her rape: she weaves it instead. In 1973, Beryl Korot’s multichannel installation Text and Commentary juxtaposes the inscription and recording of her weaving with the pattern for the cloth and the cloth itself. In 2013, Nick Thurston and the UK-based conceptual press information as material publishes an entire book of poetry written by anonymous laborers through videos, photographs, performances, sculptures, paintings, installations, online experiences, and telephone numbers, she investigates the tension between physical and digital iterations of existence. She has exhibited at the Brooklyn Academy of Music and Music of Modern Art, New York, Museum of Contemporary Art North Miami, Bass Museum, Miami, and Contemporary Museum of Montreal. Her work has been featured in film festivals including the New York Film Festival since 2001, coordinated SXSX. In 2010, her video Scenic Jogging was selected for YouTube Play at the Guggenheim’s international competitive exhibition of curated video. Her work has also made projects for venues and exhibitions including the Institute of Contemporary Art, Miami, and Pérez Art Museum, Miami; MoMA PS1, New York; Prospect New Orleans; and Utah Museum of Fine Arts, Salt Lake City.

Mayer is a recipient of the Cintas Foundation Fellowship, Creative Capital Fellowship, and South Florida Cultural Consortium Visual/Media Artists Fellowship, and participated in the Elsewhere Residency (as an NEA Southern Constellation Fellow), Sundance New Frontiers Lab program, and Zentrum Paul Klee Fellowship. She also co-runs the Borscht Corp., a non-profit film collaborative and film festival in Miami. Mayer has been featured in Art Papers, ARTNews, and Artforum, and was named one of the “25 New Faces of Independent Film” by Filmmaker.

Panelists

JILLIAN MAYER
Jillian Mayer is an artist and filmmaker based in South Florida. Her work explores how technology affects our lives and identities. Through videos, photographs, performances, sculptures, paintings, installations, online experiences, and telephone numbers, she investigates the tension between physical and digital iterations of existence. She has exhibited at the Brooklyn Academy of Music and Museum of Modern Art, New York, Museum of Contemporary Art North Miami, Bass Museum, Miami, and Contemporary Museum of Montreal. Her work has been featured in film festivals including the New York Film Festival since 2001, coordinated SXSX. In 2010, her video Scenic Jogging was selected for YouTube Play at the Guggenheim’s international competitive exhibition of curated video. Her work has also made projects for venues and exhibitions including the Institute of Contemporary Art, Miami, and Pérez Art Museum, Miami; MoMA PS1, New York; Prospect New Orleans; and Utah Museum of Fine Arts, Salt Lake City.

AYODAMOLA TANIMOWO OKUNSEINDE
Ayodamola Tanimowo Okunseinde (ayo) is a Nigerian-American artist and interactive designer living and working in New York. He holds a BA in visual arts and philosophy from Rutgers University, New Jersey, and an MFA in design and technology from The New School, Parsons School of Design, New York, where he is currently an adjunct faculty member. His works range from paintings and speculative designs to interactive projects, wearable technology, and explorations of Afrofuturism. Okunseinde is co-founder and creative director of Omotola, active projects, wearable technology, and explorations of Afrofuturism. Okunseinde is co-founder and creative director of Omotola, interactive and digital media practices in the arts. Okunseinde’s work has been featured in Art Papers, ARTNews, and Artforum, and was named one of the “25 New Faces of Independent Film” by Filmmaker.

New Media Residents

CHIKI is a Japanese-born, New York-based artist. She works with interactive video projection, and with interactive technologies, to create a symmetry of light and geometric shapes.

HAYEON HWANG is a media artist and interactive designer based in New York and Seoul. Her work explores interactive and kinetic technologies, integrating elements of computer hardware.

TIRI KANANURUK is a Bangkok-born, New York-based performance artist. Her work explores the manipulation of sound in the context of technological consumerism, examining new relationships that arise from the use of transmitted signals, machine learning, and bodily movement.

SEBASTIAN MORALEIS is an artist, engineer, and researcher based in New York City. He develops interactive works at the intersection of robotics, digital culture, and living systems.
MICHAEL SIMPSON is an artist and researcher based in New York. Michael’s work uses code as a platform for interrogating data sets in order to understand their patterns and represent them in beautiful ways. Recently, Michael has been working on real-time audio visualization systems and tools for understanding musical patterns.

YESEUL SONG is a Korean-born, New York-based artist and researcher making experiential use of hardware and software. Her work explores poetic representations of data and the relationship between humanity and technology.

DAVID TEMCHULLA was born and raised in Denver. His work combines interactive technology with organic materials, and explores the spaces between the art object and lived experience.

Save the Date: Fall 2018 Open House

Sunday, October 14
1–7PM

Visitors to Mana Contemporary will enjoy the unveiling or continuation of major projects by six canonical art-world figures—John Chamberlain, Dan Flavin, Bernard Kirschbaum, Arnulf Rainer, Fred Sandback, and Andy Warhol—alongside a major exhibition of Minimalist works on paper and a dazzling variety of activations, open studios, and special exhibitions by artists working at or associated with Mana’s extraordinary Jersey City campus.

About Mana Contemporary

Mana Contemporary is an arts destination dedicated to celebrating the creative process. Based on an open and inclusive multi-platform structure, Mana believes in the capacity of art to foster imagination, collaboration, and community. Mana has additional locations in Chicago and Miami.

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