**Chapter 3: Elements from 2D and 3D Art and Design**

# INTERVIEW: Shana Moulton and Nick Hallett

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

*SM:* I basically wait for ideas to come, its a very unregimented, unrigorous practice that is largely defined by deadlines and shopping. I'll usually get one idea that I'm excited about, often based on a strange object I find while shopping, and then when I need to implement that idea in the form of a video or performance I'll try to fill in the narrative blanks with fragments from old pieces. Besides idea generation the main aspects of my practice are creating sets, sewing costumes and backdrops and then the post production which largely takes place in After Effects. Learning After Effects opened up a lot for me, anything became possible and the simplicity of effects I learned in that program, like masking and Shatter, totally mirror the look of my daydreams.

*NH:* My training is in music, but my career and practice encompass all sorts of time-based visual forms, including opera, lightshows, son-et-lumières in planetarium environments, soundtracks for film, live cinema, and installation. I like to call myself a composer rather than an artist, but there is not much of a difference in my mind between what those two things are. I'm ultimately interested in the quality of culture a work of art or performance creates and understand that music and sound are an essential element to activate 4D concepts. Within my collaborative projects, I tend to serve as a catalyst from the inception stage through development to a work's reception by an audience, taking on a greater creative role than would a traditional composer, engaging with concepts of dramaturgy, design, and integration of technology. Regarding technology, I always work with the hope that the governing principles over the visual process are the same or connected to the ones I use to write the music. This incites the kinds of synesthetic responses I am very interested in.

**Please describe your work on *Whispering Pines 10* from your point of view.**

*SM: Whispering Pines 10* developed from my series of single channel videos called *Whispering Pines*, which started in 2001 and is named after the mobile home park I grew up in. The videos and performance always feature my alter-ego Cynthia, which is basically just me acting out speechless scenarios alone in a wig. Before I started collaborating on *Whispering Pines 10* with Nick Hallett I'd completed 9 videos in the series as well a performance called *Body ÷ Mind + 7 = Spirit* where I interacted with video projection. It was during the creation of that performance that I realized that I could build the set and props of a performance completely with video projection, and this idea was very liberating. I avoided making performances for several years after finishing a very complicated performance in 2004 which involved a rotating stage and 4 video projections – it was too much work for an ephemeral event – but once I realized that a performance could have a completely digital set I saw the potential for easily touring the same piece, incorporating my single channel material into a live event, as well as devising some crafty digital interactions. Whispering Pines 10 provided an opportunity to expand on this idea of the video projection as set while adding an entire new layer in the form of live music through Nick's composition and performance. Having three performers and the 3 channels of video is a massive expansion on my solo work and is hard for me to even visualize in my head, even with documentation.

*NH:* Shana's work on the *Whispering Pines* series during the mid 2000s was very inspiring to me. I would watch her videos and instantly hear music in my head. From afar, I witnessed, as a fan, while she expanded her performance vocabulary with interactive media. I was wanting to write an opera and recognized that together we might be able to create a project more adventurous than either one of us would have been able to create on our own at that time. I pitched the opera idea to Shana and she was more than open to it. Working with Shana is a composer's dream. For the most part, I get to write all the music and text first. Shana's process is very musical and she responds visually not just to the emotional quality of music, but to the rhythm and harmony as well. This results in the kind of syncopations and synchronizations between image and sound that form the core of the live animation techniques that are the signature of the opera.

**Have you had any memorable responses to this piece? And if yes, please describe.**

*SM:* For me, the criticism of my performance in terms of movement was pretty memorable – see Andy Horwitz' November 18, 2012 article, "Shana Mouton, I'm Sorry (and Other Important Things," on *Culturebot* website.

*NH:* All of the responses to the opera have been memorable, but my favorite responses are from the very young children whose parents–usually artists–bring them to the live performances. During the technical rehearsals of a show at the Warhol Museum in Pittsburgh, our sound designer realized that he wanted his five-year old granddaughter to see to the show. This required permissions from the parents and coordinating with grandma as well, but he was successful. After the show, the girl stayed in the theater for part of the load-out. I came up to her and asked her to tell me the story of what she had just seen. She giggled and rolled her eyes, as she explained–if it wasn't obvious to me already–that the piece wasn't about anything at all.

**Please name three artists/designers you are influenced by and why.**

*SM:* Miranda July--see explanation in final question/answer, Joan Jonas, and Mike Smith.

Joan Jonas and Mike Smith were both difficult for me at first, encountering them as a young student, I didn't get their work. But as my practice developed I realized I'd been deeply influenced by what I'd seen, especial what at first was strange and uncomfortable. Oh but number one on that list should be David Lynch. I grew up in a small, rural town and had no idea about contemporary art until Twin Peaks aired when I was 14.

*NH:* I'm influenced by artists, performance-makers and composers. The New York school of Meredith Monk, Laurie Anderson, Robert Wilson, and Robert Ashley have had a big effect, namely because they laid the foundation for the kinds of 4D techniques I am trying to develop. But I found equal inspiration as I was discovering my artistic identity through the work of Wynne Greenwood and Miranda July in the early 2000s, for its ability to be radical and direct, while dispensing with the weight of theater. Being in the audience of the Pet Shop Boys Performance tour of 1991 when I was in high school also seems to have had a particular influence on me.

**What are you currently working on?**

*SM:* I'm working on several projects under the *Whispering Pines* Umbrella. Nick and I are developing *Whispering Pines 10* for the Internet, and also creating a sequel to the opera. I am working on another solo performance that is interactive with video as well as a new single channel video starring Cynthia.

*NH:* Shana and I are developing *Whispering Pines 10* for the Internet, and also creating a sequel to the opera. I'm also writing my first musical score in the dance world, for choreographer, Bill T. Jones. I am the Music Director for the Joshua Light Show, a collaborative group of light and live cinema artists founded by Joshua White in 1967. The lightshow's practice is considered an early form of multimedia art by historians.

**What is your dream project?**

*SM:* The things I'm doing right now – I'm not so interested in working with large budgets and big crews, I prefer to do as much as I can myself. SInce I'm not musical its been great to work with Nick, but otherwise I'm happy to work alone on small projects. Although, I have always admired how artists like Miranda July and David Lynch were able to bring their work into mainstream venues.

*NH:* Having my own company of musicians, directors, performers, and designers to created new forms of opera and audiovisual performance.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*NH:* Works by the aforementioned artist group include my favorite 4D performances: Meredith Monk's *16mm Earrings*, Laurie Anderson's *United States*, Robert Wilson and Philip Glass's *Einstein on the Beach*, Robert Ashley's *Perfect Lives*, Wynne Greenwood's *Tracy + The Plastics* project, Miranda July's *Swan Tool*. The thing that binds all these pieces together is that they use technology, artmaking and stagecraft to discover new ways of telling stories. Traditional narrative is replaced by an innovative approach to cultural production. In these pieces, the process or the medium becomes a kind of storyteller or perhaps the story itself, transforming the role of music and sound within it as a kind of language unique to each work.

*SM:* I would've named all the same ones Nick named – *The Swan Tool* was especially influential to me, I saw in in 2002 I think? as a student at Carnegie Mellon and Miranda July's interaction with video was a revelation to me.

# INTERVIEW: Tyler Glaiel

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I am a programmer and a game designer. I work in very small teams, usually myself and an artist/animator and a musician, but I usually seek collaborators out after I have a prototype of a promising project ready. I have been programming since I was 11 years old, it's second nature to me now and I don't really think about the code much while writing it anymore; it's just like speaking a language. I work best when learning new things as I create though, so a lot of my work is based around me seeking out technical challenges. I don't make games that are just the same kinds of mechanics that are already in other games but with a different theme or story on top, I invent my own.

**Please describe your work on *Closure* from your point of view.**

I started working on *Closure* shortly after I began college (late 2008) during my free time, and brought on artist Jon Schubbe to do art for it after the game was showing some promise. We released the original flash version of the game on Newgrounds in early 2009 after a few months of work on it, and it was really really well received online. Around that time a lot of other flash game developers had begun working on larger projects, and there was a lot potential in *Closure*, so we started from scratch again and started working on the "full" version of the game in mid 2009. In 2010 I finished up my second year of college and dropped out to work on *Closure* full time after winning a few awards for it and securing a bit of funding. The game finally came out in early 2012.

Besides programming and game design, I did a lot of the production and directorial related tasks on the project too. With a small team its best to let your collaborators (artist Jon Schubbe and musician Chris Rhyne) have as much creative control over their parts of the game as possible, so I let them do their own thing mostly (as long as it all fit together in the end) and we ended up with a really interesting mesh of a bunch of people's work. So the game is not really that close to the game I had in my head when I concepted it, but it became its own thing through 3 years of work on it, and I like that a lot more.

**Have you had any memorable responses to this piece? And if yes, please describe.**

The best thing is watching people play through your game after all the years of hard work. Showing the game at various conventions during its development was great, I could watch people play the first 15 minutes of the game, see their genuine reactions to it, watch their facial expressions, and really get a feel for how people perceived the game. I could see exactly when the game "clicked" for people, and its a great feeling seeing people enjoy something you worked on for 3 years.

**Please name three artists/designers you are influenced by and why.**

(I'm leaving out people I know personally from this list, though plenty of them were big influences on me)

Shigeru Miyamoto- It's basically impossible to be involved in game development and not be influenced in some way, directly or indirectly, by this guy. He didn't just make great games, he invented genres, and his games are the defining games of their genres. Every game has Mario influence in it, and *The Legend of Zelda* basically invented the action adventure genre. While the industry follows trends pretty heavily, nintendo & miyamoto sit back doing their own thing.

Trey Parker & Matt Stone- I love *South Park* and pretty much everything else these guys do. *South Park*'s got an animation style so unique that nobody else every tries to replicate it, and it's crazy how long they've been able to keep going on that show. Everything new they do besides south park is weird and unique, and really funny.

John Carmack- Most programmers idolize this guy for good reason- he invented a lot of the technology that make 3D games what they are today. *Wolfenstein*, *Doom*, AND *Quake* were all massively influential games that still influence stuff today. First person shooters are the dominant game genre right now and they all have Carmack to thank for that.

**What are you currently working on?**

A multiplayer game called *Bombernauts*. It's colorful, silly, and dumb fun. It's not at all like *Closure* was, and a lot of people will probably think it's the exact opposite, but I don't care. I'm making it with the explicit goal of having fun while working on it, and for the most part I've been successful at that. I've never done multiplayer before, so I'm learning as I go, and as I said before that is the best kind of motivation for me.

**What is your dream project?**

A cross between *Grand Theft Auto* and *Groundhogs Day*/*Majoras Mask* where you're stuck in a time loop in a city and trying to solve and get revenge for your own murder that happens in the future. I will probably never actually make this game though, but thats what most developers' dream projects are like.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*The Legend of Zelda: The Wind Waker*. It's a beautiful game, with an art style that makes its graphics not ever age. It was released in 2002 and still looks better than many games released today. It's a flawed game, and playing it you realize it was pretty clearly released unfinished (there's very easily noticeable areas that seem like places where content was cut), but the game is so charming and the world they built for it is quite unique and amazing it makes up for it. There's a ton of "What if..." questions to think about regarding its missing content, it makes the game stick in your head forever thinking about it.

# INTERVIEW: Santiago Echevarry

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

My background is in experimental video and theater, especially performance and video art. I do not consider myself as a fine artist, at all. As a matter of fact I am allergic to the chemicals in paint and photography labs, being the reason for me to live and breathe in the digital world. Coming from Colombia, I have had to experience first hand a history of violence and discrimination culminating with half of my family emigrating - just to stay alive - and the murder of my brother in Bogotá in 2008. When you grow in that environment, your is necessarily political, and after I moved to the USA, living in the so-called "First World", I saw a shift in the topics of my works, most of them focusing still on Gay and Lesbian Human rights and marriage equality. With my latest projects, I have finally distanced myself from my difficult past, allowing myself for the exploration of different subject matters and aesthetics.

**Please describe your work on *Orishas* from your point of view.**

*Orishas* is a freeing creative experience that united my passion for Caribbean music and traditions, and new technologies. The composer of the music is the youngest brother of one of my best friends. We have never met in person, and the entire collaboration happened over the Internet and the Cloud, since he lives in Toronto Canada. We clicked immediately and I enrolled a former student of mine from Ghana, a colleague that teaches art history at the University of Tampa and a very talented choreographer to believe in creating a dance piece to music that was partly finished, using a technique that did not allow us to see any results in real-time, and having to imagine the entire piece way before it was completed. It was a spiritual experience that transported me through editing into a state of mind that allowed me to enjoy the beautiful movements of the dancers combined with a music with so many layers. *Orishas* was produced with no budget at all, all of it being self-funded. This makes it even dearest to me, it is a collaborative leap of faith.

**Have you had any memorable responses to this piece? And if yes, please describe.**

I had the honor of premiering this piece during a lecture at the Universidad Javeriana in Bogotá, Colombia, in March of 2014. There were students, fellow artists, queer performers and academicians in the room. One of my closest friends, Maria Isabel Restrepo, who has known me since I was 4 years old, commented at the end of the presentation that the one and only non-political piece she had ever seen in my works was *Orishas*, the latest work, and she wanted to know what had happened. I am traditionally known as a provocateur, and realizing the radical difference between this piece and my previous works, just proved that I am maturing as a human being and a thinker - or that I am simply getting tired of fighting against bigots and right wing nuts....

**Who are three artists that influence your work and why?**

• José Alejandro Restrepo: he is one of my unofficial masters - he never was my professor - but he is an inspiring installation and video artist from Colombia, that is able to see the world in powerful interpretations. Very intelligent, and a very generous human being.

• Leigh Bowery: he was the most talented performance artist in the UK, he died in 1994 of AIDS. He transformed himself into a work of art, and broke all stereotypes and barriers, modeling nude for Lucian Freud and scandalizing crowds giving birth to his own wife on stage. I admire his freedom, and "laissez-faire" attitude.

• Golan Levin ( www.flong.com ) is the perfect balance between an advanced knowledge of technology and art. He is S.T.E.A.M incarnated ( Science Technology Engineering Art and Math ) I considered him as a pioneer in the field of interactive performance opening the door for a lot of us to follow his research.

( and a ton more: Man Ray, Gary Hill, Rafael Lozano-Hemmer .... )

**What are you currently working on?**

I cannot hide my passion for coding. I am currently exploring the possibilities of the canvas object in HTML5 combined with JavaScript and Jquery developing educational and entertaining tools online. I am also very excited about the new programming language introduced by Apple called Swift, that will allow an easier way to the develop iPhone applications. I am fascinated with Visual results for computer programming and I cannot wait to keep on experimenting with new tools.

**What is your dream project?**

I love opera and Broadway shows. My dream would be to create singing, dancing and staged productions with experimental new technologies, involving video projection, real-time audio manipulation, actor tracking, 3D mapping and audience participation in redesigned theatrical spaces. This could also involve non-traditional spaces as entertaining venues. I already had the chance to work with an opera singer, Hein Jung, and a piano player, Grigorio Zamparas, in a short video-mapping performance of an aria from La Boheme, opening the door for future experimentation. This will require some time and money, and unfortunately, you do not have a lot of those in academia, especially in Florida.

**What is one of your favorite time-based artworks, or pieces of design, and why?**

Jim Campbell's "Hallucination" interactive video installation 1987

This is probably one of the installations that opened the door for all of us working with Camera Computing. In this piece the user's silhouette is keyed in real time, overlaying the images of burning flames, giving the impression that the person is on fire. This piece has a very clever approach to interactivity, with minimum required user interaction, seeing the technology as an enhanced mirror. Fascinating.

http://www.jimcampbell.tv/portfolio/installations/interactive\_hallucination/

# INTERVIEW: Luftwerk

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

We have been collaborating artists for over ten years, starting Luftwerk in 2007. Our projects vary from being art exhibitions to commissions for public art or special events. Most of the work is site-specific, which entails extensive research to gain an understanding of a given space and or circumstance. We work with architectural layouts, generate google sketch up drawings and build actual models of our installations. When it comes to realizing and installing the work we have a clear vision and plan of the piece, but are always again surprised and amazed to experience an idea in full scale.

**Please describe your work on *Luminous Field* from your point of view.**

*Luminous Field* was a response to the accessible and inclusive character of Millennium Park. We intended to create a piece that engages people to move and play with it. Taking inspiration from centuries-old Italian floor mosaics, the urban grid, pedestrian symbols, like crosswalks, tessellation patterns of MC Escher we began to animate geometric shapes into a colorful luminous field.

**Have you had any memorable responses to this piece? And if yes, please describe.**

The overall public response to “Luminous Field” was memorable. This project attracted people of all ages and backgrounds; at times one could not see the projected video on AT&T Plaza but on the audience.

**Please name three artists/designers you are influenced by and why.**

The work of Frank Lloyd Wright is very inspiring to us. We were fortunate to be asked to create new media installations for both the Robie House (*Projecting Modern*, 2010) and Fallingwater (*Celebrating 75 Years of Art in Nature*, 2011) and to immerse ourselves within a dialogue between art and architecture. Frank Lloyd Wright’s principles resonate with our approach in designing experiences for a specific site, his interpretation of how nature informs structure has been influential to our video and also sculptural work.

Since last year we have been studying the work of color theorists Johannes Itten and Joseph Albers. We are very interested in how our perception of color changes through the interaction with light.

**What are you currently working on?**

One of our current projects *INsite* is a multi-media installation that transforms Mies van der Rohe’s Farnsworth House into a canvas of light and sound.

**What is your dream project?**

*INsite* is one of our dream projects. In 2012 we were able to test how the Farnsworth House interacts with projected video and were amazed how light travels through its glass walls, creating a myriad of reflections within the interior space. Seeing how a space reflects upon itself and seemingly extends beyond its actual physical limitations has inspired us to create work that engages with the illusion of space (*Threshold*, 2013, *Into and Out of*, 2014).

Thanks to a successful crowdsourcing campaign we are able to make *INsite* a public art exhibit at the Farnsworth House in October 2014. This project continues our dialogue with iconic architecture.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*Pleiades*, 1983 by James Turrell at the Mattress Factory

“You approach the gallery through an inclined corridor so dark that you are virtually without sight. At the top of the ramp, you sit in a chair and face blackness. After your eyes adjust, an amorphous sphere of grey-white, or perhaps red, begins to appear, more a presence than an object. As you look harder, the form becomes smaller. You turn away for a moment and back again. It grows and glimmers. But the source of light itself is constant and still.” (Mattress Factory)

It takes about 15 minutes for our eyes to adjust being in the darkness of *Pleiades*. This installation sharpens our sense of vision, it reveals an essence of seeing.

# INTERVIEW: Joelle Dietrick and Owen Mundy

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

*JD:* I am an artist who makes paintings, animations and installations about contemporary nesting instincts and their manipulation by global economic systems. Trained as a painter, I combine a research-based studio practice with digital tools to advance the tradition of painting and consider automated systems in the culture at large. Both my BFA at Penn State and my MFA at the University of California, San Diego emphasized this sort of research-based, interdisciplinary practice. I keep expanding my initial body of work about female expatriates to consider how technology changes way that we define home.

Owen and I also collaborate like in Anemophilous Formula for Computer Art. Generally our collaborations come out of intensely animated conversations at the dinner table or on a run.

*OM:* It's awesome being married to a smart artist like Joelle. Dinner can be very inspiring. I am an artist, designer, and programmer who investigates public space and its relationship to data. My works form off and online to highlight inconspicuous trends and offer tools to make hackers out of everyday users. I work both within and outside popular conceptions of artistic practice to create culturally relevant objects, actions, and software that inform, empower, and question power structures and information flows. I have completed various networked art works which constitute various overlaps between creative practice, technological research, and cultural production.

**Please describe your work on *Anemophilous Formula for Computer Art* from your point of view.**

*JD:* *Anemophilous Formula for Computer Art* came out of running through Tallahassee in March, the city's highest pollen month. Inspired by that moment and Jim Campbell's Formula for Computer Art , Owen Mundy and we created a data-based animation referencing new forms of cross-pollination and re-use. Made to be meditative and aesthetically pleasing, the format parodies computer art that simply crunches numbers to create useless forms. The diligently recorded data of the National Allergy Board guides the animation down a predictable path and stands in stark contrast to the chaos of everyday life. The project calls into question our obsession with mapping nature, as if grasping its sublimity would be essential to finding lifelong satisfaction.

Remix theorist Eduardo Navas wrote more about it in Aspect Magazine, Volume 12. https://www.aspectmag.org/people/joelle-dietrick-and-owen-mundy He also wrote an essay in our catalog Packet Switching, published this summer.

*OM:* Same. We were on a run through one of our favorite neighborhoods and the the birds were chirping and the wind picked up. Then the pollen from the Live Oaks started falling, landing with big yellow "poofs" on our clothes. It was beautiful.

**Have you had any memorable responses to this piece? And if yes, please describe.**

*JD:* I vividly remember how people reacted to the piece when I projected it in my studio at the Virginia Center for the Creative Arts. It was fascinating to watch people enter my studio at dusk and settle into the seats that I had across from the projection. Most seemed mesmerized by the projection and its bird sounds, allowing it all to put them into a sort of trance.

It seemed perfect projected at that scale (8 ft tall, 11 ft wide). Elements in the composition effectively extended the space: the photo of the photo helped them make a leap from the room into the artwork, the fluorescent lights in the projected ceiling stretched from the lights in my studio; the scene of nature echoed the lush Virginian landscape seen through my large studio windows. The path in the animation furthered deepened that illusion of space.

Another amazing moment was when my friend, an insanely clever woman with a fascinating past as an APA reporter in Beijing and Berlin, said I don't get it. We let her live with the piece for a bit, and she figured out everything in a few minutes, even down to the month represented. Having her watch the projection loop repeatedly through the month, helped to her figure out, that the yellow flurry was not random, but followed a pattern, apparently linked to the days of the month. Furthermore, the colors, movement and spatial illusions seemed to put her in a state that would allow her to meditate on the ideas. One of the biggest challenges with creating time-based work is getting people to spend time with the artworks.

*OM*: I have had people tell me they leave it on their computer for the sound at work.

**Please name three artists/designers you are influenced by and why.**

*JD:* Suzanne Lacy, Allan Sekula (both UCSD alumni!), and Kerry Tribe. Smart, research-based work often heavily influenced of their subjects.

*OM*: Mark Lombardi for his discipline and vision  
Barbara Kruger for her politics and design sense  
Stanley Kubrick for the camera work and raw emotion he inspires

**What are you currently working on?**

*JD:* Two commissions: a permanent public artwork to be installed at the University of Texas November 2014 and a temporary 60 x 40 ft three-wall mural to be installed as part of the Museum of Contemporary Art, Jacksonville's Project Atrium series June–October 2015.

*OM*: I'm a little busy with my cat website:

http://owenmundy.com/blog/2014/07/i-know-where-your-cat-lives-launched/  
http://owenmundy.com/blog/2014/08/owen-mundy-just-ruined-the-internet-and-the-last-days-for-the-kickstarter/

**What is your dream project?**

JD: I want to make a mural with an animation projected at night. And I'd love to do more wall paintings that are well-funded. Like the projects in the UCLA Hammer Atrium, for example. I also want to extend the Packet Switching series that Owen and I have developed with more site-specific installations.

*OM*: Gosh, it keeps changing. Just to make it through life happy and leave the world a better place.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*JD:* Can I name two? Paul Pfeiffer's *Fragment of a Crucifixion*. http://www.art21.org/artists/paul-pfeiffer (see at 20:10). I love the way Paul talks about the work, but even before I heard him speak I wanted to watch this for a long time.

Shirin Neshat's *Rapture* from 1999. I saw this installed at the UCLA Fowler Museum, and it was the first time I had seen video art installed in relationship to my body. No I take that back, I saw Bill Viola's retrospective in 1997 at the Whitney, and it was my favorite exhibition for a long time. But really there was something about Neshat's Rapture. The way the characters outnumbered you, were divided into male and female, and talked over you, like they didn't care if you, the audience, were there.

https://vimeo.com/65972620

*OM*: Joelle's examples are great. I would say Alvin Lucier's *I am sitting in a room* and the website <http://theyrule.net>

# INTERVIEW: John Kim

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

As an artist, my passion is visualizing emotion, story, and entertainment through animation and live-action filmmaking. I try to keep the story real. I don’t mean it needs to be literally realistic. I believe relating it to a specific memory I have experienced is what keeps the story real.

**Please describe your work on *Steadfast Stanley* from your point of view.**

One of the reasons I created *Steadfast Stanley* is to show how frail a pet’s life becomes starting from the moment it is abandoned. A deserted dog often faces hazardous surroundings, which I envisioned as an apocalyptic environment from the corgi’s point of view. I also wanted to express the dog’s loyalty and how their existence can truly make their owner’s life wholesome.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Personally, I had a difficult time relating to the boy’s feelings in the film since I have never owned any pet in my whole life. In fact, the ending was one of the most difficult scenes to execute due to my lack of experience owning a pet. Even with hours of observation and research it still feels artificial. I feared the final sequence was turning out to be unrealistic, and a cliché-riddled ending. I was surprised with numerous emails and comments from viewers, how the ending was very emotional and it made them think about their dogs.

**Who are three artists that influence your work and why?**

If I were to think of three artists it would be Nick Park, Pete Doctor, and Steven Spielberg who influenced my work. Mainly due to their storytelling abilities, their observations with characters and how they draw the viewers’ attention with simple stories, yet strong visuals.

**What are you currently working on?**

I’m currently attending California Institute of the Arts, enrolled as a 4th year student in Character Animation. I’m working on my fourth year animation short, several live-action shorts and freelance on the side.

**What is your dream project?**

I’m beginning to dip my feet into the professional animation industry. Hopefully in the future I would like to indulge more into live-action and my lifetime goal would be to create a studio of my own.

**What is one of your favorite time-based artworks, or pieces of design, and why?**

It’s rather tricky to pinpoint one specific piece. However a number of his single image sketches by Jean-Jacques Sempé are some of my favorite works. The stories within the illustrations are cleverly told. His designs are simple yet appealing and reads clearly.

# INTERVIEW: Davey Wreden

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

My practice as a writer is highly fluid. Usually it involves either trying to flesh out a particular game/story design idea and presenting that to a collaborator to talk about and flesh out and hand off to them, or it involves me taking a piece of work that someone else has created and trying to incorporate it into the game in a way that fits the experience we're going for. The experience you're going for changes over the course of development, it's a moving target, so your process has to change as well. Learning to adapt my process and my style and the communication with my collaborators over time is one of the most important skills I'm trying to develop. There are rarely any simple answers in my style of work.

**Please describe your work, *The Stanley Parable* from your point of view.**

*Stanley Parable* is for me about the fear of confusion and uncertainty. It presents a paradoxical, ever-shifting world to the player, without giving them goals or meaning, and asks them to make sense out of it. I want it to be a game that creeps into the life of the person playing it, nudging them to ask about the meaning they've constructed in their real life. Of course, I still want the game to be accessible as well, so there's a lot of humor and levity alongside all the existentialism. Humor is a great way to get someone to lower their defenses, to make yourself appear trustworthy, then swoop in and catch them off guard.

**Please name three artists you are influenced by and why.**

Brendon Chung's games *Gravity Bone* and *Thirty Flights of Loving* are probably two of the most influential games to me. They shaped how I understand narrative in a game and taught me certain tricks, which I never knew were possible. Alison Bechdel is extremely influential to me for writing graphic novels that are so heart-wrenchingly honest, and present life and relationships in such a nuanced and yet understandable way, which I had never really attempted before. David Foster Wallace is another huge inspiration, his capacity for empathy and depth of understanding of a person or emotion or life circumstance continues to blow me away every time I come back to his work.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I'll come back to *Thirty Flights of Loving*. The game cuts around in time regularly, chopping up chronology to create a fractured experience of relationships and action and love and loss. The game happens in beats, little memories tucked away inside one's memory, the way that we tend to process memories in real life. The game is honest, it says "look, this is just how we process traumatic events, we selectively edit and filter to get the narrative we want." It still amazes me that no one had ever done this before.

# INTERVIEW: Rachel Maclean

**Please describe your work on *Over the Rainbow* from your point of view.**

*Over the Rainbow* was produced as part of a 6-month residency at The Banff Centre in Alberta, Canada, which is an arts complex within a national park. Whilst I was there I became interested in ideas of natural omens or portents and the symbol of the rainbow became the focus of this. I was intrigued by the myriad uses of the rainbow and rainbow colours, as a natural phenomenon as well as appearing in children’s television, psychedelic art and as a symbol of gay pride. It appears to be an exclusively positivist representation, alluding to other worlds, childish utopias, altered perception and ideals of an accepting and tolerant social space.

‘Over the Rainbow’ is the longest and probably the most ambitious video I’ve made to date and ended up taking about 2 years to finish. There are several characters within the film, which are all played by me and include a baby-blue dog, faceless clones and a talent show judge in 18th century dress. Like most of my work the film uses an array of found audio taken from a variety of sources, specifically horror films, children’s television, Hollywood movies and most notably several covers of ‘Over the Rainbow’ from The Wizard of Oz.

**Please name three artists you are influenced by and why.**

Cindy Sherman and Paul McCarthy have been a definite influence, their use of masquerade and the grotesque is wonderfully satirical. Recently I’ve been looking a lot at Hogarth and 18th Century caricature, as well as gothic art and the memento mori. Alejandro Jodorowsky’s work is hugely inspiring too, it is so visually dense. She is not technically an artist, but Marina Warner has been a significant influence, her writing is incredibly rich with pictorial and narrative ideas.

**What are you currently working on?**

I am currently working on a short film called *The Weepers* which will be exhibited in Comar Gallery, Tobermory at the beginning of August. Shot in and around Duart Castle on the Scottish island of Mull the film is largely speaking, a comic take on the horror genre. It draws on a variety of cultural references, including Scottish myth, haunted house movies and Doctor Johnson's trip to the Hebrides, as well as the Highland clearances, where the number of sheep gradually exceeded that of the human population.